National Association of Schools of Art and Design

SELF-STUDY
in Format A

Presented for consideration by the NASAD Commission on Accreditation

By

The George Washington University
2121 I St NW, Washington, DC 20052
(202) 994-1000
www.gwu.edu

September 2015
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Final Approval for Listing
(All are Corcoran programs, half will continue under GW)
1. BA in Art Studies (to close by May 2018)
2. BFA in Digital Media Design (continuing)
3. BFA in Interior Design (to close by May 2018)
4. BFA in Photojournalism (continuing)
5. BFA/ MAT in Teaching (to close by May 2018)
6. MA in Art and the Book (future status undetermined)
7. MA in Art Education (to close by May 2016)
8. MA in Exhibition Design (continuing)
9. MA in Interior Design (to close by May 2016)
10. MA in New Media Photojournalism (continuing)
11. MAT in Teaching (to close by May 2016)

Renewal of Final Approval
(All are Corcoran programs continuing under GW)
12. BFA in Fine Art
13. BFA in Graphic Design
14. BFA in Photography

Plan Approval and Final Approval for Listing
(All are continuing GW programs)
15. BA in Art History
16. BFA in Interior Architecture and Design
17. Combined BA in Art History and MA in Art History
18. MA in Art History
19. MA in Art Therapy
20. MA in Art Therapy Practice
21. MFA in Fine Arts
22. MFA in Interior Architecture and Design
23. MFA in Production Design
24. Graduate Certificate in Exhibit Design

Plan Approval
25. BA in Fine Arts (GW approved, effective fall 2015; revision of current program)
26. BA in Fine Arts and Art History (GW approved, effective fall 2015)
27. BA in Fine Arts and MA in Art Therapy (GW approved, effective fall 2015)
28. MEd in Arts Education (GW enrolling summer/fall 2016)
Other degrees offered and included in the Self-Study but which are not submitted for formal NASAD review because their mission, goals, and objectives do not appear to fall under the purview of NASAD (All are continuing GW programs)

29. MA in Museum Studies
30. Graduate Certificate in Museum Studies
31. MAT in Museum Education

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

Cheryl Beil, Associate Provost for Academic Planning and Assessment

September 24, 2015

Date

Name and Title of Reporting Officer

Signature of Reporting Officer

Dedication

To Selila Honig for her longtime dedication to the Corcoran College/School and her valuable and significant contributions to this document
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Preface: Transition and Opportunity

For more than 120 years, the Corcoran College of Arts + Design (as it became in 1999) operated as an integral part of the Corcoran Gallery of Art. Over time, both the Gallery and the College became well-established landmarks in downtown Washington, DC. The College last submitted a full self-study to NASAD in 2002 and the College’s academic programs had their accreditation renewed in 2003. But a great deal has changed since.

Hard Times at the Corcoran: During the early 2000s the combined Corcoran Gallery/College organization fell on increasingly difficult times. Corcoran leadership sought a continuing place in a fast-changing city overflowing with other museums, most especially the National Gallery of Art, the Phillips Gallery, and several Smithsonian art museums. Failure in the early 2000s to raise sufficient funds to construct a planned museum addition designed by Frank Gehry made clear to all that the Corcoran was not doing well. Changing personnel, inadequate fund-raising, and the difficulty of operating a paid admission museum amidst a host of free competitors combined to eventually force the institution to consider closing down. Through this difficult period, the College was something of a neglected stepchild suffering its own leadership and facilities issues amidst often deferred spending.

For a brief period in 2013-14, the Gallery’s leadership worked toward a merger with the University of Maryland, College Park, and a scheme was agreed upon which planned to continue the operation of both in their existing locations. For a variety of reasons, this plan fell through early in 2014. At that point, the Corcoran turned to the National Gallery of Art and George Washington University (the latter had held inconclusive talks with the Corcoran two years earlier). After considerable negotiation, in mid-2014 a unique three-way agreement was signed that effectively terminated continuation of the Corcoran Gallery, while providing an ongoing future for its collections, buildings and the College. The Corcoran’s substantial art holdings were given to the National Gallery (which will keep something under a third, farming out the remainder to DC-area institutions), while the landmark 17th St Flagg/Pratt museum building, a Georgetown teaching building, and the College went to neighboring George Washington University. After an extended court proceeding brought about by those unhappy with this plan, on August 18, 2014, the District of Columbia Superior Court approved the pending cy pres petition to transfer ownership. Final papers were signed by leaders of the Corcoran, George Washington University, and the National Gallery on August 22, 2014.

As this was merely days before the start of the fall semester, pressure on all concerned was high. While the University had undertaken considerable planning before final agreement, it understandably could make no commitments, financial or otherwise. With the agreement signed, the University’s Corcoran management team moved into high gear supervising daily operations as well as future planning. A report of a “significant change” was filed with Middle States on September 1st. Given the sudden end of the Corcoran as an operating institution, fast action was needed to get student and other records updated, financial aid correctly recorded with the federal government (and process no-interest loans so Corcoran students would have money to pay the rent and buy books and food as it would take three months before the federal government would approve their loans), and to shift IT and administrative systems to be in line with those of George Washington. An interim director and associate director (both members of the George Washington faculty) were appointed to administer day-to-day operations, reporting to the dean of the university’s Columbian College. The Corcoran webpage was rapidly updated to parallel events and give prospective students a touch point. Program planning meetings of Corcoran and George Washington faculty concerned with the arts were (and are) ongoing. Several “all hands”
meetings of Corcoran faculty, students, and staff were held with Columbian College administrators to keep the newest members of the George Washington community in touch with what was going on.

Over the next six months, the Gallery’s art holdings were inventoried, packed, and moved from the Corcoran to the National Gallery. George Washington University (a) extended one-year contracts for full-time Corcoran faculty and (b) promised existing (legacy) students up to four (undergraduate) or two (graduate) years to complete their academic programs at or near existing Corcoran tuition rates. The Corcoran School became part of the university’s Columbian College of Arts and Sciences, and its arts education programs came under the direction of GW’s Graduate School of Education and Human Development, though remaining a part of the Corcoran School.

The College, renamed as the Corcoran School of the Arts and Design, continued to operate during the 2014-15 academic year in its established locations: the 17th St. (Flagg/Platt) building’s lower levels as well as studios in the former Fillmore public school building in Georgetown (that accommodated about 40 percent of Corcoran classes). In June 2015, the Fillmore building was emptied and sold, proceeds from the sale going to support substantial repair of the Flagg/Platt building, and its modification for (a) fuller use Corcoran School, as well as (b) provision of several upgraded second floor gallery spaces for eventual National Gallery exhibitions.

During 2014-15, extensive assessment of the Corcoran’s physical plant and planning for future repairs and change took place—and continues today. Consultants were retained and a search began for a new School Director in 2015. A successful search resulted in hiring Sanjit Sethi to be the new director of the Corcoran School. He will begin his leadership role on October 1. (See Appendices B and C for an announcement about his appointment and a copy of his CV.) In addition, both an architect and construction firm were brought under contract for the multi-year multi-million dollar project to upgrade the Flagg/Platt building. At the same time, extensive faculty program planning discussions took place through the year.

**The Future:** And what is to come? Corcoran and GW faculty (now one and the same—the terms are now used only in the geographical sense) are into deep discussions about how best to meld once separate programs. In one case—interior design—the decision was “made” when Corcoran faculty resigned just after the August 2014 agreement was signed. Legacy Corcoran students continue to receive the program they signed up for, but the two still separate programs have been physically merged on the GW Mt. Vernon campus. But there remain numerous examples of arts programs and courses that are presently (mid-2015) duplicated between Foggy Bottom and 17th St. Some Corcoran offerings will close after the teach-out period (four years for undergrads; two for grad students) given for legacy students to complete their degrees has expired. This process will lead to a somewhat different Corcoran than in the past—as a broader and more viable school of the arts and design closely integrated within the liberal arts.

This self-study, then, describes a Corcoran School of Arts and Design that in 2015 is immersed amidst the most extensive period of change in its long history—organizationally, physically, and academically. Corcoran students (both legacy and new admits) already have access to a wide array of GW student support services, housing, dining, and over 450 student interest groups. The relationship with GW provides students with a quality and quantity of programs, amenities and services that they never could have experienced within the Corcoran as a stand-alone institution. The pages that follow provide a detailed description of this transition process along with our plans for the revitalized Corcoran School of the near future.
SECTION I: PURPOSES AND OPERATIONS

A. Purposes of the institution and art/design unit

George Washington University: Chartered by Congress and formed as the Columbian College in 1821, what became George Washington University (in 1904) moved to Foggy Bottom in downtown Washington DC shortly before World War I. Now made up of ten colleges or schools, GW is a wide-ranging private non-profit liberal arts university with three campuses—Foggy Bottom and Mount Vernon (Georgetown) in Washington, DC, and the GW Virginia Science and Technology Campus in Ashburn, Va.—as well as several graduate education centers in the metropolitan area and Hampton Roads, Virginia.

GW provides an environment where knowledge is created and acquired and where creative endeavors seek to enrich the experiences of local, regional and global societies. Within its ten schools and colleges (including a full plate of professional schools: medicine, public health, nursing, law, engineering, business, and education), GW houses some 100 research centers and institutes providing its 25,000+ students with hands-on experience as they explore nearly any avenue of personal interest. The depth and breadth of GW’s academic programs, the exceptional qualifications and achievements of its full-time faculty, the unmatched experiences of its adjunct faculty and the depth and strength of its research initiatives encourage students and faculty to see—and become active in—the world beyond the classroom.

GW Mission: The George Washington University, an independent academic institution chartered by an Act of Congress of the United States in 1821, dedicates itself to furthering human well-being. The University values a dynamic, student-focused community stimulated by cultural and intellectual diversity and built upon a foundation of integrity, creativity and openness to the exploration of new ideas.

The George Washington University, centered in the national and international crossroads of Washington, DC, commits itself to excellence in the creation, dissemination and application of knowledge.

To promote the process of lifelong learning from both global and integrative perspectives, the University provides a stimulating intellectual environment for its diverse students and faculty. By fostering excellence in teaching, the University offers outstanding learning experiences for full-time and part-time students in undergraduate, graduate and professional programs in Washington, DC, the nation, and abroad. As a center for intellectual inquiry and research, the University emphasizes the linkage between basic and applied scholarship, insisting that the practical be grounded in knowledge and theory. The University acts as a catalyst for creativity in the arts, the sciences and the professions by encouraging interaction among its students, faculty, staff, alumni and the communities it serves.

The George Washington University draws upon the rich array of resources from the National Capital Area to enhance its educational endeavors. In return, the University, through its students, faculty, staff and alumni, contributes talent and knowledge to improve the quality of life in metropolitan Washington, DC.
The art and design programs and departments that were a part of GW before the merger with the Corcoran College of Art and Design were organizationally located within Columbian College of Arts and Sciences (CCAS). Each program/department—Interior Architecture and Design (IAD), Production Design (PD) within the Department of Theater and Dance, Art Therapy (ARTH), and Fine Arts/Art History (FAAH)—acted as independent units within CCAS. As such, each has developed its own mission, while also incorporating the missions of CCAS and the University. The art and design units that were a part of the Corcoran College of Art and Design (before the merger had a more unified mission. The new Corcoran School of the Arts and Design is where the art and design units from both CCAS and CCAD will reside in the near term future. Updated and unified vision and mission statements will come from the combined arts and design faculty working with the new Corcoran School director.

GW Vision: Prior to the Corcoran agreement even becoming an option, GW developed a strategic plan for its upcoming third century. Vision 2021 centers on learning and research initiatives across four primary themes; innovation through cross-disciplinary collaboration, globalization, governance and policy, and citizenship and leadership. (A copy of Vision 21 can be found in Appendix A.)

Columbian College of Arts and Science (CCAS): Comprising fully half of GW’s faculty and student body, CCAS provides the liberal arts core of the institution. As the oldest and largest academic unit, CCAS is the intellectual and creative backbone of GW where the arts, the humanities, the social sciences, and the mathematical, physical and natural sciences come together to form a nexus of ideas and opportunity. Through what CCAS terms the Engaged Liberal Arts, programs seamlessly bring the classroom and learning into the realm of practice. Through its general education requirement, Columbian students not only learn how to think critically, but how to approach and solve problems in the community, the nation, and the world. Distinct yet interconnected programs foster an education that is holistic–rigorous yet grounded; forward-thinking and visionary yet tested in daily life. CCAS provides the new administrative home for the Corcoran School of the Arts and Design.

Graduate School of Education and Human Development (GSEHD): Founded in 1928, GSEHD fosters informed and skilled leaders through innovative teaching and learning across initial and advanced teacher education graduate degrees. GSEHD is dedicated to the mission of Leading Innovation through Learning, which occurs by connecting research and student experiences to the active policy and practice landscape of Washington, DC and the global community. Students engage in scholarly inquiry that links policy, research, and practice across the lifespan and develops continuous self-examination and critical analysis toward excellence.

GSEHD’s five academic departments advance the study of elementary and secondary education, special education and disability studies, school counseling, educational administration and leadership, human development and counseling, and postsecondary education and policy studies. Specialized accreditation is held by the National Council for Accreditation of Teacher Education, Council for Accreditation of Counseling and Related Educational Programs, Council for Rehabilitation Education, and State Education Agency-Board of Education of the District of Columbia. GSEHD has over 24,000 alumni in 65 countries, serving as agents of change in education and human services.

Corcoran School: From its founding in 1869 by William Wilson Corcoran, the Corcoran Gallery of Art was until 2014 among the older museums in the United States and was the largest privately supported cultural institution in the nation's capital. From its first days the Gallery was a major attraction for art students, who came in growing numbers for the purpose of studying and copying the works of art on display. In 1877 a talented local painter named E. F. Andrews (1835-1915) began to offer free formal
instruction in painting and drawing. The next year Mr. Corcoran gave additional funds “for the specific purpose of aiding in the establishing of a school of design in connection with the Gallery.” As the number of students increased to the point where they obstructed the public’s access to the works, the need for an alternative space for an art school was recognized. Corcoran’s will included a bequest for this purpose, and in 1889 construction began on a small building behind the original Gallery. The Corcoran School of Art officially opened its doors in 1890 with two instructors and 40 students.

The early 20th century saw rapid growth for the Corcoran School, and by the 1930s the School began to expand its programs for the Washington community. Additions included Saturday classes for youths, summer school, scholarship support, commercial art courses (a pre-cursor to graphic design), ceramics, and a library. The Corcoran School awarded its first BFA in 1978 having been a member of the National Association of Schools of Art and Design (NASAD) since the 1970s. It was accredited by the Middle States Commission on Higher Education in 1985. In 1999, the School changed its name to the Corcoran College of Art and Design. Events of the past two years are outlined in this document’s preface. Now as GW’s Corcoran School of the Arts and Design, it continues to serve Washington and the region with an expanded family of accredited programs, both undergrad and graduate.

**Corcoran Mission:** The GW Corcoran School is a creativity-focused, progressive educational unit that, as an integral part of GW, operates at the intersection of art and contemporary life. We encourage, create, and disseminate artistic production and research that engage with the social, cultural, economic, political and aesthetic issues of our day. Our activities include teaching and learning and interactively engaging with the communities we serve.

The Corcoran School of the Arts and Design fulfills its mission through the attainment of the following high level objectives:

- To maintain standards of excellence and currency in art and design education;
- To prepare students for entrance into the professions through the development of career skills;
- To enhance students’ development of critical thinking and verbal and written skills;
- To instill in students a sense of responsibility to the larger community and a commitment to life-long learning;
- To promote an awareness and appreciation of social and artistic diversity;
- To maintain a faculty consisting of practicing artists, designers, writers, and scholars who are committed to teaching and who are active contributors to their field and society; and
- To provide appropriate facilities and essential support services for both undergraduate and graduate degree programs.

**Corcoran Core Beliefs:** Corcoran faculty believe that the arts and design not only reflect contemporary culture but also are instrumental in its formation. Because of this, art and design have the power to change how we understand the world and our place in it. We believe that creative thinking is stimulated by the arts and design, and that such creativity will drive social and economic progress and lead us toward more fully realized lives. We are also convinced that art experiences help prepare the next generation to succeed in a world that is increasingly dynamic and open to possibility. We believe that art and the tools of creative thinking should be accessible to all. We value collaboration and partnerships with our audiences and amongst ourselves as a means of developing vital networks.

**Corcoran Audiences:** The Corcoran School’s teaching and learning communities are both local and global. They are interconnected by shared issues and concerns, and Corcoran programs seek to
demonstrate that in Washington, DC – a capital city where diverse neighborhoods adjoin international embassies -- often the local is global, and vice versa. All of Corcoran communities – artists, designers, students, underrepresented youth and schoolchildren, scholars, cultural innovators, and staff – are represented in the programming produced and in the decisions made. As an incubator in this forward-facing network, the Corcoran School seeks out productive partnerships with museums and other cultural institutions, embassies, foundations, advocacy and policy organizations, neighborhood groups, and innovative businesses. And the Corcoran supports contemporary artists and connect them with communities.

B. Size and Scope

Corcoran College/School

The legacy Corcoran units include eight independent programs in Fine Art, Photography, Graphic Design and Digital Media, Interior Design, Art and the Book, Exhibition Design, New Media and Photojournalism, and Art Education, all of which will be discussed in detail in Section II.B. The GW departments that will eventually join the Corcoran School include four units that fall under NASAD: Interior Architecture and Design, Fine Art, Art History, and a new arts education program, housed in the Graduate School of Education and Human Development—and four that don’t fall under NASAD’s purview: Theatre and Dance; Music; Museum Studies, and Museum Education. Although Art Therapy is included in the self-study, it will not be part of the Corcoran School.

The Corcoran School of the Arts and Design, currently made up entirely of the units forming the former Corcoran College of Art and Design, serves a population of 400 undergraduate and graduate students. Enrollment has declined substantially over the years from its all-time high in 2010 of almost 600 students to a total of 404 students in the fall of 2014. In 2014 the degrees offered are at the Associate’s (AFA), Bachelor’s (BA and BFA), and Master’s (MA) levels; currently the student body is almost evenly divided between undergraduate and graduate divisions. Only 4 students were enrolled in the associate’s degree in 2014, and the degree has been terminated.

The Corcoran’s degree programs, as approved by NASAD, are summarized in the Title Page above. The BFA program is the college’s oldest and largest; it offers six majors to full-time students within three administrative departments: Design, Fine Art, and Photography. There is a small BA in Art Studies cohort served by the Arts and Humanities department, which also provides general education courses to all undergraduates. The Art Studies department and program (which overlaps existing University programs) will be terminated in 2016.

**Enrollment:** Historically, and at the time of the Corcoran’s last self study in 2002, the BFA program formed the heart of the College’s activities and of its enrollment. This has changed over the past ten years as the college focused on building a suite of graduate programs offering MA degrees. Additional BA degrees were introduced and refined. But as Table 1 shows, undergraduate enrollment has declined by almost one-third since AY 2012-13. The uncertainty of the status of the Corcoran in AY 2013-2014 and the prolonged court decision in the summer of 2014 resulted in a substantial erosion of students. Fall 2014 census data indicate that there were 196 undergraduates enrolled in the Corcoran, only 11 of whom were in the Art Studies BA program.

Since the first graduate program was introduced in 2004, the makeup of the student body has changed considerably. Master’s degree students now make up nearly half of the total degree-seeking population,
a result of a rapid rise in the number of graduate programs and a simultaneous decline in the undergraduate ranks. Graduate enrollment reached its peak in 2012, when 248 students were enrolled in master’s programs. In 2013, the decline began: as only 225 graduate students enrolled; by fall 2014, only 170 students were enrolled in graduate programs, almost half of whom are in the interior design program.

Table 1. Corcoran College Enrollment*: Fall 2012 to 2014

<table>
<thead>
<tr>
<th>Degree</th>
<th>Program</th>
<th>2012-13</th>
<th>2013-14</th>
<th>2014-15</th>
</tr>
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<td>Associate of Fine Arts</td>
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<td></td>
<td>Fine art</td>
<td>7</td>
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<tr>
<td></td>
<td>Photography</td>
<td>6</td>
<td>3</td>
<td>4</td>
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<tr>
<td><strong>Associate of Fine Arts Total</strong></td>
<td></td>
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<td>7</td>
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<tr>
<td>Bachelor of Arts</td>
<td>Art Studies</td>
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</tr>
<tr>
<td><strong>Bachelor of Arts Total</strong></td>
<td></td>
<td>13</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>Bachelor of Fine Arts</td>
<td>Graphic Design</td>
<td>48</td>
<td>34</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>Digital Media Design</td>
<td>18</td>
<td>12</td>
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</tr>
<tr>
<td></td>
<td>Interior Design</td>
<td>15</td>
<td>18</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Fine Art</td>
<td>60</td>
<td>59</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>Photography</td>
<td>59</td>
<td>40</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td>Foundation Studies</td>
<td>4</td>
<td>3</td>
<td>3</td>
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<tr>
<td></td>
<td>Photojournalism</td>
<td>34</td>
<td>24</td>
<td>24</td>
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<tr>
<td></td>
<td>BFA/MAT undergrad: Art Education</td>
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<tr>
<td><strong>Bachelor of Fine Arts Total</strong></td>
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<td>Art Education</td>
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<tr>
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<td>Interior Design</td>
<td>87</td>
<td>88</td>
<td>82</td>
</tr>
<tr>
<td></td>
<td>Exhibition Design</td>
<td>59</td>
<td>43</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>New Media Photojournalism</td>
<td>41</td>
<td>36</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>Art and the Book</td>
<td>21</td>
<td>16</td>
<td>14</td>
</tr>
<tr>
<td><strong>Master of Arts Total</strong></td>
<td></td>
<td>221</td>
<td>195</td>
<td>172</td>
</tr>
<tr>
<td>Master of Arts in Teaching</td>
<td>BFA/MAT Graduate</td>
<td>7</td>
<td>11</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Art Education</td>
<td>20</td>
<td>18</td>
<td>16</td>
</tr>
<tr>
<td><strong>Master of Arts in Teaching Total</strong></td>
<td></td>
<td>27</td>
<td>29</td>
<td>21</td>
</tr>
<tr>
<td>Grand Total</td>
<td></td>
<td>532</td>
<td>452</td>
<td>388</td>
</tr>
</tbody>
</table>

*Enrollment data are based on data in Corcoran’s registrar files, not on HEADS data.
**This degree will no longer be offered beginning fall 2015.

Much of the decline in enrollment between AY 2013-14 and 2014-15 can be attributed to the uncertainty of the Corcoran’s future. Students near graduation completed their degrees, and the office of admissions was unable to recruit a sufficient number of new students to fill the gap. In the fall 2014, 36 new freshmen and 13 transfer students matriculated; 31 graduate students enrolled.

Based on current enrollment figures, most of the Corcoran degree programs that we plan to continue operating have sufficient numbers of students to support studio courses at both the basic and advanced
levels. Although Photography and Photojournalism are both relatively small majors, they share many courses.

**Faculty and Other Resources:** Corcoran College offers degrees in 14 art and design units, all of which use studio space for courses and student workspace. At the time of the merger, Corcoran College consisted of space in two buildings: the basement level of the main (Flagg) Corcoran building and all four levels of the Fillmore building in Georgetown. In 2014-15, with the exception of the legacy Interior Design program, 60% of the former Corcoran College Programs were taught in, as before, the Flagg, while the remaining 40% occupied the Fillmore.

All 22 full-time Corcoran faculty remaining at the time of the merger in late August 2014 were given one-year contracts. The 19 remaining faculty in the spring of 2015 were extended for another year (AY 2015-16). Many part-time faculty were also rehired to continue teaching their courses. (See Section I.E. for further information about faculty.) Twenty-eight Corcoran staff members were moved to GW as well. Wherever possible, GW tried to maintain stability in full-time faculty and staff appointments.

**Program and Course Offerings:** At the time of the merger, the fall 2014 (and spring 2015) Corcoran offering of classes was left largely intact. The Corcoran schedule of classes continues to accommodate legacy students, although elective courses with small enrollments will not be continued in the future. By the fall of 2015, the University expects to merge Corcoran courses and GW’s first-year writing, introductory art history, foundational studio, and interior design programs. The University currently offers some of the required courses for some Corcoran majors (such as Interior Design and certain fine art subspecialties), but not for others (such as Graphic Design). Courses that are not currently available at GW will be created as possible, on an as-needed basis. Additionally, the University will work with Corcoran students to make arrangements to take comparable courses at other institutions as non-degree students, and for transfer credit to GW.

For the most part, Corcoran graduate programs remained intact for AY 2014-15. The three art education programs (BFA/MAT, MA in Art Education, MAT in Teaching) were moved to GW’s Graduate School of Education and Human Development. None of these programs are expected to continue past 2016. As all of the faculty in the interior design department left before the fall 2014 semester began, the program has been overseen by a faculty member in GW’s Interior Architecture and Design program at the Mount Vernon campus.

The curricular tables in Section II.B. list the required and electives courses in each program. A review of these tables illustrate the progression of required courses starting at an introductory level and moving towards more advanced courses in the major or in the second year of a graduate program. Because of the enrollment decline in legacy Corcoran classes, some electives have been cancelled in Fall 2015; however, all core courses have been maintained, even with low enrollments. Faculty in both legacy Corcoran programs and in GW programs are being asked to evaluate their offerings and to re-evaluate their curricula with the goal of providing as many courses to students as possible.

**George Washington University**

**Enrollment:** The art and design units at GW (before the Corcoran merger) include Interior Architecture and Design, Fine Art and Art History, Production Design, and Art Therapy. Production Design and Art Therapy are only offered on the graduate level. As Table 2 indicates, GW’s undergraduate arts programs
have small enrollments. The large enrollment programs on the graduate level are the MA in Art Therapy and the MFA in Interior Architecture and Design.

Various fellowships and assistantship (paying either half- or full-tuition) for graduate students and the prestigious Presidential Scholar in the Arts award for entering freshmen allow programs and departments a competitive edge in recruiting strong students.

Table 2. GW Undergraduate Art and Design Majors and Graduate Student Enrollments

<table>
<thead>
<tr>
<th></th>
<th>2012-13</th>
<th>2013-14</th>
<th>2014-15</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bachelor of Arts</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art History</td>
<td>31</td>
<td>33</td>
<td>29</td>
</tr>
<tr>
<td>Fine Arts</td>
<td>35</td>
<td>26</td>
<td>26</td>
</tr>
<tr>
<td>Art History and Fine Arts</td>
<td>6</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total Bachelor of Arts</strong></td>
<td>72</td>
<td>63</td>
<td>61</td>
</tr>
<tr>
<td><strong>Bachelor of Fine Arts</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interior Architecture and Design</td>
<td>23</td>
<td>28</td>
<td>28</td>
</tr>
<tr>
<td><strong>Total Bachelor of Fine Arts</strong></td>
<td>23</td>
<td>28</td>
<td>28</td>
</tr>
<tr>
<td><strong>Master of Art</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art History</td>
<td>22</td>
<td>22</td>
<td>17</td>
</tr>
<tr>
<td>Art Therapy</td>
<td>70</td>
<td>63</td>
<td>68</td>
</tr>
<tr>
<td>Art Therapy Practice</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total Master of Arts</strong></td>
<td>93</td>
<td>86</td>
<td>86</td>
</tr>
<tr>
<td><strong>Master of Fine Arts</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fine Arts</td>
<td>7</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Interior Architecture and Design</td>
<td>57</td>
<td>52</td>
<td>39</td>
</tr>
<tr>
<td>Production Design</td>
<td>12</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td><strong>Total Master of Fine Arts</strong></td>
<td>76</td>
<td>70</td>
<td>54</td>
</tr>
<tr>
<td><strong>Graduate Certificate</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibit Design</td>
<td>3</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total Graduate Certificate</strong></td>
<td>3</td>
<td>7</td>
<td>6</td>
</tr>
</tbody>
</table>

**Faculty and Other Resources:** Department budgets are allocated based on the number of students enrolled in general education courses as well as in undergraduate majors and in graduate programs. In addition to funding teaching needs, the university allocates support to departments for research, performances, and other related activities. Department budgets are reviewed and adjusted annually based on need and programmatic goals. Programs that lose significant enrollment might lose resources or even be cancelled. Even in the case of cancellation, however, resources are provided to teach students out who are enrolled in a program.

**Programs and Course offerings:** Small programs are able to manage their enrollment patterns, rotating course offerings as needed. The Fine Arts and Art History department provides many service courses that count for Columbian College general education requirements. These courses also introduce students to the arts disciplines. Typically, many students double major, doing one major in an art/design program and a second major in another discipline. In addition, Columbian College limits the number of
credits a student can take in any one department to 60 credits, assuring that students have a broad range of liberal arts courses. The exception to this is the IAD program, which offers a BFA degree. To meet CIDA accreditation standards, the IAD curriculum of 60 credits is very structured; students start together and move in cohorts through the program, taking the same courses as they progress.

The curricular tables in Section II.B. list the required and electives courses in each program. A review of these tables illustrate the progression of required courses starting at an introductory level and moving towards more advanced courses in the major or in the second year of a graduate program.

C. Finances (section removed)

D. Governance and Administration

[NOTE: As of August 2014, the Corcoran School of the Arts and Design forms a part of George Washington’s Columbian College of Arts and Sciences (CCAS). The School’s director reports to the CCAS dean. The Graduate School of Education and Human Development (GSEHD) administers the Corcoran’s degree programs focused on art education and teacher training.]

George Washington University: GW’s leadership team—composed of the president, provost, vice presidents, deans and department chairs—manages day-to-day operations at the university and is firmly committed to ensuring a top-quality educational experience for GW students. (GW and Corcoran School Organization Charts can be found in Section IV MDP I.D.1.)

Steven Knapp moved from Johns Hopkins to become the president of GW in 2007. His priorities include enhancing the university’s partnerships with neighboring institutions, expanding the scope of its research, strengthening its worldwide community of alumni, enlarging student opportunities for public service, and leading GW’s transformation into a model of urban sustainability. Steven Lerman, the Provost and Executive Vice President for Academic Affairs, came to GW from MIT in 2010. His office engages in a broad range of initiatives designed to enhance GW’s academic stature. The provost also worked with the president to forge a partnership with the Textile Museum, which led to the construction of a new museum building on the university’s Foggy Bottom campus. Vice presidents collectively oversee the George Washington University’s vast infrastructure, providing senior leadership and strategic vision across all aspects of GW life. Vice presidents are appointed by and report directly to the president. (A copy of the university’s organization structure can be found in Section IV MDP I.D.1.)

The dean of each college or school serves as its chief administrative officer and is responsible to the president through the provost and executive vice president for academic affairs. Deans serve at the pleasure of the president. As dean of the Columbian College of Arts and Sciences, Ben Vinson III (who joined the university in 2013) supervises more than 40 academic departments and programs, 27 research centers and institutes, over 1,000 full- and part-time faculty, and approximately 7,700 graduate and undergraduate students. The dean’s administrative team of associate deans and directors each focus on a specific aspect of the college from faculty affairs to research to finance. (A list of the CCAS Dean’s administrative team roles and responsibilities is located in Section IV MDP I.D.2.) Department chairs or program directors administer individual academic units and serve as the communications channel for business between the faculty and the college or university administration. Such chairs and directors are appointed by the provost acting on nominations from the dean of each college or school.

The Faculty Organization Plan describes the purpose and power of the Faculty Assembly and the Faculty Senate and can be found in Section IV MDP I.D.3.
Corcoran School: For academic year 2014-15, the Corcoran was overseen by an interim director (Alan Wade, professor of theatre and dance) and interim associate director (Stephanie Travis, director of GW’s program on interior architecture and design), both of whom reported to the Columbian College dean. Individual Corcoran program directors and staff report to the Corcoran director. During the summer of 2015, Kym Rice, director of GW’s Museum Studies Program, became interim Corcoran director. On October 1, 2015, the new Corcoran director, Sanjit Sethi, joins the Corcoran School. (An announcement about his directorship and a copy of his CV can be found in Appendices B and C.)

E. Faculty and Staff

[NOTE: As the GW and Corcoran School arts/design units continued to operate separately for the 2014-15 academic year, they are separately described here. As will be seen, there is considerable variance between and among the units.]

Corcoran School of the Arts and Design Units: At the time of the merger (August 23014), all 22 remaining full-time faculty were given a one-year faculty appointment at GW. At this writing (August 2015), Corcoran arts faculty include 19 full-time contract faculty. Three of them hold a Ph.D, 12 have either an MA or MFA in art field, and 4 hold a BFA. In addition, over 100 adjuncts teach in one or both semesters.

GW’s Arts and Design Units: Each GW program/department has a different number of full- and part-time faculty hired to teach a variety of courses. Part-time faculty vary each semester depending upon program enrollments. Full-time faculty include 6 full-time faculty in fine arts; 7 in art history; 5 in interior architecture and design, and 5 in art therapy. A listing of art and design full-time faculty, including their rank, tenure status, degrees, and specialties can be found in Section IV MDP I.E.2.

Information on faculty appointment, evaluation, and advancement is published and available online in The George Washington University Faculty Handbook and Faculty Code, which can be found in Section IV MDP I.E.1.

GW’s University Teaching and Learning Center (UTLC): http://tlc.provost.gwu.edu is a faculty-driven effort to expand course design and teaching support to all GW faculty members. The UTLC offers a variety of services for faculty such as: teaching and course design consultations, a faculty learning community for junior faculty, development of electronic portfolios, and peer-reviews. The Center also sponsors an annual teaching day, which includes a keynote speaker, faculty-led sessions on various teaching and learning topics, a teaching resource fair, and workshops.

F. Facilities, Equipment, Health, and Safety

[NOTE: For the 2014-15 academic year, the first under GW administration, the Corcoran School’s academic programs operated much as before and in their usual places. GW’s own arts programs operated on the Foggy Bottom campus. Put another way, the two continued to operate largely in separate fashion as planning continued for the future. And thus they are described separately here. A far more detailed description of current facilities and equipment may be found in Section IV MDP I.F.1.]

Corcoran School Facilities

The Corcoran School is based in the former Corcoran Gallery (Flagg/Platt) buildings that are bounded by New York Ave. on the north, E St. on the south, and 17th St on the east. The main entry to the school is on E St. (The White House complex is across 17th St.) The interconnected Flagg (1895) and Platt (1928)
buildings are protected as historically important—and much of their first and second floor interiors are also now protected as of a mid-2015 Washington DC agency decision. GW continues to weigh the impact of this latter decision on renovation plans, but does not expect the designation to significantly impinge on Corcoran School needs.

The **Flagg Building** housed about 21 classrooms and studios, including the Hammer auditorium, which is often used for lectures and arts programs. All the fine art classes and most of the photography and ceramics courses are taught here. Student studios are assigned in a rather informal fashion, chiefly by course instructors, with individual spaces reserved for all but freshmen.

For the 2014-15 academic year (and most likely for two or three years beyond that), the School’s studio and teaching spaces occupied (a) the ground and sub-basement levels of the building as it long has, plus (b) the former first floor galleries, which all told make up more than two-thirds of its 108,000 sq. ft. space. The present (mid-2015) layout is temporary until building renovations can be completed in two to three years. Various functions will have to shift locations from time to time due to that renovation process.

Through the 2014-15 academic year, the Corcoran also owned and utilized a former 19th century public school building known variously as the “**Fillmore**” or “Georgetown” facility at 1801 35th St. NW. The total floor area of nearly 13,000 square feet was dedicated to Corcoran use and included 14 classrooms and studios. Held in this building were about 40% of all Corcoran classes, including almost all the design courses for any program including courses for interior design, graphic design, digital media, new media photojournalism, book arts, print-making, and drawing. In mid-2015, after the spring 2015 semester finished, this building was sold, and Corcoran equipment and classes moved to expanded space in the 17th St. building, thus uniting most of the school’s offerings under one roof.

**GW’s Foggy Bottom Campus**

GW arts and design classes are taught in multiple locations, including the George Washington University’s main Foggy Bottom campus, chiefly in the Smith Hall of Art (for Fine Arts and Art History), the Marvin Center (for Production Design), the GW Mount Vernon Campus (for Interior Design and Interior Architecture and Design), and facilities at the Alexandria Graduate Education Center (for Art Therapy and Art Therapy Practice). These spaces are briefly described here with fuller details and architectural drawings in Section IV MDP I.F.1.

The University’s Foggy Bottom campus, located between 24th and 19th streets, Pennsylvania Ave, and E St. NW, includes the majority of the University’s 10 schools including medicine, nursing, public health, law, business, engineering, professional studies, international affairs, and education as well as the liberal arts and sciences. The University library, the 1500-seat Lisner Auditorium, a health and wellness center, Marvin Center (student union), multiple residence halls, and classroom buildings (including a huge new Science and Engineering Hall), and restaurants plus a fair bit of green and open space make up this lively urban campus. (A virtual tour of the campus can be found at: [http://virtualtour.gwu.edu/#!UMAP_2013090592962](http://virtualtour.gwu.edu/#!UMAP_2013090592962).)

The Department of Fine Arts and Art History occupies **Smith Hall of Art**, a five story building in the center of that campus. Included in the building are classrooms and studios, one lecture hall that accommodates 90 students, a second one that accommodated 35 students, and a number of seminar rooms; faculty offices; and studio facilities for a variety of the fine arts. Also included is a student-run gallery facing one of the busy campus walkways.
The Production Design program, housed within the Theatre and Dance Department, utilizes several spaces on the Foggy Bottom campus, chiefly in the Marvin Center (student union), Building XX (a former church), and off-campus facilities in Landover, Maryland. The Marvin Center houses the Betts Theatre, the department’s most important production space and where nearly all of the subscription season co-curricular productions are produced. Recent upgrades have transformed this space into a fine teaching facility providing students with exposure to the type of audio and lighting equipment and systems they are likely to encounter professionally. Betts Theater seats 450 people. Also housed in the Marvin Center are the design studio, a teaching studio for approximately 18 students; costume laboratory; and a laundry room.

Building XX, located one block away from the Marvin Center, provides on its second floor the largest and most important space for performance. This repurposed former television studio provides a studio nearly the same size as the Betts Theater. Having this space has supported a significant improvement on the program’s ability to produce and teach theater for public performances, instruction, and rehearsals.

The Theater and Dance scenic laboratory, located in a leased warehouse in Landover, Maryland, contains a fully equipped shop used for the construction, alteration, and painting of all stage scenery and properties. In addition, this space is used as a classroom and laboratory.

Other GW Locations

Mount Vernon Campus: Formerly an independent women’s college on fashionable Foxhall Road, Mt. Vernon is GW’s “secret” country college campus with classroom and lab buildings, athletic fields, a number of residence halls, and its own library. It is connected to the Foggy Bottom campus by a regular shuttle bus service. The Interior Architecture and Design Program is located in two wings of the Academic Building. These spaces have undergone a full renovation over the last three years. On the main level, there is a Design Lab, two Studios, a Design Office, Faculty Offices, and a wide Gallery/Hallway. On the lower level, there is an additional Studio and a Computer Lab. A virtual tour of the campus can be found at: http://virtualtour.gwu.edu/#!UMAP_2013090528014.

Alexandria (VA) Graduate Education Center: An off-campus location designed to serve working professionals is located not far from a Metro (subway) station and houses several programs including Art Therapy (ARTH). Approximately 26,000 square feet of contiguous space located on the second floor include an administrative area, marketing suite with 8 staff cubicles, director and faculty offices, conference and work rooms, and classrooms including a 32 station computer lab, 6 station homework lab, dedicated studio and library, and 7-room counseling suite.

School Equipment: An inventory of equipment for the art and design units can be found in Section IV MDP I.F.2.

Health and Safety: To varying degrees, all art and design programs, regardless of location, raise health and safety concerns. In the fine arts, for example, a trained supervisor staffs the woodshop and is responsible for maintaining and implementing standard safety procedures. All undergraduate students in the Corcoran School must complete safety training once per semester with the woodshop supervisor. Graduate students and faculty complete the training once a year. The safety training covers both powered and hand tools. Hazardous materials are discouraged within the shop; however, a ventilated storage cabinet and labeling system is in place and monitored by the woodshop supervisor. The waste stream encompasses the woodshop and the general sculpture area, as well as any materials from student studios that fall outside of the painting waste stream plan, including acids and plastics. In the
production design program, the scenic, costume, and performance laboratories all include materials and equipment that are potentially hazardous.

Every incoming Corcoran School student undergoes an intensive safety “boot camp” weekend training before being permitted to operate or work with anything hazardous. In addition, laboratory staff and trained graduate assistants monitor all activities to insure ongoing safe practice. Further, each laboratory is outfitted with an appropriate complement of safety equipment including: eye wash stations, defibrillator, and well-stocked first kits. The Landover scene shop facility is secured in a manner to provide optimum unmonitored security (a secured parking lot and locked entry door). The staff have a clear protocol in the event of a security or safety issue.

As this is written (August 2015), the University and School are amidst substantial change—with a new School director, a new director of University health and safety due on board soon, and a new University police chief who has been on the job for a few months. This new team of leaders will soon develop a comprehensive updated health and safety protocol for Corcoran School facilities.

**Machinery use:** Different art offerings involve use of wood-cutting or metal-cutting machinery, and high-temperature kilns, among others in the Corcoran building. The “front line” of preventing accidents is careful training in the use of such equipment at the start of relevant classes or special projects. Power tools are ranked by level of hazard (level one, of greater danger, or two) and are powered on separate circuits. Locked circuit boxes allow the shop supervisor and faculty members to control student access based on their level of training. Undergraduate students enrolled in courses have access to the shop during supervised open shop times only. Graduate students and faculty may access the shop 24 hours per day; however, nighttime access to level one and two tools is restricted by a timer that powers off the main circuit from 11 pm to 6 am.

**Art materials:** Paints and solvents are among the tools used in an art program that require special handling. Painting poses the greatest safety challenges. The sculpture program addresses a wider variety of materials, including acids and plastics, and students dispose of those materials in the sculpture facilities. The remainder of art materials is dealt with by the painting infrastructure. The hazardous, toxic, and flammable materials painting manages, in terms of safe human exposure, reduction of flammability hazards, and proper disposal (to prevent water and waste stream contamination) include:

- **Toxic pigments:** cadmium, chromium, lead, mercury, nickel, cobalt, manganese, barium, zinc
- **Flammables:** Oils, enamel, encaustic, varnish, lacquer
- **VOCs produced by:** solvents including but not limited to turpentine, mineral spirits, zylene, toluene, paint thinner, acetone, turpenoid (citrus based solvents) petroleum distillates; ideally encaustics and heating waxes - encrolien, aldehydes
- **Airborne particulates:** dry pigments, aerated paints, dust from sanding

**Ventilation:** Paints and thinners, among other materials, must be used in adequately ventilated spaces. Specialized ventilation devices (such as fume hoods or local exhaust ventilation) are being provided as part of the building renovation process.

**Building access/egress:** Admission to the Corcoran School facilities requires a University identification (“GWorld”) card—or an escort for visitors. Only the ground floor studios and facilities are available to students and faculty outside of normal building hours (8 am – 11 pm). The facility has three main external doors. As renovation efforts move ahead, planning is under way to assure the availability of at least two ways to leave the building in any emergency.
Fire: Egress paths are diagrammed and clearly posted for each public space in the building. The sub-basement level with its wood shop and metal sculpture facilities is once again fully sprinklered, in time for the beginning of classes for fall 2015. Sprinklers for the remainder of the building are presently under planning design. DC Fire Code requires specific distance limits on how far one must travel within the building before reaching one of the external doors. This is very much a part of the building renovation process.

Security: Thanks to its location, the Corcoran School enjoys several potential layers of protection—the University policy, DC Metropolitan Police, and a variety of federal security services. Further, the space is largely a “destination” location, and will probably have less of a transient population than many University facilities. When the National Gallery of Art occupies its designated gallery spaces (in 2018 or so), they will add considerable further security personnel on the premises.

Building renovation: The 17th St. facility is made up of a late 19th century building (Flagg) and a 1920s construction (Platt). Both include lead paint and asbestos. These become a health hazard only when they are disturbed. Extensive renovation plans will be coordinated with University Health and Safety to assure adequate abatement and other safety precautions if such disturbance is called for.


G. Library and Learning Resources

[NOTE: As part of the renovation of the Corcoran School building, and to make way for National Gallery display spaces, in the fall of 2014 the school’s extensive art library was moved out of the 17th St. buildings and over to the university’s Gelman Library at the corner of 22nd and H Streets NW on the Foggy Bottom campus. It is now laid out in easy-to-reach shelving in a well-lit ground floor space that is clearly identified. It’s worth noting that despite the complex move, the Corcoran’s library remained accessible to all users save for about five days.]

Library Vision: The vision of the Gelman Library is to serve as a catalyst, a spark to generate new ideas and new possibilities. Responsive to the changing landscape of information, and sensitive both to traditional and emergent modes of communication, the Library brings together diverse constituents of faculty, students, and staff in a highly collaborative, dynamic, and deeply engaged intellectual community. As part of the larger George Washington University, the Library serves as a nexus where exciting things happen, where change happens, where growth happens.

Fundamental to its vision is that the Libraries sustain and expand their intellectual partnerships with faculty and students across and beyond the university. To that end, its objectives include the following:

- Provide leadership on scholarly communication for the university;
- Cultivate relationships across the university to foster cross-disciplinary research;
- Building upon our demonstrated commitment to innovative pedagogy, develop methods for expanding the reach of research instruction across the curriculum, being responsive to the needs of GW’s diverse student body;
- Through tools, spaces, consultation, and collaboration, help the GW community explore, create, and discover information in new ways; and
- Build robust and unique special collections to attract world class scholars.
**Library Services**: The Library supports the programs of the University through a suite of services including course tailored instruction, research support, reference assistance, interlibrary loan, educational programming and workshops, research computers and software, and a rich collection of scholarly resources in a variety of formats.

Gelman Library is open 24 hours/7 days a week during the academic year with shorter hours during intersessions and the summer. Electronic resources are made available to students from their home on a 24/7 basis.

Gelman Library provides group and individual instruction tailored to the University curriculum and patron needs. Faculty may request group instruction tailored to the specific class or assignment. Group instruction is generally held in the Library in one of three classroom spaces designed to support collaborative library research projects. The Arts and Design Librarian provided approximately 20 orientations and library instruction sessions for Corcoran School students during the Fall 2014 semester. Workshops are offered in a variety of topics including Citation Management, Thesis Preparation, Literature Reviews, Searching WorldCat, Using GIS, and Data Management. The library also provides online tools such as research guides and short instructional videos to assist patrons in the use of library resources. The Art and Design Librarian has prepared a number of research guides specifically tailored to research projects of the Corcoran School students, including a guide to finding images, a guide to Interior Design Resources, and a guide to resources on Washington DC architecture.

Research assistance is provided to GW students, faculty, and staff primarily by appointment. Walk-in appointments may be available. Appointments are recommended for students working on more complex research projects such as a thesis, but are available to all library users.

Programming to support the intellectual life of the community includes recent programs such as
- Remembering the Holocaust: A Story of Loss, Love and Survival (exhibit and event)
- Diversity at GW: Students Present Research from the University Archives
- Writing and Publishing on Climate Change
- From Benny Goodman to Taylor Swift: Legal Issues & Streaming Audio in Non-Profit Institutions
- GW Digital Humanities Showcase

For a complete listing on available software on library computers, see Section IV MDP I.G.1.

The library contributes to the campus site license for Lynda.com – a set of interactive online tutorials that support the use of many of these software tools.

**Library Governance, Administration, and Personnel**: The GW Libraries consists of three physical libraries, Gelman Library, Eckles Library on the Mount Vernon campus, and the Virginia Science and Technology Campus Library. The staff consists of approximately 30 librarians and 56 support staff as well as wage hour and student staff, with additional support from temporary staff as needed. The Art and Design Librarian specifically supports students and faculty from the Corcoran School of the Arts and Design through library instruction sessions and research appointments, and performs collection development duties for the Arts & Design Collection from the Corcoran (see below). The library is led by the University Librarian and Vice Provost for Libraries who reports directly to the University Provost. The Library Administrative Team consists of three Associate University Librarians, a Human Resources Client Partner, and a Finance Director. Librarians are governed by a Code for Librarians, which outlines hiring, promotion and retention decisions for librarian appointments within the University. As with the Faculty Code, this code is approved by the Provost and the Board of Trustees. The Code for Librarians can be found in Appendix D.
**Library Collections:** The GW Libraries collection includes close to 2 million volumes, including over 600,000 electronic books, provides access to over 300 databases, over 40,000 electronic journals, and over 9000 DVDs and CDs. In addition, students and faculty have access to the collections of the 8 other members of the Washington Research Library Consortium with combined holdings of approximately 9 million volumes – with daily delivery service between the campuses. For materials not available through the WRLC Consortium, GW is able to borrow through additional CIRLA and ASERL consortia, as well as to borrow from other libraries nation-wide through the OCLC WorldCat system.

The Special Collections Research Center, located in Gelman Library, includes exceptional archives and manuscript collections in areas including the history of Washington DC, journalism, labor history, Judaica and Hebraica, as well as the history of the university. Rare books focus on themes including the history of the book. The Special Collections Research Center also provides appropriate stewardship of rare and unique materials from the Corcoran collection. In addition to general collections at Gelman Library, students have access to the Arts and Design Collection previously housed at the Corcoran.

**The Arts & Design Collection** is composed of books, journals, and special collections formerly housed in the Corcoran Library at the Corcoran College of Art and Design, as well as new materials purchased since the collection’s incorporation into GW Libraries. As a highly specialized arts and design collection, the Collection supports the courses of the Corcoran School of the Arts and Design and has particular strength in the subjects of contemporary art and photography. Located within Gelman Library, the Arts & Design Collection is physically distinct from the general stacks and occupies a separate floor of the library alongside study space and public computers.

The Arts & Design Collection consists of approximately 31,000 books, 1,550 DVDs, and 360 CD-ROMs. Approximately 280 VHS tapes associated with the collection are now held in off-site storage. Print subscriptions to approximately 100 art and design periodicals are also provided in the Arts & Design Collection space, along with additional art periodicals held by the general collection. Print journal subscriptions cover all aspects of art-making, including both standard periodicals such as *ArtNews* and *Art Forum*, and highly specialized publications such as *Journal of Artists’ Books*. Among the approximately 300 databases accessible through GW Libraries, databases like Artstor, A.P. Images Collection, Art Source, Art Bibliographies Modern, Design and Applied Arts Index, Material ConneXion, and others serve the needs of art and design students. In addition, the Corcoran artists’ books collection consists of approximately 300 works, which are now housed in GW’s Special Collections Research Center, also within Gelman Library. These artists’ books are available for class or individual viewing within Special Collections.

Two years prior to the agreement with GW, the Corcoran Library had conducted several reviews of the periodicals holdings, in cooperation with faculty. As a result, periodicals were added and removed to better align with the curriculum. An extensive weeding project took place during 2012-2013 that removed many outdated and/or underutilized books from the collection. This made better material more accessible and made space for new acquisitions. The librarian in charge of collection development for the Arts & Design Collection oversaw a further small weeding project in July 2014 with similar criteria to the 2012-2013 pruning. Since its relocation to Gelman Library, new books have been continually added to the Arts & Design Collection.

**Library Facilities:** Gelman Library consists of eight floors, including over 1900 seats in a variety of arrangements to support diverse learning styles and needs. Two of the floors are designated for group study; the other floors are predominantly for quiet study. Forty group study rooms are available by reservation to accommodate groups; 13 of these are equipped with technology to support the sharing of screens. Gelman Library provides access to 160 computers (Macs and PCs), four microfilm scanners, six
flatbed scanners, and two photocopiers. A Data Visualization Room on the entrance floor provides support for 4K resolution image viewing. As requested by students, recent renovations have greatly enhanced the number of electrical outlets to support the charging of laptops and other electronic devices. Printing is supported through campus wide distribution of Colonial Printing kiosks, 12 of which are located within Gelman.

H. Recruitment, Admission-Retention, Record Keeping, Advisement, and Student Complaints

Beginning in fall 2014, the recruitment of Corcoran School undergraduate and graduate students was incorporated into the responsibilities of GW’s Undergraduate Admissions Office and Columbian College’s Office of Graduate Admissions respectively.

**GW Undergraduate Admissions:** GW has a very robust recruitment process that brings in almost 20,000 applications for the 2,500 spaces open to freshmen. The admissions office regularly hosts on- and off-campus information sessions during which prospective students learn about the distinguishing characteristics of the GW academic experience. On-campus information sessions take place daily throughout the year, while off-campus events are typically concentrated in the early fall and late spring. Daily tours are offered of the Foggy Bottom and Mount Vernon campuses, and there are also twice weekly tours of the Corcoran Building.

Comprehensive information about admissions requirements and academic programs can be found on the admissions website (http://undergraduate.admissions.gwu.edu); students can learn about GW at regional, national, and international recruitment activities. Admissions staff meets with prospective students to provide details about academic opportunities at GW, admissions requirements, internships and service learning opportunities, financial aid availability, and scholarship programs. The goal is to admit academically and artistically talented students who will contribute to, and benefit from, the GW experience.

GW’s recruitment of new students to the Corcoran School of the Arts and Design began in early fall 2014. To meet NASAD requirements, students applying to the Corcoran School were required to submit a portfolio of 10 to 15 completed works of art in lieu of standardized test scores. GW hosted its first National Portfolio Day (NPD) in November 2014; admissions representatives attended a number of NPDs around the country; and recruitment travel expanded to include visits to arts magnet schools throughout GW’s primary market areas.

The portfolios of prospective Corcoran School undergraduate candidates were reviewed by three admissions staff members, all of whom had previous admissions experience at art institutions including Atlanta College of Arts, Savannah College of Art and Design, and the Corcoran College of Art and Design. In addition to reviewing the portfolios of applicants, the admissions staff evaluated students’ academic background, rigor of their high school program, and grades earned. The Committee took into consideration essays, letters of recommendations, involvement in the arts, extracurricular activities and personal qualities. Every completed application was carefully reviewed to confirm that the applicants had the academic and artistic preparation and motivation to thrive at the Corcoran School and at GW.

A Corcoran School website (http://corcoran.gwu.edu/undergraduate-admissions) and brochure were designed; Corcoran majors were added to GW’s list that is distributed to prospective students; and information about the Corcoran School was added to the information session and is included in the talking points used during high school visits. Campus tours include the Corcoran Building, and potential applicants can arrange a private meeting with a member of the admissions team who will provide feedback on their art.
GW admissions office plans to expand its reach to connect with greater numbers of prospective students from high schools that have strong arts programs. Visits to these schools will include meeting with AP Studio Art teachers as well as meetings and portfolio reviews with interested students. GW will hold two National Portfolio Days, in Atlanta GA and at GW, and plans to participate in other National Portfolio Days in selected cities. Plans are underway to attend selected Portfolio and Visual Arts Fairs in major cities through the country; staff will continue to develop and enhance relationships with counselors and teachers at all schools, including residential arts programs such as Interlochen and the School for the Arts in North Carolina; and GW will host a campus presentation for high school art teachers in the summer of 2016.

**Corcoran College Retention and Graduation Rates:** Graph 1 provides measures of student first to second year retention rates (2009-2013), and Graph 2 provides four- and six-year graduation rates (2004-2008). Data are based on cohorts of entering full-time freshmen. Evident is the poor graduation rate of the College, even after six years, of 60% or less. Retention rates were better, though uneven.
Graph 1. Corcoran First to Second Year Retention Rates

Graph 2. Corcoran Four- and Six-Year Graduation Rates
Columbian College Retention and Graduation Rates: The first to second year retention rates and the four and six year graduation rates of Columbian College students are shown in Graphs 3. and 4. All CCAS students who entered in a particular year are included. Incoming students do not choose a major when they matriculate; students declare a major by the end of their fourth semester. The graduation rate for students who have declared a major is over 90%. Thus, we cannot compare retention and graduation rates between fine arts and design students at the Corcoran School and GW.

Graph 3. GW First to Second Year Retention Rates

![Graph 3. GW First to Second Year Retention Rates](image-url)
**Graduate Admission:** Graduate admissions at GW are administered by each of the schools or colleges that have graduate students. At this time all of the Corcoran’s graduate program admissions are handled by the Columbian College of Arts and Sciences as the current education-related program are not admitting new students. Once the proposed MEd program is approved by NASAD, its recruitment will be administered by the Graduate School of Education and Human Development.

The Columbian College of Arts and Sciences graduate admissions office has developed a recruitment plan to encourage academically and artistically inclined student to apply to the Corcoran School of the Arts and Design. This plan includes input from many campus partners, especially faculty and Corcoran School directors of graduate programs.

A strategic communication plan has been developed to respond to inquiries and prospective students. A series of targeted emails are sent once a student has inquired. An informative brochure is mailed to students upon inquiry. In-depth “program sheets” are also available to students upon request. These provide more detailed information about each Corcoran graduate program including credit requirements, curricular information, and direct contact information for the department. Students are also able to research detailed program information by visiting: [http://corcoran.gwu.edu/graduate-programs](http://corcoran.gwu.edu/graduate-programs).

CCAS graduate recruitment representatives engage with prospective students at various recruitment events domestically and internationally. These events include Idealist Graduate Fairs, National Portfolio
Days, and College Graduate Fairs. Representatives provide information sessions and one-on-one meetings on campus and in other cities. CCAS representative provide details about the artistic and academic offerings at the Corcoran School, as well as admissions requirements, fellowship information, and financial aid opportunities.

In addition to recruitment travel, CCAS recruitment staff provide monthly virtual chat sessions enabling students to learn more about GW and Columbian College/Corcoran School programs. Information sessions are also offered in both in-person and webinar formats on campus throughout the year. Information sessions cover such topics as (but not limited to) specific program information, living in Washington, DC, how to build a graduate admissions portfolio, etc. Tours of the Foggy Bottom, Mount Vernon, and Corcoran campuses are available by contacting the CCAS Graduate Admissions office. Tours of the Foggy Bottom Campus can be scheduled online at: http://graduate.admissions.gwu.edu/campus-visits. Virtual tours are available online at: http://virtualtour.gwu.edu/.

In Fall 2015 the Corcoran School will offer its first on campus Open House that will allow prospective students to visit campus and meet with faculty and student services representatives from across campus. Detailed application information and requirements for CCAS/Corcoran graduate programs can be found at: https://www.gwu.edu/list-graduate-programs?field_school_tid%5B%5D=523.

Each application to a Corcoran School graduate program is thoroughly reviewed by the Director of Graduate Studies (DGS) for that program. As there is no set rubric, each DGS reviews a student’s entire application to determine which students have the potential to make a positive contribution both academically and artistically to the program. This includes a review of academic history, portfolio, letters of recommendation, and personal statements or writing samples. Standardized test scores will also be reviewed if submitted, but are not a required part of the application. Students whose goals, and abilities match the program are offered admission.

Students who wish to transfer from another graduate program (at GW or another institution) are also considered for admission by the DGS. Students are able to transfer up to 25% of the credits required for the GW Corcoran School program. The DGS will determine which courses are eligible for transfer. The DGS may also award “portfolio credit” for students with significant professional or artistic experience.

Students who accept admission to Corcoran School graduate programs are then paired with a faculty advisor who will work with them throughout the duration of the program. Students meet frequently with their advisors to discuss program progress and overall academic and career goals. Degree progress is tracked by students and advisors via the online DegreeMAP system. Faculty advisors are experts in their given field and are able to advise students on appropriate course selection, internship availability, and extra-curricular opportunities for creative and professional growth. GW’s Career Center also employs staff with specific expertise in arts and design related careers. These professional staff members are available to meet with students one-on-one to assist with resume building, grant writing, and career opportunities in related fields. (See Section II.A. Item GR for more information about GW’s Career Center.)

An additional resource for students and faculty is the CCAS program coordinator. Each graduate program is assigned a program coordinator who serves as a resource to students from admission through graduation. The program coordinator assists with admissions document collection and processing for prospective students and applicants. Once students have accepted admission the
program coordinator continues to serve as a resource to both the student and DGS, assisting with the navigation of university policy and procedures.

Corcoran School program coordinators maintain a student services database and keep a record of students’ time to completion, anticipated graduation, and other information processed on the student’s behalf. This database is a reflection of information maintained in GW’s online Banner system. An image of all admissions documents and any physical paperwork processed on a student’s behalf is also maintained within the GWdocs system. This information is reviewed and audited on an annual basis to ensure accuracy.

**Record Keeping:** The George Washington University creates and maintains permanently the official academic records for all currently enrolled students using the Banner Student Information System. The transcript records contain data regarding the semesters in which a student was enrolled, courses taken, grades received, credits earned, academic standing, and academic honors (such as Dean's List). Records regarding all degrees/certificates awarded and graduation honors are maintained as part of the official transcript.

The Corcoran College of Art and Design academic records were, until recently, created and maintained with the PowerCampus Student Information System. GW has contracted with Ellucian, the company behind both Banner and PowerCampus, to merge the complete academic transcript data for all former Corcoran College students into the GW Banner database. The merger of student records should be completed by the beginning of the fall semester. For those students who transitioned from Corcoran College to GW to complete their degrees, the data will be merged into a single academic record reflecting the entire academic history for both institutions. For students who graduated or otherwise separated from Corcoran College, the entire Corcoran transcript will be migrated to Banner for permanent maintenance.

**Advisement:** Upon matriculation incoming undergraduate students are assigned an advisor who is a full-time faculty member in their department. Advisors serve as students’ first point of contact on academic issues. Students meet with their advisor at least once a semester to discuss progress towards their degree and get approval for registration for the upcoming semester. Students must obtain advisor approval to add, drop, or withdraw from courses. A former Corcoran employee was hired in October 2014 to coordinate advising for all Corcoran legacy students except those enrolled in the art education programs. Students enrolled in the art education programs are advised by an advisor in the Graduate School of Education and Human Development.

**Student Complaints/Grievances:** For fall 2014, the process for addressing a grievance regarding a grade in a Corcoran legacy course was for the student to contact his or her instructor. The instructor is required to address the issue and provide supporting documentation to the student, in the form of syllabus policies, records of academic warnings, and other assessment data such as any rubrics, critique notes, or test scores. If the student or the instructor is unsatisfied with the outcome of this process, the next step is for the student to contact the Department Chair for mediation. If there is still no resolution, a student may appeal to the Corcoran Academic Review Committee, which oversees all appeals and grievances and ultimately votes on a course of action.

Corcoran School students entering in fall 2015 will be subject to and follow the same policies and procedures that guide student life at GW. The *Guide to Student Rights and Responsibilities* outlines the procedures, rights, and safeguards in place to ensure that there is protection of freedom of expression.
and protection against improper academic evaluation, among other things. A copy of the document can be found in Appendix E.

Non-academic grievances should be addressed to the Associate Dean of Students Affairs. The Dean has a variety of processes open to addressing student concerns including direct mediation with aggrieved parties. Records of these actions are kept in locked and secured student files in the Student Affairs office and are destroyed after the student’s graduation.

A detailed description of the guidelines for the reporting, investigation, and resolution of the following types of grievances: 1) academic appeals, 2) honor code violations, 3) student conduct code violations, 4) FERPA complaints, and 4) Title IX violations are contained in the *Guide to Student Rights and Responsibilities*.

I. **Published Materials and Website**

During the summer of 2014 and before DC Superior Court approved *cy pres*, GW created a website to keep current and new students apprised of the status of the merger, courses, housing, and financial aid. The website, [http://corcoran.gwu.edu/](http://corcoran.gwu.edu/), continues to be the most comprehensive information site about the Corcoran, its programs, curricula, faculty, admissions, updates on renovations, and Corcoran news, and information for alumni. The site also provides links to GW services, the university bulletin, and the schedule of classes.

J. **Community Involvement**

*Art Education Programs (2014-15):* The Corcoran College of Art and Design and its museum had developed a rich tradition of serving the community through various academic and non-academic community involvement initiatives. For more than 20 years, these initiatives were administered by the Corcoran Museum’s Public Education Department in collaboration with academic programs seeking community involvement opportunities. Community involvement programs offered during the 2014-15 academic year were naturally affected by the August 2014 agreement with GW. The on-going need for teacher licensure experiences of the art education programs drove some of the community activities. Community involvement programs included:

- Corcoran ArtReach,
- Taylor Elementary School and Takoma Education Campus Partnerships,
- Summer Pre-College Programs,
- Corcoran Community Days, and
- Free Summer Saturdays

Community involvement plans for 2015-2016 and beyond will take shape under new leadership of the Corcoran School of the Arts and Design and the changing art education academic program.

*Corcoran ArtReach.* This community-based program served two needs: youth-focused free museum tours (at a time when the Museum charged admission) and activities and Washington DC teacher educator-focused curriculum development. The Corcoran provided opportunities for local schools to take tours of the museum and participate in hands-on art-making workshops related to their classroom curriculum. Trained student volunteers hosted school tours and accompanying workshops, which were designed for grades PK3 -12. Tours were scheduled every week during the summer semester of 2014. Teacher educator-focused curriculum development included a 3-day Arts Integration themed Summer
Teacher Institute. A key goal was for educators to leave with tangible activities they could do in their classroom the next day.

**Taylor Elementary School and Takoma Education Campus Partnerships:** New for AY 2014-2015 was the partnership with Taylor Elementary School and Takoma Education Campus in Washington, DC. This partnership allowed art education students to perform pre-practicum and practicum teacher licensure roles within art environments at the elementary and middle school-levels. Plans for community involvement are to reestablish relationships utilizing the resources of GW, Corcoran, the Graduate School of Education and Human Development, National Gallery of Art, and THEARC. MEd art education (a newly proposed degree) students will be connected to Corcoran ArtReach and the community via six credits of required professional internship courses. Students will spend 1-2 intensive semesters in community education settings for approximately 150 hours per semester.

**Summer Pre-College Programs:** These provide non-degree, non-credit opportunities to Washington, DC youth interested in pre-college activities and education in the Corcoran environment. Rising high school sophomores, juniors, and seniors engage in full-day programs for two-weeks that integrate lectures with guest speakers, experiential and applied activities. Sample programs include painting, ceramics, photography, and digital design. The curriculum also includes opportunities for gallery tours and site visits in world-class museums, art galleries, design studios and international cultural institutions. Approximately 30 students enrolled in these programs for Summer 2015 sessions, and were among some 370 youth in pre-college programming from the Washington region and several foreign countries. Plans for Summer 2016 are under way.

**Corcoran Community Days:** This began in 2012 as a way to generate an accessible, educational, and fun environment where community members could mingle, create, participate, and learn together but was discontinued as a result of the separation of the college and the museum.

**Free Summer Saturdays:** This has been superseded by plans for free admission to National Gallery spaces once the renovations have been completed.

Once the new Corcoran director is in place, it is anticipated that the Corcoran School will become a key player in activities undertaken with partners in the community. (See Section III.A.)

**K. Articulation with Other Schools** N/A

**L. Non-degree Granting Programs for the Community** N/A
A. Certain Curriculum Categories

Item UP: BFA Degrees in Art and Design: Common Body of Knowledge and Skills
[Note: GW and Corcoran programs are discussed separately, reflecting 2014-15 operations. GW offers only 1 BFA program—in Interior Architecture and Design.]

Corcoran School Programs

The Corcoran School offers several BFA degree programs that prepare students to become professionals in their fields through an interdisciplinary approach that meets NASAD requirements as outlined in the Handbook, VIII.A.-D. for professional baccalaureates and covering common bodies of knowledge and skills in studio; art/design history, theory and criticism; technology; and synthesis.

The specific programs considered here are the BFA programs in Fine Art, Photography, Photojournalism, Graphic Design, Interior Design, and Digital Media design. They are considered collectively as the art/design unit for NASAD purposes.

1. Studio

All BFA students at the Corcoran School begin their studio studies as a part of the First Year Experience, a year long interdisciplinary studio course that, through several week studio rotations under a team of first year instructors, exposes students to a wide variety of technical skills (in both two and three dimensional work) and conceptual ideas. It is thematically organized to underline the importance of developing professional work that speaks to the conceptual understanding of the issues important in a student’s field of study. The First Year Experience also includes a two-semester art history course to introduce students to the historical achievements, current major issues processes and directions of their fields. (Handbook, VIII.B.1.c.)

In addition to the cohort based First Year Experience, students begin specific major studies through first year major requirement studios and studio electives. Students in the first year need not declare a major upon enrollment, but if they chose to, they identify and take the major discipline specific requirement, that matches their need to begin a more intensive studio exploration of the technical and conceptual issues in their field. For students undecided on a major degree program in the first year, studio electives allow for exploration of technical skill in multiple topics, as well as inter-disciplinary work and the opportunity to develop more technical skills in both two and three dimension object making, as well as explore the intersections among studio practices.

The first year experience and introductory courses, all major requirements, are mostly designed to develop technical skills in both interdisciplinary projects and in discipline specific technical skills. Remaining studio programs for all disciplines work to balance technical skills with concept development and a focus on understanding where the student’s work, both conceptually and physically, fits in the development of the field of their choice.

Specifically, in years 2-4, each cohort is required to take a 6-credit, year-long core studio in the degree program they have identified as their major. In this core studio, students practice and improve their technical skills through individual assignments that increase in conceptual complexity as the student proceeds through the program. During core studios, students engage in regular critique conducted by
both their studio professors and in structured peer critiques. All BFA students also have opportunities to participate in department exhibits in student gallery spaces. Finally, each BFA program conducts department reviews at the conclusion of every academic year conducted in the core classes. This allows for a variety of feedback and critique on a student’s yearly body of work to ensure they are meeting technical and conceptual goals as detailed in the core course syllabi and are connected to the art/design units collective goal of producing highly skilled professional artists.

In addition to the core classes, students continue their discipline specific studies through required classes in each department and through several electives offered at advanced levels. These courses also have specific assignments and substantial opportunities for peer and instructor critique to assess progress. Students are encouraged to choose electives that advance the development of the core course work as well as developing competencies in their specific field. This integration of skill and conceptual development over the course of the BFA programs address the NASAD requirements detailed in the Handbook under the common body of knowledge and skills necessary to graduate professional artists. (Handbook, VIII.B.)

The levels of studio competency required for graduation are assessed in several ways. Yearly, in core classes, critiques and departmental reviews detail the progress of the student through the core system. If a student has unsatisfactory yearly progress, one outcome could be the formation of a specific plan for electives that can help improve technical skills in the next year, or the student may be asked to take other remedial steps or repeat the core class for that year. At the conclusion of the 4-year program, all BFA students participate in the NEXT show, a public showing of their work that is the culmination of their technical and conceptual development in their degree program. The preparation for this public event relies on much more than production of their work. Students are required to take a professional practices course in their field to develop their artist statement and portfolio to present themselves to the public and professional artists. Additionally, students take an active role in the marketing and promotion of their work for the NEXT show. Successful participation in this all degree show in all its required planning and execution crystallize and demonstrate studio competencies across and within disciplines.

2. Art/Design History, Theory, and Criticism
Art/design history, theory, and criticism are taught to all BFA students through required art history courses and through integration with major requirements and elective courses. In addition, though extensive critique experience in core courses, students develop the ability to analyze and critically evaluate their own work and that of their peers (Handbook, VIII.B.2.a,b.).

Students in a BFA programs are required to take at least 12 credits of art history courses, thus meeting NASAD recommendations that normally 10% the degree program is to be composed of specific study in art/design history. (Handbook, VIII.B.2.) In the first year, all students take art history THEN and art history NOW, both of which serve as broad surveys and introduce students to the analysis of historical artworks, which is assessed through topic paper writing, tests, and presentations. These two courses are thematically integrated with the first year studio to introduce and develop the connections between art history and the role this history has in the development of their work as artists. Students are also encouraged to begin to identify historical influences in their art and to be able to present these in written statements and presentations in the first year and in their subsequent core classes.

Within the required 12 credits of specific art history courses, students are offered discipline specific art history courses in photography and design. These courses allow for a more in-depth study of the history
of specific fields. Additionally, there are a variety of art history electives that allow a student a more in-depth study of a particular time period or cultural specific art history topic. This variety allows students a broad range of opportunities to meet the NASAD goals of learning to analyze and evaluate artwork, as well as being able to place works of art in historical, cultural, and stylistic contexts. (*Handbook*, VIII.A.6.a.3.)

The level of proficiency required for graduation is successful completion of the individual art courses, as well as the successful completion of the NEXT capstone show, which requires, through artist statements, portfolios, presentations, and critiques, a demonstration of the integration of art/design history with their penultimate experience to present their work to their faculty, peers, and the public.

3. Technology

All Corcoran BFA students are introduced to technology in the first year studio class, with rotations through digital studio techniques in digital media design and photography. In addition, discipline specific major requirement courses utilize both analog and digital classes technology to develop mockups and presentations for design courses. These courses allow students to develop competencies is specific design packages, such as Adobe’s Photoshop, Illustrator, InDesign, and After Effects, among others.

Students have an opportunity to develop specific digital skills used in photography and fine art through elective opportunities in animation, digital photography, digital printmaking, and digital video. These electives help students who are developing their core art work to develop advanced digital skills as well as encourages students in interdisciplinary work, such as installation or performance to learn valuable skills in documentation for the development of their professional portfolio.

4. Synthesis

Synthesis in Corcoran BFA programs is demonstrated in several ways. The overall curriculum of each BFA program is structured to introduce and reinforce both the technical and conceptual development of professional artists and the development of an understanding that art is a communication medium and occurs in the context of historical and cultural influences. Each of the discipline specific core courses proceed with the development of increasingly sophisticated skills and concepts, and evidence of the development of this synthesis is apparent in departmental reviews, student exhibitions, and peer and instructor formal critique.

**George Washington University programs**

[Note: The only professional arts/design undergraduate degree offered at GW is the BFA in Interior Architecture and Design.]

The BFA in Interior Architecture and Design (IAD) addresses the NASAD standards for all professional baccalaureate degrees in art and design as outlined in the *Handbook*, VIII.B.-D. for developing a common body of knowledge and skills for all professional undergraduate degree students. Each aspect (studio, art/design history, theory and criticism, technology, and synthesis) is described below.

1. Studio

As stated in the IAD self-study (Section II.B.), the purpose of the IAD program is to provide an outstanding interior architecture and design education in an effort to create innovative design thinkers and creative problem solvers. The program fosters an environment that encourages creativity and pushes the boundaries of design with an emphasis on conceptual thinking and the design process. This purpose resonates through studio-based curriculum (the core of the program), where students learn to
design three-dimensional space through the use of dynamic concepts, a wide variety of current materials, and innovative methods and techniques. Students are guided through a diverse and challenging group of projects that range in scale and function, as well as through individual and team projects.

As students work in the studio, the exchange of ideas and creativity that bounces from one student to another raises the quality level of the work. This creative buzz is enhanced by the students’ opportunity to view pin-ups, critiques, and presentations in studio courses besides their own. Both informal and formal pin-ups and critiques provide students with the knowledge and vocabulary to critique their own work as well as that of their peers, as well as learning to understand critiques from their faculty and invited professionals. One-on-one desk critiques give each student dedicated time with their studio faculty; ample time in the studio also encourages relationships among peers, allowing creative ideas to foster. Working in isolation limits the valuable exchange of ideas; students do not thrive and create in such conditions. The dynamics between students in the studio creates a real learning atmosphere as well as camaraderie—a bond that is forged when students share the same passion (design) and sense of belonging to a “place.”

In Section II.B.1. (Statement of Purposes), the studio projects are discussed in relation to the statement of purpose, specifically as they take advantage of the Corcoran’s urban location in the nation’s capital and IAD’s position within a research university with interdisciplinary studies.

The studio sequence (Studio 1 - 5) maintains a high level of competency and proficiency required for graduation, which is expressed in detail in the IAD BFA self-study Section II.B. where the specific studios are matched to the specific competency. (Handbook, X.F.3a.-d.) Each studio takes on a number of challenges and standards that a student masters before they move on to the next studio (studios can only be taken in sequence). This allows them to become proficient in learning objectives that increase in complexity and studio projects that increase in scale. Ultimately, they move through the studio sequence and gain the knowledge and skills necessary to obtain professional employment in leading architecture and interior design firms.

Students only move up to the next studio if they have successfully mastered the learning objectives and goals in the previous studio. Their proficiency is reflected in their grades on studio projects. Students must get a C- or better for all final grades in courses in the IAD major. Therefore, at the time of graduation, each student has received a C- or better in each of the five studio courses in the sequence (although most students receive grades of A or B as the intensity of the studio courses require a lot of time, effort, and focus—and most IAD students make this course a priority in their GW education). At the conclusion of the studio sequences, the students have become proficient in the design process; they understand research and concept development, schematic design, design development, construction/contract documents, and construction administration. They have acquired many tools to successfully communicate their ideas through written and verbal means, and they comprehend architectural vocabulary and the importance of the critique process. At the conclusion of the IAD program, students are ready to enter and engage in the interior design profession. Their portfolios, highlights their skills and creativity to potential employers, demonstrating what they have learned in the program.
2. Art/Design History, Theory, and Criticism

[These topics are addressed in detail in Section II.B.3.a.]

The IAD curriculum is designed to immerse students in the history of architecture and interior design. This is achieved by bringing the history of art, decorative arts, design, interior design, and architecture into studio projects and supporting courses (as well as a designated history course in the IAD curriculum and two required history courses selected by the student). History, criticism, and theory are introduced, discussed and built upon throughout the entire curriculum, not only in the designated history courses. An historical background of built structures is introduced initially in Studio 1, is further emphasized in Sketching Architecture and Interiors, and culminates with a thorough survey in History of Modern Architecture and Design. Other courses such as Interior Materials, Studio 4, and Pre-Design for Studio 5 focus on specific areas or historical movements, further enhancing students exposure to the forces that shaped our profession.

The curriculum is structured to give students the depth and breadth of historical knowledge on many aspects of art, interior design, and architecture. By integrating history/theory/criticism throughout the curriculum, students learn to look to the past to inform their decisions for the future. By the time of graduation, the students have gained a high level of proficiency in these topics. They understand the major movements of art, interior design and architecture, and the connections among them. Most importantly, they can decipher major design concepts in significant buildings—and understand how the ‘big idea’ or design concept is translated into a successfully realized project through the architecture (and not just through finishes and furniture). Furthermore, they become proficient in critically analyzing interiors and buildings, which is a vital professional skill.

3. Technology

IAD BFA students gain a deep understanding of and proficiency in current technology relevant to Interior architecture and design. The program gives students all of the tools (both digital and analog) to communicate their design ideas and projects. Free-hand sketching, hand drafting, and models made from cardboard are treated with the same importance as the latest technology. Ultimately, students become proficient with many digital and analog tools: it is up to them to use the tool(s) that best communicates their work.

[See Section II.B.3. for descriptions of the two technology courses required in the curriculum: Graphic Communications and Digital Drafting and Modeling.] The technology learned in these courses is used and expanded upon in the studios and supporting courses. These important tools are explored in many facets to communicate their ideas, designs, and projects in Studios 2 through 5. A dedicated computer lab, located on the lower level of the Academic Building (Mt. Vernon Campus) where the IAD program is based, has 16 Apple computers.

Students graduate from the IAD Program with a high level of proficiency in such technologies or applications as AutoCad, Revit, SketchUp, Rhino, InDesign, Photoshop, and Illustrator. These tools strengthen their portfolio and help them get jobs. While all students learn to use the programs, a deeper understanding of the programs is evident in student projects (such as when to use a certain program or how to combine free-hand sketching with AutoCad to create a more interesting, layered drawing).
4. Synthesis
BFA IAD emphasizes the concept of synthesis in many ways. The curriculum is organized so that each semester, two supporting courses integrate with a studio course. This weaves together the learning objectives in the three IAD courses a student takes each semester.

The BFA cohort that began the IAD Program in spring 2014 will be the first to take the new Studio 5. The faculty feels strongly that Studio 5 (capstone project) and Pre-Design for Studio 5 (taken the semester prior) are necessary to prepare students. Studio 5 will be the culminating design experience for IAD students; everything they learned in earlier semesters will be synthesized into a final capstone project.

The IAD Program is always looking for special projects and unique opportunities to provide new possibilities for synthesis. The US Department of Energy’s 2013 Solar Decathlon was one such experience, as was the Civic Engagement Charette where students worked in teams to design a pro-bono project for a community organization. *(Handbook, X.F.3.h.)*

The IAD curriculum ensures that all students experience synthesis in many ways (i.e., collaborations with other departments, team projects, and the supporting-course curricular structure), which gives students a high level proficiency in this area. By graduation, all students gain an understating of how varied elements work together to create successful projects and collaborations.

Item AE: Teacher Preparation (Art/Design Education) Programs
*[NOTE: The Corcoran programs described below as operating in 2014-15 will terminate by May of 2016, to be replaced by a new MEd in Art Education. GW did not offer any art/design education courses in AY 2014-15.]*

**Corcoran School programs (Handbook, XII.A.1.; B.-C.1.-4.; XVI.E.1.-6.)**

The Corcoran School has two degree programs, the combined BFA/MAT in Art Education and the MAT in Teaching, that lead to initial certification as a specialist art/design teacher. These programs employ three levels of internship experience in order to fulfill program and state licensure requirements.

(1) **School Partnership Collaborative.** All BFA/MAT and MAT students are required to participate in the art education practicum service and training program in a low-resourced DC Public Charter School (Community Academy Public Charter) for five Fridays in one semester. Participation is integrated into the introductory methods classes and carries no additional credit. The hours spent participating in the program are logged as a portion of the required pre-practicum hours required by the Office of the State Superintendent of Education (OSSE), the D.C. licensing body for art education programs.

In addition BFA/MAT students and MAT students spend two days per week working with DC Public and Public Charter School students in a museum-based art enrichment program, working with the art teacher and one or two select classes. These hours also count toward pre-practicum hours and prepare students for student teaching and internship experience.

OSSE requires a total of 80 hours of pre-practicum observation and participation prior to student teaching placement. In addition to participation in the school partnership collaborative, students may arrange, under the guidance of the director of education studies, further observation hours in a museum, community, or school setting. At the high school level the Corcoran maintains partnerships with Duke Ellington School of the Arts, Wilson High School, The Washington Lab School, and TC
Williams. Additionally, candidates are encouraged to teach/assist with the Corcoran’s art enrichment programs: ArtReach (at THEARC and the Sitar Center), Aspiring Artists (weekend courses), DiTondo Summer Art Camp at THEARC, and Camp Creativity, a summer art camp. These partnerships provide a wide variety of settings for students to explore their teaching interests and meet the requirements for licensure.

(2) Art Education Field Experience. All BFA and MAT students must take ED 5900-Art Education Field Experience for 1 credit prior to student teaching/internship placement. In this course students complete five three-week practicum rotations assisting experienced educators in classrooms and cultural institutions, while observing various teaching and learning strategies and learner responses to different activities and educational methods. Candidates write observational critiques and meet together regularly with the supervising instructor to discuss their experiences. The course is co-taught by three supervising instructors with clinical experience in elementary and secondary schools, and a third instructor with extensive museum education experience.

(3) Student Teaching. All BFA/MAT and MAT students seeking licensure must take ED 6900/6901 Student Teaching in Art for 6 credits. Successful completion of this course requires 480 clock hours of student teaching, per OSSE licensure requirements. Each student selects a single intensive supervised assignment as a student educator in a school setting working with a mentor teacher and the School’s internship coordinator. Selection of a mentor teacher must meet OSSE requirements of four years of full time art/design teaching experience and concurrent employment in a DC public or charter school. With permission, mentor teachers may be credentialed teachers in a private school. Teaching candidates spend 20 consecutive days teaching a unit they developed with the assistance of the mentor teacher in the school setting during this internship. The college internship coordinators observe the candidates three times at the site and work with the mentor teachers as appropriate. Candidates meet as a group with the internship coordinators five times during the semester in a seminar course where they discuss their experiences, complete a teacher portfolio, and give a synthesis presentation of their student teaching experience to the seminar group. The mentor teacher and internship coordinators complete both informal and formal evaluations of the candidates' performance.

1. Special requirements for certification
In addition to the teaching/internship requirements detailed above, OSSE has specific requirements for program admission for teaching candidates. It includes a mandate for the integration of technology in the classroom, and a requirement to assess teaching dispositions to prepare art/design teachers.

Program Admission. MAT candidates, with few exceptions, enter the program with an undergraduate degree in studio art, an art related major, or an art minor. Candidates are required to submit a digital portfolio of 10-15 works in a variety of media for evaluation during the admissions process. A transcript analysis is performed and those with fewer than 24 studio art credits and 9 art history credits are required to make up the difference through undergraduate level studio coursework after approval and consultation with the director of education studies and one of the studio faculty. Additionally all MAT applicants are interviewed at time of application to determine suitability and potential to be effective art educators. Prior to enrollment, MAT candidates must meet satisfactory cutoff scores for Praxis I (reading, writing and mathematics) or complete catch-up tutorial courses (0 credit). BFA/MAT candidates enter the combined degree program as freshmen or sophomores majoring in one of the following studio art disciplines: fine art, photography, photojournalism, graphic design, digital media, or interior design. All non-fine art majors are informed that they may need additional coursework outside
of their studio major to be eligible for licensure. After successful completion of 9 credits in art education course work, BFA/MAT students formally apply to the program and present qualifying GPA and test scores in either the Praxis I or sufficient substitute scores on SAT or ACT exams. During the advising process each semester an updated program plan is completed for each student and tracks courses needed for licensure and the degree.

Technology. OSSE requires that teaching candidates demonstrate an ability to integrate technology into their teaching. MAT candidates are required to take ED 6060 Digital Media for Art Educators in their first year. BFA/MAT candidates take ED 4060, the undergraduate version of the course, in their junior or senior year. In this course students learn the rudiments of educational technology for presentation, to search and assess existing multi-media educational teaching resources in art, adapt existing visual resources for new programs and audiences, and create simple artistic projects for PK-12 students on the computer using widely available basic desktop publishing software. Course assignments are used to assess student proficiency. In addition, all core courses incorporate assignments that require candidates to present information using digital technology and resources to their peers and faculty. These experiences provide the bulk of data available on candidates’ ability to integrate technology in their teaching.

Teaching Dispositions: By the completion of the program, candidates are expected to possess the requisite content knowledge, technical and pedagogical skills, creative vision, ethical behaviors, attitudes, and commitments expected of professional art educators. Students are first exposed to the ethical behaviors and attitudes in a dispositions commitment statement they sign at the start of their coursework. These dispositions fall under four categories as follows:

Professionalism: punctuality and attendance: consistently on time and present; personal appearance and dress: befitting the expectations of art education professionals; demeanor: maintains a caring and supportive attitude; enthusiasm and initiative: displays a motivated and engaged attitude; ethics: maintains confidentiality regarding knowledge about learners: and passes background checks;

Teaching qualities: demonstrates organization, flexibility, fluidity, and creativity in designing and implementing learner-centered art experiences; values diversity through selecting and planning art experiences and assessments that are authentic, multicultural, inclusive, and provide equitable access to instruction;

Interpersonal relationships: maintains appropriate relationships with learners and educational professionals in all settings at all times; establishes a rapport with learners, their families, and the school community; collaborates and cooperates by displaying a sharing and caring attitude with peers and administrators; responsive and respectful by being open to constructive criticism and feedback regarding professional development;

Commitment to lifelong learning: reflexive practitioner: is self-aware of personal limitations and makes an effort to increase professional knowledge through continual reflection and self-assessment, improvement, and professional development.

Performance and assessment rubrics for both pre-practicum and student teaching incorporate these dispositions. Candidates are continually and consistently assessed on these dispositions both formally using these rubrics, observational notes, and discussion and informally in classes and other professional development and partnership settings. Data takes the form of completed rubrics, instructor, site mentor
and field experience coordinator notes, and discussions regarding students of concern in faculty meetings/minutes.

**Item GR: Graduate Programs**

1. **Titles of graduate theses in all art/design specialties completed within the last three years** (See specific program Appendices)

2. **Describe and evaluate the institution’s approaches to the development of breadth of competence for students in all graduate degree programs.**
   
   *(Handbook, XIV.A.6.a.-b.)*

**Corcoran School programs**

While the Corcoran School of the Arts and Design has no united and articulated approach to the development of the breadth of competence for students across all graduate degree programs, there are shared values and goals evident in the individual programs’ mission statements. These values underline the Corcoran School’s commitment to producing practitioners in the field who exemplify the best in theoretical and technical skills dedicated to advancing the profession through their employment experiences after they graduate.

For example, students who choose to study in the Art and the Book program choose to be immersed in the life, history, and meaning of book culture, to participate in a personal and profound way in understanding its relation to art and society, and to help frame its future. The program features internationally recognized faculty and visiting artists and draws on the cultural riches of collections at the Library of Congress, the National Gallery of Art and other Washington, D.C. resources. Interdisciplinary and collaborative in nature, the curriculum encourages exploration of the artistic potential and evolution of book form.

This MA program establishes Washington, D.C., as a leading center for the study and production of artist’s books. The curriculum also includes an internship program that pairs students with artists and curators at noted Washington institutions, giving students the opportunity for professional development in specialized areas.

The Masters of Arts in Exhibition Design is one of a few accredited graduate programs in the nation devoted to interpretive exhibition design. The curriculum is focused on design-thinking and experiential design, which students learn through a balanced integration of academic, technical, and real-world design opportunities. Portfolio-building opportunities are also found in the client-based projects completed by DesignCorps, an extra-curricular design group open to Exhibition Design students. Recent DesignCorps projects include installations at the World Bank, the US Diplomacy Center at the US State Department, the International Finance Corporation, and the Historical Society of Washington DC.

The New Media Photojournalism program is the first of its kind, created to help visual journalists study and address the changing world of photojournalism. Emphasizing strong storytelling skills and fluency in multimedia platforms, the program incorporates writing, photography, audio, video, and web design to prepare students to work as freelancers, visual reporters, editors and producers. Through intensive faculty mentoring in conjunction with a broad and flexible program of study and internship opportunities, students choose and develop their professional paths. In addition to the Washington
Post, National Public Radio, National Geographic and Discovery Communications, countless newspapers, magazines, trade journals and major media outlets are located within a five-mile radius of the Corcoran’s downtown campus.

The common theme evident in all the Corcoran’s graduate programs is a commitment to preparing students to become masters of their crafts and to provide them with real world opportunities to practice their craft in Washington, DC, a setting rich with opportunity for the skills the Corcoran graduates develop in the graduate programs.

George Washington University programs

GW’s commitment to the development of breadth and competence for all students may be found in its mission statement: “The University values a dynamic, student-focused community stimulated by cultural and intellectual diversity and built upon a foundation of integrity, creativity, and openness to the exploration of new ideas.” GW’s location in the heart of Washington, DC offers students an extraordinary opportunity to enhance their classroom experiences by drawing upon the rich array of museums and other cultural institutions, performing arts venues, and top architectural and interior design firms located in the nation’s capital. How this mission is achieved differs across programs.

The MFA programs are taught by leading artists and scholars in their field who are well connected to the arts and design communities. The curricula emphasize rigorous classroom instruction regarding materials, methods, and applications of the most current art and design techniques coupled with studio classes and off-campus internships and apprenticeships where students gain hands-on experience and training in a variety of venues.

The MA in Art History is a program committed to offering students a graduate education that has at its core the teaching of the breadth of art history, while providing students with the opportunity for specialization. Students must take at least one course in five of the seven distribution fields: 1) Ancient; 2) Medieval/Islamic World; 3) Renaissance/Baroque; 4) 18th – 19th Centuries; 5) Modern/Contemporary; 6) Asian/African; and 7) Pre-Columbian/Latin American. Six of these credits may be applied toward museum or other art related internships.

Together with fine art students, art history students participate in a range of extra-curricular opportunities that bring the two groups in close contact and expose them to a broad array of knowledge, skills, and perspectives that cross many fields. For example, the student-run Visiting Artist and Scholars Lecture Series brings six to seven scholars and artists, across a variety of modes of practices and fields of expertise, to campus for lectures, seminars, or critiques. The Phillips Collection of Conversations with Artists series brings an additional six artists to Washington, DC each year; these artists provide individual critiques for MFA students. The student-run Gallery 102 offers participants a mechanism to develop hands-on experience in the breadth of functions required to successfully run a gallery. Students perform all functions within the gallery: exhibition proposal development, curatorial activities, installation, budgeting, PR, special events, performance support, etc. Students from all areas of the department work with interested students from outside the arts to produce six to eight shows per semester. Finally, FAAH’s shared facilities encourage breadth across all graduate programs in the department. Exhibition spaces, shared graduate work lounges, and the visual resource center provide situations in which MFA and MA in Art History students work together both formally and informally.
The Art Therapy program attracts students interested in and who have a foundation in both studio art and psychology and trains them to use these skills to support clients as they explore their emotions verbally and expressively. Students begin their internships their first semester at GW. The program places students in one of the more than 100 internships, exposing them to diverse populations in psychiatric, educational, medical, and community-based setting in the Washington metropolitan area. All students must complete 900 internship hours with child/adolescent and adult populations in clinical setting. International and service-learning courses and internships are available in India, France, South Africa, and Native American country.

3. Describe and evaluate the institution’s approaches to the development of teaching and other professionally-related skills for students in all graduate degree programs.  
(Handbook, XIV.A.7.a.-b.)

Corcoran School programs
The Corcoran School does not have a specific approach to the development of teaching skills for graduate students outside of the requirements for teacher preparation (see Item AE above). That said, the Corcoran School’s individual graduate programs seek to develop other professionally related skills for all students in graduate programs primarily through the internship opportunities and portfolio-building experiences as described above.

George Washington University programs

GW’s Graduate Teaching Assistantship Program (GTAP) provides training and support for students receiving graduate assistantships (GAs). Training begins with a half-day orientation before the start of the semester whereby graduate assistants presentation skills are evaluated by faculty and a group of peers. GAs are required to complete an online Graduate Teaching Assistants Certification course that includes topics such as creating and using an effective syllabus, learning principles, teaching strategies, instructor-student interactions, assessment and grading, University policies (academic integrity, student conduct in the classroom, disabilities, sexual harassment, confidentiality of information (FERPA), and student grievances. In addition, faculty members teaching the course are informally training their students throughout the semester. Typically, GAs serve as teaching assistants in undergraduate courses and are responsible for running discussion sections for the course and provide assistance grading papers.

Other opportunities for gaining teaching and other professionally-related skills are available to graduate students who may not receive an assistantship. Graduate students who have strengths in a particular undergraduate writing-in-the-discipline course or other large lecture courses may apply on a course-by-course basis to be an instructional assistant. If selected, they are mentored by faculty teaching the course. Production Design, for example, requires a complex interaction with multiple artists and artisans to be successful on any scale. This interaction is most often didactic in nature with the need to educate and instruct production collaborators. Students learn to clearly articulate and effectively teach other participants (graduates and undergraduates assisting in the production) with widely disparate skill levels.

Center for Career Services
GW’s Center for Career Services provides personalized career coaching to all BA, BFA, MA, and MFA art and design students to help them develop and implement their career success plan. Lonnie Woods, III, the industry career coach for art and design, helps students create a strategic plan to identify and secure
competitive internships and employment opportunities in the art and design fields. The Center for Career Services also provides a wide variety of career programs to help students connect with employers. The Center hosts large and industry-specific career fairs and niche programming. For example, October is the Communication and Design Career month in which there will be a series of targeted programs and events to connect students with employers and alumni in these fields. Additionally, students have the opportunity to meet informally with employers and alumni at their place of employment through our Employer Site Visit Program and new Career Quest which takes students to New York City over spring break.
B. Introduction

The programs described in this section follow in the same order as they are listed on the title page. We have added program numbers (1 - 31) for convenience.

We have tried to assure that all courses noted in the narratives and curricular tables use the GW three-letter subject code. Prior to 2014, Corcoran used a two-letter code. The “C” at the beginning of the new code represents “Corcoran” and is the only difference between the two.

**Corcoran course subject codes**

- CAH - Corcoran Art History
- CAS - Corcoran Arts & Humanities
- CBK - Corcoran Art and the Book
- CCR - Corcoran Ceramics
- CDE - Corcoran Design
- CDM - Corcoran Digital Media Design
- CED - Corcoran Art Education
- CEX - Corcoran Exhibition Design
- CFA - Corcoran Fine Art
- CFN - Corcoran First Year Foundation
- CGD - Corcoran Graphic Design
- CID - Corcoran Interior Design
- CPH - Corcoran Photography
- CPJ - Corcoran Photojournalism
- CPR - Corcoran Printmaking
- CPT - Corcoran Painting
- CSL - Corcoran Sculpture

The Corcoran curriculum in 2014-15 has purposefully remained what it had been in recent years. The Middle States Commission on Higher Education required GW, as part of the 2014 merger agreement, to maintain the same curriculum for legacy students as they had before the merger.

GW and the Corcoran have different requirements for general studies. Corcoran requirements included 12 credits of required courses including two writing and two humanities courses and 15 electives, all designed to meet NASAD’s general studies competencies. *(Handbook, Section VII.D.1.)* Starting with the class entering in the fall of 2015, Corcoran students will be expected to complete the general education courses required of all other Columbian College students, which have been in place since 2011. A detailed description of GW’s general education curriculum can be found in the institutional catalogs in Section IV MDP I.A.1. A brief summary of those requirements can be also found in the curricular tables for all GW undergraduate programs. GW’s general education requirements also meet NASAD’s general studies competencies.
1. BA in Art Studies

[NOTE: this program will close in May 2016]

Section II.B.

1. Statement of Purposes

The BA in Art Studies degree was initially submitted to NASAD for consideration in 2008. Building on the Corcoran’s premier standing as a museum art school and its mission to prepare students to enter the art and design professions, the primary objective of the new BA in Art Studies was to develop the art professional of the future, one who is broadly knowledgeable about museum and studio practice, new media, the history of art and modern culture, and the philosophical and critical discourses that have evolved in these disciplines, and who can critically and creatively operate within them. The program offered in-depth and simultaneous exposure to the liberal arts, humanities, and social sciences, to studio practice, and to museum studies, in order to ready students to enter the increasingly complex and diverse field of the arts, or to continue study at the graduate level.

To achieve this goal, the program sought to develop: (Handbook, VIII.A.1.-2.)

- Scholarly and creative talent to foster inquiry and expression across disciplinary boundaries and media in the arts;
- Collaboration among studio practitioners and art majors to encourage experimentation and critical inquiry in new media;
- Scholarly and professional development to enable entry into graduate study;
- Active participation in the development and shaping of cultural institutions; and
- Community-based scholarly and artistic practice. (Handbook, VIII.B.1.a.-d.)

The program was designed to retain students at the Corcoran who wanted to study art but with more of an emphasis on academic coursework. The program was structured as the inverse of the studio BFA degree, with 75 credits of academic courses, including general studies and art history, and 45 credits of studio courses. When the program was initially designed it offered three tracks within the BA: 1) writing in the arts; 2) theory and studio practice; 3) contemporary art and museum culture. Students were required to take a minimum of five courses (15 credits) within each track. In 2012 these tracks were eliminated in part due to the limited numbers of students in the program. In spring 2014, AS 3091 Art Studies Seminar: Critical Approaches in the Visual Arts was implemented to prepare students for the BA thesis. In this course, students learned about different methodologies, i.e., semiotics, post-structuralism, psychoanalysis, among other approaches. It was offered for the first time in spring 2015 for the BA student class of 2016. (Handbook, I.G.1.a.-b.)

The BA in Art Studies took advantage of the Corcoran’s unique museum/college partnership and its strong connections to the diverse cultural and academic institutions in Washington, D.C., such as the Smithsonian Institution (linked to the Corcoran through a joint Masters’ Program in the History of the Decorative Arts), the Library of Congress, the National Geographic Society (closely linked to the Corcoran through its photojournalism program), and other institutions.

The degree program design faced numerous challenges in recruitment and retention between its original proposal and the changing status of the Corcoran on how to best focus the mission of the BA in
Art Studies with the needs of students yet in keeping with the Corcoran’s core mission. Its initial goals were to:

- Foster the intellectual and creative capacities of students by situating intensive study of critical issues in the arts within an environment of art practice and art exhibition, and an extended community of artists, designers, photojournalists, critics, curators, art educators, and scholars.
- Bring aspiring arts professionals into daily contact with experienced, dedicated faculty deeply committed to students’ development; with peers in studio programs; and with the creative process in scholarship and criticism as well as art practice.
- Engage all aspects of visual culture in the contemporary world, including traditional fine art, new media and formats, social intervention, and popular and commercial art and design.
- Welcome and support students who want to develop as writers and researchers, maintain their connection to studio practice, propose creative and original projects in the study of the arts, and design their own program of study. (*Handbook*, VIII.B.)

In order to refocus the BA in Art Studies program, Andy Grundberg (then the Corcoran’s Associate Provost and Dean of Undergraduate Studies) assisted newly appointed program director Lisa Lipinski, with curriculum development in the program, specifically removing the three tracks and asking her to develop new courses for the program, in order to bring its offerings in line with NASAD accreditations for a liberal arts degree with a major in art or design studies. Among such changes was addition of the Art Studies Seminar to be taken in the spring semester of the junior year, to provide students with the research skills and specific knowledge of critical methodologies in the interpretation of art and culture. (*Handbook*, VII.B.1,2.; VII.F.2.; IV.C.2.b.,d.-g.C.)

The Corcoran’s BA in Art Studies was designed for students who seek to engage deeply with art history, contemporary topics in the humanities, and cultural and media theory, while pursuing a rich and varied exposure to studio art-making practice. The philosophy of the program was to integrate hands-on experience of art-making with the development of a personal stance on the place of the arts in modern society, well-grounded in consideration of historical and theoretical issues. From early in the program, students participated in seminar classes in art history, theory, critical and creative writing, curatorial studies, and museum practices, as well as general humanities education. Student experience culminated in a detailed senior thesis on a topic in the arts, supported by workshop groups in designing research, building a valid and significant thesis, and developing an individual critical stance.

Corcoran BA in Art Studies seniors developed theses working with peers and critics, writers, and art historians on the Corcoran faculty, benefiting from exposure to a wide range of critical perspectives and fields of expertise. Corcoran BA graduates pursued theses on modern art movements, contemporary political art projects, curatorial practice, museum policy studies, film and television, and modern and classic children’s illustrated books. (*Handbook*, II.E.1.a.1.-5.)

2. Curricular Table

**Program Title:** BA in Art Studies  
**Number of Years to Complete the Program:** 4  
**Program Submitted for:** Final Approval for Listing  
**Current Semester’s Enrollment in Majors:** 11  
**Name of Program Supervisor(s):** Lisa Lipinski
### Studio or Related Areas

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<tr>
<th>Course</th>
<th>Credits</th>
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<tr>
<td>CFN 1090 First Year Studio 1</td>
<td>12 units</td>
</tr>
<tr>
<td>CFN 1091 First Year Studio 2</td>
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<tr>
<td>CAH 4551 Corcoran Collection in Context</td>
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<tr>
<td>CAS 3091 Art Studies Seminar: Critical Approaches to Mod/Contemporary Art</td>
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<tr>
<td>CAS 4090 Art Studies Senior Thesis Workshop</td>
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<td>CAS 4091 Art Studies Senior Thesis Directed Study</td>
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<td>CAS 4910 Art Studies Internship</td>
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**Total number of studio or related area credits** 21 cr

### Art/Design History

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<td>CAH 1091 Art History Then</td>
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<tr>
<td>CAH 2025 20th Century Art</td>
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<td>CAH 2026 Contemporary Culture</td>
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**Total number of art/design history credits** 12 cr

### General Studies

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<tr>
<td>CAS 1110 Writing 1</td>
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<tr>
<td>CAS 1120 Writing 2</td>
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**Total number of general studies credits** 12 cr

### Electives

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<th>Credits</th>
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<tr>
<td>First Year Elective (CFN/CDE/CFA/CPH-1000 level)</td>
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<tr>
<td>Any CAH elective- 1000-5000 level (five)</td>
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<tr>
<td>Any CAH, CAS, or CED elective (seven)</td>
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</tr>
<tr>
<td>Any studio elective 1000+ (six)</td>
<td>10%</td>
</tr>
</tbody>
</table>

(Unless stated otherwise, all courses are 3 credits.)
Any studio elective 3000+ (five)

Total number of elective credits 75 cr

(See the BA Art Studies Curriculum Map in Appendix F.1.)

3. Assessment of compliance with NASAD standards

Now that the Corcoran School is a part of George Washington University, BA students have access to more resources, including faculty in other departments and a far larger library. The Textile Museum, which is also a part of the George Washington University, provides opportunities for internships and the study of their collections and exhibitions. BA students can also curate exhibitions in the Student Gallery at Smith Hall. (Handbook, II.E.1.a.-g.)

The BA Thesis Workshop and Art Studies seminar was designed to support the major. In the workshop, students learned how to do research in an area of study, art history, literature, or TV or film studies, and to write a long research paper. In the final semester, students present their work to the faculty committee, revise the thesis, and present their thesis to the public as a part of the NEXT senior thesis exhibition.

The program director instituted a third-year review process for BA students. The Arts and Humanities full-time faculty served as a committee and reviewed and advised all seniors working on their BA thesis. At the end of the senior year, BA students did a public reading of their papers as a part of the NEXT exhibition. The Arts and Humanities Department hired a video company to make a documentary video of the BA thesis projects, and the video was displayed in NEXT.

Curricula to accomplish this purpose normally adhere to the following structural guidelines: Requirements in general studies comprise 55-70% of the total program. Studies in art and design normally total between 30% and 45% of the total curriculum. The school usually offered a variety of general studies electives, which BA students have taken in the range of 30-45% of their total curriculum.

Specific content expectations for knowledge and skills development: In Art History I, first-year students are introduced to the major ideas and issues in modern and contemporary art and design as they explore what it means to be an artist today. Through a focused study of artworks and exhibitions, historical and critical writings on art from the 19th and 20th centuries, students will gain an understanding of how the visual arts evolved into the diverse media landscape of the present. The course is intended to introduce students to the study of art history and the relevance of art history to their own work. The student will learn how to use the vocabulary of art history and art theory to think, speak, and write effectively about art.

Art History II covers the history of art and architecture produced by cultures around the world from prehistory to the end of the 19th century. Students study works of architecture, sculpture, and painting both in the process of their creation and meaning in cultural context. Using case studies from different cultures and time periods, the course is subdivided to explore some of the general themes that often provide meaning to artistic expression including: cosmology and belief, ceremony and society, the body, the icon, and identity. By the end of the course students should have the skills necessary to analyze works of art and architecture based on an understanding of visual, iconographic and contextual analysis, comparative study, and the interpretation of primary documents and secondary sources. (Handbook, VII.E.4.d.)
In the second year, students are required to take a survey of twentieth-century art beginning with the avant-garde movements of the late 19th- and early 20th-century and concluding with the major trends in contemporary art. *Twentieth Century Art* examines the major movements: Fauvism, Cubism, Dada, Constructivism, and Surrealism, Abstract Expressionism, Pop Art, Conceptual Art, Minimalism, and Postmodernism, in relation to biographical and formal concerns, contemporary social and political conditions and current art history debates.

In *Contemporary Culture* students examine our society's production and reception of various forms of media, including print images and graphic design, TV and cable TV, film and video, computer interfaces and software design, Internet/Web as a visual platform, digital multimedia, and advertising. The course is concerned with helping students develop an informed and critical understanding of the nature of contemporary culture, in particular the mass media, the techniques used by them, and the impact of this media culture on the visual arts and design. The course will increase students' understanding of how the media works, how it produces meaning, how it is organized, and how it constructs reality. The course provides students with the theoretical and practical tools with which to understand and analyze contemporary culture.

*Writing I and Writing II* is a two-semester Foundation sequence conducted as a workshop, with in-class discussion of student work and of assigned readings drawn from modern and contemporary essays, short stories, and poems. Goals of the course include development and refinement of reading, writing, creative ability, critical thinking, and research skills.

The *Humanities* course at the Corcoran is a required two-semester survey (AS 2000 and AS 2010) of works of literature, philosophy and social theory, and of the ideas that give them enduring value. The goal of this course is to provide thoughtful training in the methods of the humanities employed in all college work and in investigating ideas, books, and art: close reading and interpretation of texts, exchange of ideas in discussion, and persuasive critical writing. Works of central importance from world cultural traditions are studied, focusing on a topic of universal and contemporary significance, as a model for the personally motivated intellectual inquiry that defines and enhances the careers of artists, designers, and independent thinkers. Topics vary.

In upper level Art History and Arts and Humanities electives, students gain a focused familiarity with the works and intentions of major artists and designers, and movements of the past and present, both western and non-western. In *Theories of Art*, students investigate traditional and contemporary concepts about the relation of ideas, language, and theory to art. Readings cover the history of aesthetics and a selection of modern theoretical proposals, including ethical, political, and psychological interpretations, and theories of expression and communication. Classes combine textual analysis with student criticism. Students develop their own analytical and interpretative propositions concerning contemporary art and design.

All BA students are required to complete an internship in their third or fourth year. Internships help students develop marketable skills, establish professional contacts, and explore different career options. In third year, BA students take a specialized seminar intended to provide the research skills, writing skills, and knowledge of different critical perspectives, and styles of documentation. In this seminar course students will develop skills in critical analysis of primary and secondary sources, as well as research and communication skills. Students will learn how to generate a research topic and question,
how to formulate a thesis statement and provide visual and textual evidence to support an argument. The seminar will include peer evaluation in response to written work and oral presentations.

In fourth year, BA students write a thesis, an extended and publishable research paper, and present it to the public as a part of the undergraduate exhibition, NEXT. The goal of the thesis is to teach students how to operate as independent scholars, capable of defining new areas of research in the art, whether that is literary, visual, or performance-based. Students graduate with an advanced level of knowledge of institutions of art and scholarship, and view the arts and criticism as part of institutional structures.

The senior thesis, an in-depth inquiry into a question or topic of the student’s choice, represents the culmination of the BA student’s academic experience at the Corcoran. The senior thesis is the ideal opportunity to work closely with a member of the Arts and Humanities faculty. The thesis is undertaken and completed over the course of the student’s senior year. It can take various forms. Most students choose to write analytical or expository essays, but others compose fiction or poetry.

Required levels of achievement are documented by program expectations—as outlined in course syllabi, and the process of writing, revising, defending, and presenting the BA thesis.

(See Syllabi for all BA Art Studies courses in Appendix F.2.)

4. N/A

5. Results of the program

Since 2012, eleven students have completed the BA degree program successfully. As this self-study is prepared, eight additional students hope to complete their degree by the end of the coming academic year. For the means with which we assess the results of the program, see the BA thesis Scoring Rubric and other means of assessing student competencies. The rubric designed to assess the BA thesis demonstrates the student’s ability to write a cogent and sustained argument on a specific topic. Furthermore, the rubric demonstrates the student’s applied knowledge of Chicago Manual of Style and bibliography related to the thesis paper.

(See BA Art Studies Coded Final Student Transcripts in Appendix F.3.)

6. Assessments of Strengths and Challenges

Certainly a primary challenge has been to develop a sufficiently large cohort of degree candidates. A degree program partially defined by what it is not (i.e., a BFA) naturally faces a difficult time in defining just what it is. The original attempt to create three tracks within the major collapsed due to too few students. As a BA offering, the program remained too dependent on studio courses.

The BA students have consistently been overlooked in how they fit into the Corcoran College of Art and Design. No one considered how they might fit into the NEXT exhibition, and publicity materials have overlooked the program, omitting their names and participation, and correcting that omission only later. Currently, it was decided that we should not run the single core class required of the BA students, the BA Senior Thesis Workshop, with an adjunct instructor, because there were only three students. This amounts to a savings of $2,900. Dr. Lipinski expected this workshop to run at the time, which was set by her predecessor, which conflicts with a first-year class she teaches, and meetings. Had she realized or known that this rule of a minimum of eight students would be enforced without consideration for the
fledgling program, she would have changed the day and time to accommodate the schedule. Our faculty has rallied for the students and are sharing the duties of co-teaching the workshop as a workshop, not a tutorial or directed studies.

In the past, we’ve run the workshop with three students and then five students. It is obvious that we are under extreme budget restraints, but we need to consider our students, and what happens to the few students left behind. A tutorial cannot provide the basic pedagogy of art school, which is the critique. BA students need to learn under direct and regular supervision how to write and do research.

(See the BA Art Studies Program Assessment Worksheet in Appendix F.4.)

7. N/A

8. Plans for addressing weaknesses and improving results

As this undergraduate program will close by May 2016 and is no longer admitting new candidates, there are no such plans for addressing weaknesses and improving results.

(See BA Art Studies Faculty CVs in Appendix F.5.)
2. BFA in Digital Media Design (DMD)

Section II.B. Educational Programs

1. Statement of Purposes

The Corcoran School's Bachelor of Fine Arts in Digital Media Design immerses students in an educational environment that prepares them for professional careers guided by a community of established, progressive designers who mentor and guide them through their education. The Digital Media Design studio culture and educational community is international, immersive, interdisciplinary, yet intimate. The program is a cultural laboratory for research and critical inquiry into contemporary design issues. Design students and faculty collaborate, engage, and explore the intersection of society, technology, aesthetics, and theory in preparation for professional design practice.

The program begins with a foundation in design principles and technologies, later advancing into motion graphics and animation courses. Experienced faculty mentor students, teach current design industry practices, and engage in a dialogue about the role of motion design in contemporary society, culture, and business. Degree candidates conclude their studies with a two-semester thesis project during their senior year.

DMD students focus on developing skills in motion design, including digital 2D and 3D animation, motion graphics, digital video, and live-action production. Professional animation faculty teach students skills in designing and producing kinetic sequences for TV and film which include network-identity packages, narrative structure, visual storytelling, 2D and 3D modeling and animation, commercial motion graphics, character design, typography, live-action production sequences, movie and TV title credits, digital illustration, and sound design. Students also learn concept ideation, storyboarding, style frames, rendering, and production workflow.

Students develop professional presentation skills and refined portfolios. Intimate learning environments and critical feedback continue to provide them with the conceptual, technological, and communication tools to excel as working professionals in the constantly developing and competitive television and film industry. Students have the opportunity to participate in Design Lab, a design practicum course which provides design students with the opportunity to work on real world design projects. The program engages students with special projects and exhibitions as part of the professional practices curriculum and curates three annual exhibitions for students: OPEN, NEXT, and BY DESIGN. At these exhibitions, students establish professional connections with the DC Design community.

In the last ten years, the DMD program has made a concerted effort to research and assess the direction of curricular best practices and continues to propose and reflect such curricular change that will result in a dynamic program that meets NASAD Standards and results in a cutting-edge program to educate the next generation of digital media design practitioners.

In the 2012-2013 academic year, faculty created a new First Year Experience curriculum, which included new freshman level design courses. The new First Year Experience curriculum was implemented in Fall 2013. New freshman design courses included: Design Fundamentals 1 and 2, Frame by Frame Animation, Digital Illustration 1 for Designers, and Sound Design. Further curricular
revisions include annual improvements to the curricular sequencing of core design studio courses: *Design Fundamentals 1–2; Sophomore Design Studios 1–2; Digital Media Design Junior Studio 3–4; Digital Media Design Senior Thesis 1–2;* and *Typography I-III, Typography in Motion*. In the past five years, we have hired new adjunct faculty as professional design educators with specialized skill sets and professional experience to compliment full-time design faculty.

2. Curricular Table

**Program Title:** BFA in Digital Media Design  
**Number of Years to Complete the Program:** 4  
**Program Submitted for:** Final Approval for Listing  
**Current Semester’s Enrollment in Majors:** 11  
**Name of Program Supervisor(s):** Francheska Guerrero

<table>
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<th>Studio or Related Areas</th>
<th>Studio or Related Areas Electives</th>
<th>Art/Design History</th>
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<td>12.5%</td>
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Studio Courses  
CFN 1090 First Year Studio 1  
CFN 1091 First Year Studio 2  
CDE 1090 Design Fundamentals 1  
CDE 1091 Design Fundamentals 2  
CDE 2090 Sophomore Design Studio 1  
CDE 2091 Sophomore Design Studio 2  
CGD 2050 Typography 1  
CGD 2060 Typography 2  
CDM 3090 Digital Media Design Junior Studio 3  
CDM 3091 Digital Media Design Junior Studio 4
CGD 3050 Typography 3
CGD 3070 Typography in Motion
CDM 4090 Digital Media Design Senior Thesis 1
CDM 4091 Digital Media Design Senior Thesis 2
CDE 4170 Professional Practices for Designers

**Total studio or related areas credits** 45 cr

**Studio Electives**
CFN/PH/DE/FA 1000 First Year Elective
CFN/PH/DE/FA 1000 First Year Elective
DM/GD/ID Electives (1000-4000 level) (4 courses, 12 credits)
Studio Electives (1000-4000 level) (4 courses; 12 credits)

**Total studio or related areas elective credits** 30 cr

**Art/Design History**
AH 1090 Art History NOW
AH1091 Art History THEN
AH 2025 20th Century Art
AH 2026 Contemporary Culture
AH 3065 Digital Media Culture

**Total art/design history credits** 15 cr

**Art/Design History Electives**
AH 2000+ - Any AH Elective

**Total art/design history elective credits** 3 cr

**General Studies**
AS 1110 Writing 1
AS 1120 Writing 2
AS 200% or AS 201% Humanities course
AS 200% or AS 201% Humanities course

**Total general studies credits** 12 cr

**General Studies Electives**
AH or AS (2000-4000 level) (5 courses; 15 credits)

**Total general studies elective credits** 15 cr

(See the BFA Digital Media Design Curriculum Map in Appendix G.1.)

3. **Program Structure and assessment of compliance with NASAD competencies**

The BFA in Digital Media Design was approved by NASAD its last accreditation review ten years ago. Since that time, the program has continued to develop in the context of the changing motion design/animation industry. These changes are in alignment with the NASAD competencies as outlined in the NASAD Handbook. (*Handbook*, X.A., C.3.a.-h.)

The curricula offers a sequential grouping of core motion design/animation studio courses and motion design/animation elective courses. Each curricular year builds on the previous one in motion...
design/animation learning and design problem solving. In core design studio courses and elective courses, students learn and successfully implement design and animation methods and processes in course projects. Design and animation learning competencies include: context, complexity, audience, technology, and research. Successful, appropriate, and engaging 2D/3D motion design/animation communications, visual narratives, and visual storytelling is the end product of a multi-phased project workflow which includes design problem solving, methodologies, processes, visual narrative development, and critiques (including both peer and faculty discussions):

- Phase 1: Research as a design tool
- Phase 2: Definitions and context: Audience: patterns of behavior, demographics; Cultural/Market Context: usability, desirability, sustainability, feasibility, viability; Technology; Deliverables (media type: static (print) and kinetic (motion design/animation)
- Phase 3: Messaging, design strategy, and technology integration: physical hand craft and digital computer apps.
- Phase 4: Process: Iterative conceptual design studies, iterative form making design studies; wire framing/storyboarding, style frames, visual narrative structure and content (text and image), visual storytelling, character development
- Phase 5: Motion design/Animation development
- Phase 6: Motion design/Animation production, workflow, and deliverables.
- Phase 7: Final Design: analytics, statistics, audience response and engagement *(Handbook, X.A.1.-5.)*

In the freshman year studio design courses (*CDE 1090 Design Fundamentals I* and *CDE 1091 Design Fundamentals II*), there are numerous stand-alone course projects, which include components of the multi-phased project workflow listed above on small-scale version. Each small-scale course project focuses on specific learning outcomes and competencies. Freshman level design teaching and learning competencies are fundamental design principles of composition, design theory, color, 2D and 3D visual form making, context, and technology (physical hand craft and digital computer apps).

Studio elective courses at the freshman and sophomore level focus on design specific topics and technological skill sets at the introductory and intermediate level: *Page Layout for Print and Interactive Design; Frame by Frame Animation; Digital Illustration for Designers I and II, Communication Design, Sound Design, and Motion Graphics I.* Whether working on small-scale projects or large scale/semester long projects, the unifying curricular theme in all design studio courses is that successful, appropriate, and engaging 2D/3D motion design/animation solutions are the end product of a multi-phased project workflow which includes design problem solving, context, design/animation methodologies, design/animation processes, visual narrative development, and critiques. The technological skill sets taught include both physical hand craft and digital computer apps. Freshman year learning competencies in studio electives include: frame by frame animation narratives and techniques (both physical hand craft and digital in the computer); using and application of sound as narrative character and device in motion design/animation projects; continuity and sequencing for kinetic media and narratives; digital illustration narratives and techniques for 2D/3D static and kinetic media; character design and development for kinetic visual narratives and storytelling.

In the spring semester of the sophomore year, design teaching and learning competencies focus
on complex systems design for large-scale projects. This semester is the curricular transition to student learning and competencies for complex systems design and motion design/animation. In the junior and senior year curriculum, student learning and competencies are comprised of: motion design, motion graphics, and animation, visual narratives, visual storytelling, character design, systems designs, and the multi-phased project work flow for large scale projects (Network ID Branding Packages and Movie Title Credit Sequences), cultural/market context, research as a design tool, and theoretical applications for motion design/animation practice.

Digital Media Design studio elective courses at the junior and senior levels focus on motion design/animation specific topics with greater level of complexity in course content, motion design, motion graphics, and animation, visual narratives, visual storytelling, character design, motion design/animation methodologies, project scope, and complex, advanced level technological skill sets: Motion Graphics: After Effects II, III and IV, Entertainment Design: Movie Key Art, Animation I: Cinema 4D, Animation II: Cinema 4D, and Animation III: Cinema 4D.

Curricular Structure

(Handbook, X.C.1.a.; IX. A.1.a.) Standard: The program’s curricular structure, course content, and time requirements enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in communication design/motion design animation. (See Program Structure, Curricula, and Culture sections in this document for more information.)

(See the BFA Digital Media Design 4-Year Curriculum Plan in Appendix G.2.)

(Handbook, IX. A.1.b.) Guidelines: The curricula meets the NASAD standards and structural guidelines: studies in communication design/motion design animation comprise 25–35% of the total program; supportive courses in design (Motion Design/Animation studio elective courses), related technologies, and the visual arts, 20–30%; studies in art/design histories and theory, 10–15%; and general studies 25–35%.

Program Structure, Curricula, and Culture

The Digital Media Design program nurtures and sustains an educational environment and culture which comprises six interdependent areas: curricula, faculty, technology, special projects and exhibitions, visiting designers, and professional experiences such as internships and networking. The purpose and goals of each area are as follows:

Curricula

The curriculum is designed to educate students for a professional motion design and animation career. It comprises required core studio and academic courses and elective courses.

The current curriculum plan provides an immersive, structured, and sequential course content which develops a student’s abilities and skill sets. A student’s education includes fundamental, intermediate, and advanced design concepts and principles, research, methodologies and processes, programming, production, design theory and history, real-world experiences, professional practices, and technological skill sets. Undergraduate design students engage in
the process of professional inquiry through critique methods, which include the development of design and animation vocabulary, oral communication, and presentation skills.

Majors focus on motion design and animation for network-identity packages, narrative structure, visual storytelling, 2D and 3D modeling and animation, commercial motion graphics, character design, typography, live-action production sequences, movie and TV title credits, digital illustration, and sound design. Additionally, students learn concept ideation, storyboarding, style frames, rendering, and production workflow.

The program’s learning outcomes are linear and non-linear kinetic time-based media for motion design and animation in visual storytelling and narratives, focusing on the relationships of audience, context, and content. Artifacts and services created by motion designers and animators interpret, inform, instruct, persuade, or entertain. Communication/Motion designers and animators have a symbiotic relationship with technology and are users and drivers of technological innovation.

Communication/Motion designers and animators address problems at a various scales ranging from project components to complex systems that encompass intersections among visual communication and various social, cultural, technological, economic, physical, and service contexts. (Handbook, IX.C.a.-b.)

(See the Digital Media Design Learning Outcomes in Appendix G.3.)

Freshman design curriculum

In the freshman year studio design courses, CDE 1090 Design Fundamentals I and CDE 1091 Design Fundamentals II, there are numerous standalone course projects which include components of the multi-phased project workflow listed above on small scale version. In the freshman level studio design curriculum, each small-scale course project focuses on specific learning outcomes and competencies. Freshman level design teaching and learning competencies are fundamental design principles of composition, design theory, color, 2D and 3D visual form making, context, and technology (physical hand craft and digital computer apps).

Studio elective courses at the freshman level focus on design specific topics and technological skill sets at the introductory level: Page Layout for Print and Interactive Design; Frame by Frame Animation; Digital Illustration for Designers I and II, Communication Design, Sound Design, and Motion Graphics I. Whether working on small scale projects or large scale/semester long projects, the unifying curricular theme in all design studio courses is that successful, appropriate, and engaging 2D/3D motion design/animation solutions are the end product of a multi- phased project work flow which includes design problem solving, context, design/animation methodologies, design/ animation processes, visual narrative development, and critiques. The technological skill sets taught is physical hand craft and digital computer apps. Freshman year learning competencies in studio electives include: frame by frame animation narratives and techniques (both physical hand craft and digital in the computer); using and application of sound as narrative character in motion design/animation projects; continuity and sequencing for kinetic media and narratives; digital illustration narratives and techniques for 2D/3D static and kinetic media; character design and development for kinetic visual narratives and storytelling. Learning competencies also include use and application of animation history and techniques. (Handbook, IX.C.3.a.,c.,d.)
Sophomore digital media design curriculum

In the program’s sophomore year the core studio design courses are CDE 2090 Sophomore Design Studio I, CDE 2091 Sophomore Design Studio II, CGD 2050 Typography I, CGD 2060 Typography II, and supporting design studio electives. Each course project focuses on specific learning outcomes and competencies. Sophomore level design learning competencies include:

- Use and application of design/animation principles, methodologies, and processes to concept, design, produce motion design/animations: Stop Motion (frame by frame), and 2D/3D digital;
- Use and application of visual narratives/storytelling structure for time based media/kinetic media;
- Use and application of systems design for motion design/animation: narrative structure, information hierarchy, sequencing, continuity, rhythm, and integration of color, type, image, sound, character in cohesive kinetic visual narrative;
- Use and application of prototyping and pre-visualization tools (sub-cultural context tools): story boards, style frames, mood boards;
- Use and application of animation production work flow: Rough Cut, First Cut, Fine Cut, and Final Cut;
- Use and application of communication design/graphic design principles, theories, processes, methodologies to complex branding and systems design;
- Use and application of typography and its history, nomenclature, syntax, in design solutions for print and kinetic (motion design/animation) media;
- Use and application of technological skill sets: physical hand craft and digital computer apps;
- Use and application of oral communication and motion design/animation vocabulary in critiques;
- Cultural/Market Context: usability, desirability, sustainability, feasibility, viability;
- Research as a design tool: ability to frame and conduct research in terms of audience, activities, context. Use appropriate methods for determining audience/user needs, patterns of behavior, and developing design solutions that respond and respect social and cultural differences in local/global contexts;
- Understanding and application of audience/users: patterns of behavior, user personas, demographics;
- Proficiency and application of collaborative skills and the ability to work effectively in teams to solve complex design problems;
- Proficiency, ability, and skills in critical discourse: exercise critical analysis and judgment about the students own design solutions and the design solutions of others (peers) with regard to design solutions’ usability, desirability, technological feasibility, economic viability, and sustainability in cultural, social and personal context; and
- Studio elective courses at the sophomore level focus on specific areas of studies, topics, and technological skill sets at the intermediate level: Motion Graphics I: After Effects, Motion Graphics II: After Effects, and Digital Illustration for Designers II. Whether working on small scale projects or large scale/semester long projects, the unifying curricular theme in all design studio courses is that successful, appropriate, and engaging 2D/3D motion design/animation solutions are the end product of a multi-phased project work flow which includes design problem solving, context, design/animation methodologies, design/animation processes, visual narrative development, and critiques. The technological skill sets taught is physical hand craft and digital computer apps. Sophomore year learning competencies in studio electives include: key framing, animation narrative structure, motion design digital techniques (both physical hand craft and digital in the computer); use and application of sound as narrative character in motion design/animation projects; continuity and sequencing for kinetic media and narratives; digital
Junior digital media design curriculum

In the junior year the core studio design courses are CDMD 3090 Digital Media Design Junior Studio III, CDM 3091 Digital Media Design Junior Studio IV, CGD 3050 Typography III, and CGD3070 Typography in Motion, and supporting design studio electives. The required academic art history course is CAH3065 Digital Media Culture. Each course project focuses on specific learning outcomes and competencies. Junior level design learning competencies include:

- Use and application of physical 3D set design and post production techniques: lighting, green screening, camera tracking, digital editing, GoPro professional digital footage, and compositing video footage;
- Digital 3D character and environment design/animation: modeling, lighting, texture mapping, camera point of view (POV), and rendering;
- The application of critical theory and semiotics to motion design/animation projects;
- Use and application of typography in static (2D print) and kinetic media projects (2D/3D motion design/animation) and in expressive typeface design;
- Use and application of visual narratives/storytelling structure for motion design/animation: narrative structure, systems design, information hierarchy, sequencing, continuity, rhythm, and integration of color, type, image, sound, character in cohesive kinetic visual narrative;
- Use and application of prototyping and pre-visualization tools (sub-cultural context tools): story boards, style frames, mood boards;
- Use and application of animation production work flow: Rough Cut, First Cut, Fine Cut, and Final Cut;
- Use and application of technological skill sets: physical hand craft and digital computer apps;
- Students has learned and applied skills in deduction and analysis to locate their motion design/animation solutions in the context of animation history and contemporary motion design/animation dialogue in the professional industry;
- Use and application of oral communication and motion design/animation vocabulary in critiques;
- Cultural/Market Context: usability, desirability, sustainability, feasibility, viability;
- Research as a design tool: ability to frame and conduct research in terms of audience, activities, context;
- Use appropriate methods for determining audience/user needs, patterns of behavior, and developing design solutions that respond and respect social and cultural differences in local/global contexts;
- Understanding and application of audience/users: patterns of behavior, user personas, demographics;
- Proficiency and application of collaborative skills and the ability to work effectively in teams to solve complex design problems; and
- Proficiency, ability, and skills in critical discourse: exercise critical analysis and judgment about the students own design solutions and the design solutions of others (peers) with regard to design solutions’ usability, desirability, technological feasibility, economic viability, and sustainability in cultural, social and personal context.

(Handbook, IX.C.3.a.-j.)
Junior digital media design curriculum

Studio elective courses at the junior level focus on specific areas of studies, topics, and technological skill sets at the advanced level: Design Lab I, Design Lab II, Motion Graphics III: After Effects, Motion Graphics IV: After Effects, and Animation I: Cinema 4D. Whether working on small scale projects or large scale/semester long projects, the unifying curricular theme in all motion design/animation studio courses is that successful, appropriate, and engaging 2D/3D motion design/animation solutions are the end product of a multi-phased project work flow which includes design problem solving, context, design/animation methodologies, design/animation processes, visual narrative development, and critiques. The technological skill sets taught is physical hand craft and digital computer apps. Junior year learning competencies in studio electives include: key framing, animation narrative structure, motion design digital techniques (both physical hand craft and digital in the computer); use and application of sound as narrative character in motion design/animation projects; continuity and sequencing for kinetic media and narratives; digital illustration narratives and techniques for 2D/3D static and kinetic media; character design and development for kinetic visual narratives and storytelling.

Senior digital media design curriculum

In the program’s senior year the core studio design courses are CDM 4090 Digital Media Design Senior Thesis I, CDM 4091 Digital Media Design Senior Thesis II, CDE 4170 Professional Practices for Designers, and supporting design studio electives. Each course project focuses on specific learning outcomes and competencies. Senior level design learning competencies include:

- Use and application of physical 3D set design and post production techniques: lighting, green screening, camera tracking, digital editing, GoPro professional digital footage, and compositing video footage;
- Digital 3D character and environment design/animation: modeling, lighting, texture mapping, camera point of view (POV), and rendering;
- The application of critical theory and semiotics to motion design/animation projects;
- Use and application of typography in static (2D print) and kinetic media projects (2D/3D motion design/animation) and in expressive typeface design;
- Use and application of visual narratives/storytelling structure for motion design/animation: narrative structure, systems design, information hierarchy, sequencing, continuity, rhythm, and integration of color, type, image, sound, character in cohesive kinetic visual narrative.
- Use and application of prototyping and pre-visualization tools (sub-cultural context tools): story boards, style frames, mood boards;
- Use and application of animation production work flow: Rough Cut, First Cut, Fine Cut, and Final Cut;
- Use and application of technological skill sets: physical hand craft and digital computer apps;
- Students has learned and applied skills in deduction and analysis to locate their motion design/animation solutions in the context of animation history and contemporary motion design/animation dialogue in the professional industry;
- Use and application of oral communication and motion design/animation vocabulary in critiques;
- Cultural/Market Context: usability, desirability, sustainability, feasibility, viability;
- Research as a design tool: ability to frame and conduct research in terms of audience, activities, context. Use appropriate methods for determining audience/user needs, patterns of behavior, and developing design solutions that respond and respect social and cultural differences in local/global contexts;
- Understanding and application of audience/users: patterns of behavior, user personas, demographics;
- Proficiency and application of collaborative skills and the ability to work effectively in teams to solve complex design problems;
- Proficiency, ability, and skills in critical discourse: exercise critical analysis and judgment about the students own design solutions and the design solutions of others (peers) with regard to design solutions' usability, desirability, technological feasibility, economic viability, and sustainability in cultural, social and personal context;
- Understanding and application of supporting design decisions with quantitative and qualitative research findings at various stages of project development and presentation;
- Understanding the role and application of ever shifting technology in motion design/animation problems and solutions. Ability to conduct critical analysis of different technologies in specific design contexts. Ability to assess, analyze, and implement technological issues;
- Professional level exhibition design for motion designers/animators: Creating 2D/3D motion design/animation solutions in a context specific space for professional presentation
- Research, write, and design a professional level thesis; and
- Professional level portfolio, curriculum vitae, promotional materials, and animation reel (Handbook, IX.C.3.a.-j.)

Senior digital media design curriculum

Studio elective courses at the senior level focus on specific areas of studies, topics, and technological skill sets at the advanced level: Entertainment Design: Movie Key Art, Animation II: Cinema 4D, and Animation III: Cinema 4D. Whether working on small scale projects or large scale/semester long projects, the unifying curricular theme in all motion design/animation studio courses is that successful, appropriate, and engaging 2D/3D motion design/animation solutions are the end product of a multi-phased project work flow which includes design problem solving, context, design/animation methodologies, design/animation processes, visual narrative development, and critiques. The technological skill sets taught is by physical hand craft and digital computer apps. Senior year learning competencies in studio electives include: key framing, animation narrative structure, motion design digital techniques (both physical hand craft and digital in the computer); use and application of sound as narrative character in motion design/animation projects; continuity and sequencing for kinetic media and narratives; digital illustration narratives and techniques for 2D/3D static and kinetic media; character design and development for kinetic visual narratives and storytelling.

Research in the BFA curriculum

The BFA program integrates research as a studio component in the sophomore, junior, and senior levels. At the sophomore level in Design Studio I, Typography I, and Typography II, course projects include four research projects. At the junior level in Typography III, course projects include one research project. Seniors research and write a thesis project for Digital Media Design Senior Thesis I and II. In Thesis I courses, students work with faculty to conduct research and create a thesis document. Alongside creation of the thesis document, digital media design majors work on script for the motion design/animation thesis project. In the Digital Media Design Senior Thesis II course, digital media design students translate their thesis documents into the appropriate motion design/animation thesis project.
Learning outcomes for the research component in the sophomore, junior, and senior levels are:

- Understanding and ability to use research, analysis procedures and tools to construct appropriate motion design/animation solutions;
- Understanding and application of interpreting research findings and applying them to motion design/animation project development solutions; and
- Understanding and application of supporting design decisions with quantitative and qualitative research findings at various stages of project development and presentation. 
  
(Handbook, IX.C.3.a.-j.)

(See the Syllabi for all BFA Digital Media Design courses in Appendix G.4.)

Oral Communication and development of motion design and animation vocabulary
Oral communication skill sets are integrated into the BFA in digital media design program’s required studio courses and electives at the freshman, sophomore, junior, and senior years. Students learn and apply motion design/animation vocabulary, and practice professional oral communication skills through small critique groups, final presentations, and end-of-semester reviews in required studio courses and elective studio courses. Students learn the objective and subjective manner of critique throughout their four years in their required studio courses.

Technology
The Digital Media Design program integrates cutting-edge technology into the curriculum through strategic planning and implementation. The programs provide state-of-the-art computer facilities and equipment as a key component of innovative design education.

Technological skill sets:
- Physical hand craft and digital computer apps; and
- Understanding the role and application of ever shifting technology in motion design/animation project development and solutions. Ability to conduct critical analysis of different technologies in specific design contexts. Ability to assess, analyze, and implement technological issues. 
  
(Handbook, IX.C.3.a.-j.)

Special Projects and Exhibitions
The BFA in Digital Media Design program engage students with special projects and exhibitions as part of their educational experience and professional practices. Special projects offer students unique opportunities for the cultural exchange of ideas and discussions on motion design/animation. Students connect with design professionals on projects such as Urban Forest Project DC and Design@+. Through joint projects with international colleges, students connect with faculty and students in other countries to explore design and its cultural value. Special projects and exhibitions include:

- Design@+ Exhibition: Joint Exhibition and cultural event with the Chinese Government and China Central Television in China and DC, Summer and Fall 2014;
- Race and Culture in Design Exhibition/Joint Project with Universidad de Monterrey Graphic Design Department, May 2012; exhibition May 16–18, 2012; and
- Urban Forest Project DC: joint project and exhibition with AIGA DC in 2011.
Annual Exhibitions
The BFA in Digital Media Design program curates three annual professional practices exhibitions for students: OPEN, NEXT, and BY DESIGN.

OPEN is an annual exhibition hosted by the Graphic Design and Digital Media Design Programs showcasing student work, held on campus in the fall semester. This exhibition features work by freshman, sophomore, junior, and senior students. The exhibition is typically attended by professionals from the Washington, DC design community, as well as the GW Corcoran community—current students, design alumni, faculty, staff, and students’ families.

NEXT, the annual student thesis exhibition at the GW Corcoran School of the Arts and Design, showcases under-graduate and graduate thesis projects in the grand Beaux-Arts space of the GW Corcoran’s Flagg building campus located on 17th street.

BY DESIGN, an annual professional practices event for graphic design and digital media design students, connects graduating students with professionals for internships and job opportunities. The BY DESIGN exhibition is hosted at Fathom Gallery, located in the heart of D.C.’s arts district.

Visiting Designers and Thesis Critics
The visiting designer program connects students and faculty with national and international design professionals, and engages them in a critical dialogue about current design issues, practices, and industry trends. Through program lectures, the visiting designers share their design methodologies and processes through presentation of their professional projects.

Visiting motion designers and animators are also a gauge for external assessment of student progress through student critiques, effectiveness of curricular sequence, and professional practices. The visiting thesis critics provide external assessment of student progress with senior thesis projects, professional practice advice, and guidance for entering the profession. Visiting designers, motion designers, and animators include:

• Jens Gehlhaar: lecture and senior thesis critic
• Matthew Carter: lecture and student critiques with Graphic Design & Digital Media Design juniors
• Nancy Skolos and Tom Wedell: lecture and student critiques with Graphic Design and Digital Media Design juniors and seniors
• Mike Jakab of Agency Collective: lecture and student critiques with Graphic Design and Digital Media Design juniors
• Tracie Ching, D.C. Illustrator

Professional Practices
Professional practices is comprised of professional partnerships, community relationships, jobs and internships. The Digital Media Design program continues to develop partnerships and relationships with professional designers and design organizations. The goal is to continue fostering a design culture that connects students with professional designers, studios, and agencies for internships, job opportunities, networking opportunities, and professional assessment. The Digital Media Design program is dedicated to providing students with real-world experiences that build resumes and portfolios. (Handbook, IX.4.c,d)
AIGA DC Sustaining Member Partnership:
The GW Corcoran Graphic Design and Digital Media Design Programs are a Sustaining Partner with AIGA DC, having worked with AIGA DC on the following events:

- AIGA DC Student Portfolio Review: The Graphic Design and Digital Media Design Programs coordinates and hosts the AIGA DC Student Portfolio Review at the GW Corcoran School of the Arts and Design.
- AIGA DC 50 Biennial Exhibition: The Graphic Design and Digital Media Design Programs coordinates and hosts the AIGA DC 50 Biennial Exhibition which celebrates top DC designers and introduces them to students.

Fathom Creative and Fathom Gallery:
The program has an on-going professional relationship with Fathom Creative and Fathom Gallery for the BY DESIGN professional practices event. This professional relationship connects senior design students directly to Fathom Creative for potential jobs and internships.

TypeCon 2014 in DC Partnership:
The Digital Media Design program has worked with the Society of Typographic Aficionados (SOTA) to offer collaborative workshops at the Corcoran for TypeCon 2014 DC, is to connect GW Corcoran undergraduate design faculty and students with TypeCon as a professional development event.

Professional Jobs and Internships
Based on the professional partnerships and community relationships, Digital Media Design faculty prepare students to compete for and obtain jobs and internships in the local D.C. market, and also national and international markets.

Jobs and Internships
BFA Digital Media Design students have gained real-world experience through internships and job opportunities at established companies including:

- Cartoon Network, Blue Sky Studios, Prologue Films, Native Design, A52;
- Elastic.TV, iStrategy Labs, Expedia Inc., Capacity, MBC Group, Big Block, Inc.,
  Big Machine Design, Apple;
- National Geographic, Harper’s Bazaar, Newsweek, NBC, PBS, Capacity, Conde Nast,

Professional job opportunities and experiences have taken the digital media design students nationally and internationally to companies in California, New York, Seattle, Washington, DC, Dubai, Japan, London, and Saudi Arabia.

BFA Faculty
The program employs working professionals in the design industry, insuring an ongoing dialogue about design industry trends and technology in the curriculum. Full-time, and adjunct faculty are highly educated and possess specific design expertise, experience, and technological skill sets. The current faculty body is one of intellectual, philosophical, and creative diversity. Currently, the BFA in Digital Media Design Program are comprised of professional design faculty who graduated from top design schools that including Yale, Rhode Island School of Design (RISD), Harvard, OTIS College of Art and Design, Virginia Commonwealth University (VCU), and the Massachusetts
College of Art and Design (MassArt). The goal is to continue to hire and retain professional designers as full-time ranked and adjunct faculty, who are highly educated and possess specific design expertise, experience, and technological skill sets. The majority of departmental design faculty are currently working in the design industry on a daily basis. This provides a continual dialogue regarding design industry trends and technology in the curriculum, and for the students’ undergraduate educational experience. (Handbook, II.E.1.a.,b.)

5. Results of the program and means for evaluating results and assuring that requisite student competencies are being developed

Through the NASAD self-study process, the program has created new assessment tools to work in tandem with existing and historical assessment tools. Assessment areas are student assessment, faculty assessment, and program assessment. A Digital Media Design program curriculum map has been developed to track learning outcomes according to each part of the curriculum. This material will be available on site to the visiting team, together with greater detail on student assessment and learning outcomes broken down by year level and individual courses within the Digital Media Design curriculum.

Assessment

Full-time faculty assessment: Existing and historical full-time faculty assessment procedures have been the reappointment process and package for full-time (ranked) faculty and student course evaluations. The reappointment process is coordinated by the CPE Committee and the Provost’s Office. Faculty peers and the College review three areas in the submitted reappointment package: teaching; research and professional development; community service (to the School and general community). The full-time (ranked) faculty assessment process is changing to the GW full-time faculty annual report system. Currently, student course evaluations are a faculty assessment tool.

Adjunct faculty assessment: Existing and historical adjunct faculty assessment procedures and tools have been: the student course evaluations. The program will work with GW’s Department of Academic Planning and Assessment, and the College office to implement GW’s adjunct faculty assessment procedures and tools.

Student assessment: Existing and historical student assessment procedures are the student end-of-semester review and student end-of-year review. With the self-study process, the digital media design program has added new assessment tools for the student end-of-semester and student end-of-year reviews. The new assessment tools are the end-of-semester and end-of-year assessment/evaluation forms, which are discussed among faculty and distributed to students. New student assessment procedures are mid-term assessment and evaluation forms.

There is “micro” to “macro” assessment. Students are assessed from projects to courses to semester (fall and spring) to year (freshman, sophomore, junior, and senior). The “micro” or smaller, up close, student assessment and evaluation is done by faculty on a weekly basis for the semester of each course. The “macro” or larger focus of student assessment and evaluation at the end-of-the-semester reviews.

(See BFA Digital Media Design Coded Final Student Transcripts in Appendix G.5.)
Program Assessment: Existing and historical program assessment procedures are the end-of-semester program reviews and end-of-year program reviews. Based on the self-study process, faculty have created a new annual program assessment procedure and tool—The Digital Media Design Program Structure and Educational Strategic Plan Document. In addition to being an assessment tool, this program document also serves as a resource for the program’s mission, goals, and academic policies. This program document will be reviewed and updated annually by faculty in the summer semester.

6. Assessment of strengths, areas for improvement, challenges, and opportunities

Strengths
Faculty: The Digital Media Design program’s strength is faculty, both full-time faculty (ranked) and adjunct faculty. The program employs working professionals in the design industry, insuring an ongoing dialogue about design industry trends and technology in the curriculum. Full-time, and adjunct faculty are highly educated and possess specific design expertise, experience, and technological skill sets. The current undergraduate design faculty body is one of intellectual, philosophical, and creative diversity. The goal is to continue to hire and retain professional designers and animators as full-time ranked and adjunct faculty, who are highly educated and possess specific design expertise, experience, and technological skill sets. The majority of departmental design faculty are currently working in the design industry on a daily basis. This provides a continual dialogue regarding design industry trends and technology in the curriculum, and for the students’ undergraduate educational experience. (See Digital Media Design faculty Curriculum Vitae PDF documents for professional expertise, experience, and education)

Program structure and curricula: The BFA in Digital Media Design program’s strength is its program structure and curricula which is in compliance with NASAD competencies listed in this BFA in Digital Media Design Program Narrative. The program’s structure and curricula strengths are successful learning competencies in which students obtain, use and apply intellectual, aesthetic, communicative, and technological skill sets in the field of motion design/animation, which include motion design and animation theory, methods, processes, and vocabulary to produce visual narratives and storytelling for kinetic/time-based media—in cultural, social, and personal context. The program’s curricular structure also produces successful learning outcomes in teaching digital media design as an interdisciplinary/multidisciplinary professional field of communication/graphic design, motion design, and animation.

Student placement in jobs & internships, graduate school: Based on the professional partnerships and community relationships, the Digital Media Design program’s strength is the external feedback and assessment received through students obtaining jobs and internships in the DC, national and international markets. The Digital Media Design program’s strength is also in preparing students to seek out and be accepted into top level design graduate programs.

Jobs and Internships: BFA Digital Media Design students have gained real-world experience through internships and job opportunities at established companies including Cartoon Network, Blue Sky Studios, Apple, National Geographic, Harper’s Bazaar, and PBS, to name a few. Professional job opportunities and experiences have taken the digital media design students nationally and internationally to companies in California, New York, Seattle, Washington, D.C., Dubai, Japan, London, and Saudi Arabia.
Alumni in Graduate School programs: The program’s strength is successfully preparing students to seek out and be accepted into top level design graduate programs.

**Areas for improvement**

New curriculum: For the 2015-2016 academic year, the program will be implementing a new GW Corcoran BFA Digital Media Design curriculum, which includes GW’s general education academic course requirements (G-PAC). The new GW Corcoran BFA Digital Media Design curriculum has been submitted for review.

Develop new art/design history required courses: In addition to the current Art/Design History course CAH 3150 Theories and History of Graphic Design, create two new Art/Design History required courses for the Digital Media Design program: CAH 3XXX History of Architecture and Industrial Design and CAH 4XXX History of Animation.

Faculty: The goal is to continue to hire and retain professional designers as full-time ranked and adjunct faculty, who are highly educated and possess specific design expertise, experience, and technological skill sets.

(See the BFA Digital Media Design Program Assessment Worksheet in Appendix G.6.)

7. N/A

8. **Plans for addressing weaknesses and improving results**

In the spring 2015 semester, the faculty discussed changing the program name to Motion Design, in keeping with the Motion Design and Animation professional industry. The rationale is that programs should not be named by tools terminology. Another reason for the program name change is that professional animators and motion designers are confused by the current title “digital media design,” thinking it is web design. The program name change to Motion Design will resolve these issues. This change will be discussed with the new director of the Corcoran School. They are also considering course changes as well.

**Future Curricular Programs and Goals:**

Curricular Integration with the George Washington University
Teach out of the current Corcoran College of Art + Design curriculum for students who enrolled in the program prior to fall 2015.

With the Corcoran’s integration into GW, create new BFA and MFA programs and degrees.

**Proposed New Programs/Majors**

Future curricular goals are to create new BFA and MFA programs. Creating specific new BFA/MFA programs supports the GW goal of creating the pre-eminent mid-Atlantic arts and design school on the East Coast. Proposals for new programs and majors will be submitted to the GW Dean’s Office, the provost’s office, and NASAD for review and approval.

The proposed new GW Corcoran 2D Design programs are:

- BFA and MFA Interaction Design
- MFA Design Management (partnership with GW School of Business)
• MFA Graphic Design
• MFA Motion Design
• BFA and MFA Digital Illustration
• Concentration within the BFA Graphic Design Program: Book Arts & Letterpress

These changes are proposed for the purpose of creating a robust program that produces the best digital media design practitioners to meet the needs of the industry.

(See the BFA Digital Media Design Faculty CVs in Appendix G.7.)
3. BFA in Interior Design (This program will close by May 2018.)

Section II.B.

[NOTE: The BFA and MA in Interior Design of the former Corcoran College got off to a difficult start after the GW acquisition in late August 2014. Just days before the semester began, the full-time faculty of the two programs resigned. To fulfill the University’s commitment to enable legacy students to earn their degrees, Catherine Anderson in the GW Interior Architecture and Design program agreed to serve as acting Program Head of the Corcoran program. Teaching for the final two years of both programs has relied heavily on adjunct faculty. Further, GW discovered there were two tracks in the MA program: one of 81 credits for those lacking required prerequisites, and the other of 60 credits for those who entered prior to 2014.]

1. Statement of Purposes

Interior Design empowers us to shape the environments in which we live, work, and seek well-being on a daily basis. The condition of an interior space directly affects our health, our collective inspiration or individual productivity, our relationships with one another, and our sense of place within the world. As a licensed professional, the interior designer is responsible for the aesthetic and material qualities of the built environment; for the greater cultural context of the proposal; and for the functionality, safety, and sustainability of their design.

The Corcoran BFA in Interior Design (CID) program prepares students to become valuable contributors to this professional field. The program emphasizes critical thinking through the development of spatial design skills, direct experience with material and building technologies, and an understanding of design theory and cultural meaning. The faculty maintains a curriculum that takes a multi-disciplinary, human-centered approach to the research and resolution of contemporary and emerging challenges facing society and the built environment. A strong foundation of general education courses is required in addition to studies in art history and design as well as 75 credits of studio classes. (Handbook, F.1.a.-b.)
2. Curricular Table

Program Title: BFA in Interior Design
Number of Years to Complete the Program: 4
Program Submitted for: Final Approval for listing
Current Semester’s Enrollment in Majors: 14
Name of Program Supervisor(s): Catherine Anderson

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<th>Art/Design History</th>
<th>General Studies</th>
<th>General Studies Electives</th>
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(Unless stated otherwise, courses are 3 credits.)

Major Studio Courses
CFN 1090 First Year Studio 1
CFN 1091 First Year Studio 2
CDE 1090 Design Fundamentals 1
CDE 1091 Design Fundamentals 2
CID 2000 Perspective/ Interior Rendering
CID 2090 Interior Design Studio 1
CID 2091 Interior Design Studio 2
CID 3040 Digital 3-D Design
CID 3090 Interior Design Studio 3
CID 3091 Interior Design Studio 4
CID 3100 Interior Lighting Design
CID 3110 Materials/Finishes/Methods
CID 4090 Interior Design Thesis 1
CID 4091 Interior Design Thesis 2
CAS 4105 Professional Practices for Interior Designers

Studio Electives
CFN/CDE/CPH/CFA 1000 First Year Elective
CFN/CDE/CPH/CFA 1000 First Year Elective
CDE/CDM/CGD/CID Electives (1000-4000) (Four)
Any Studio Electives (1000-4000) (Four)

Total studio or related area credits 75 cr

Art/Design History
CAH 1090 Art History NOW
CAH1091 Art History THEN
CAH 2025 20th Century Art
CAH 3030 History of Architecture and Design
CAH 3060 History of Design

Art/Design History Electives
CAS 2000+ - Any AS Elective

Total art/design history credits 18 cr

General Studies
CAS 1110 Writing 1
CAS 1120 Writing 2
CAS 200X or AS 201X Humanities course
CAS 200X or AS 201X Humanities course

General Studies Electives
CAH or CAS 2000+ Any CAH or CAS Elective (5 courses)

Total general studies credits 27 cr

(See the BFA Interior Design Curriculum Map in Appendix H.1.)

3. Assessment of compliance with NASAD Standards
NASAD Standards were followed to complete Section II.B.3. (Handbook, X.F.3.a.-n.)

1) Competencies required by applicable Standards

CID 2090 Studio I introduces the basic concepts and vocabulary of design to the students as well as CFN 1090 Foundation Studio I, CFN 1091 Foundation Studio II, CDE 1090 Design Fundamentals I and CDE 1091 Design Fundamentals II. Throughout the curriculum, all studios (including the Special Topics Studios) emphasize the application of design and color in the way spaces are shaped and experienced three-dimensionally. The end-users must always be considered, as good design is a response to the ways in which people live, work and play. Every new design assignment/project poses a new challenge, or a new set of problems that must be solved through design thinking. (Handbook, X.F.3.a.,b.)

CID 2091 Interior Design Studio II, CID 3090 Interior Design Studio III, CID 3091 Interior Design Studio IV, CID 3110 Materials, Finishes, and Methods, and CID 3100 Interior Lighting Design, synthesize the myriad disciplines and factors that are involved with the complexities of creating spaces that directly affect the aesthetic experience and comfort of interior spaces. As studio projects become more sophisticated and larger in scale, the deliverables and expectations become greater for students to include additional technical information and overall design knowledge. (Handbook, X.F.3.c.)

CID 4600 Special Topics: Human Behavior; CID 4600 Special Topics: Social Design (Design for Social Good); CID 3100 Materials, Methods and Finishes (teach how sustainable materials impact the well-being of those inside as well as the indoor air quality); and CID 4600 Special Topics: Sustainable Interiors include consideration for inclusive design (such as Universal Design) and to think more globally. Sensitivity and awareness of those issues (such as ergonomics) that made a large impact between a well-designed item vs. a poorly functioning one help students to employ this knowledge in their designs. (Handbook, X.F.3.d.)
CAS 4105 Professional Practice for Interior Design and CID 4600 Special Topics: Sustainable Interiors are courses that help students to understand the technical aspects of the interior design profession. While sustainability in interiors is commonly seen as something to be addressed through the selection of finishes, much of it is actually accomplished through the understanding of and collaboration with what the MEP engineers design – the building systems. What happens after the construction drawings are sent out to bid is taught in Professional Practice. (Handbook, X.F.3.e.)

CAS 1110 Writing I, CAS 1120 Writing II, CFA 1090 Fine Art Foundations: Drawing, CID 2000 Perspective and Interior Rendering, and CID 3040 Digital 3D Design assist the students to learn to communicate their designs to general and sub-contractors, clients, and consultants. These courses develop students’ abilities to communicate to various individuals who must understand their design intent. From using computer-based software to illustrate floor plans in Revit to using simply a pencil and paper to draw a perspective to a client are skills that every employer seeks in new graduates. It is important that students do not only rely on the computer to convey their design ideas. (Handbook, X.F.3.f.)

CID 3110 Materials, Finishes, and Methods provide students the knowledge to understand how various materials are installed and what should be specified and how they should be maintained. CID 4600 Special Topics: Sustainable Interiors reviews why materials are sustainable (such as a rapidly-renewable material like wool) and how this affects the indoor air quality of the air we breathe. CAS 4105 Professional Practice for Interior Design discusses procedures, roles and responsibilities of project management and the many schedules that directly affect the outcome of the project. (Handbook, X.F.3.g.)

CID 4600 Special Topics: Social Design students join with other designers, manufacturers, psychiatrists, those with physical disabilities and entrepreneurs at Enabled by Design-athon workshop in Washington DC which also partner with United Cerebral Palsy’s Life Labs and FutureGov. The objective is to work on designing products to assist individuals who have reduced mobility, dexterity, hearing, and sight. The experience is enlightening as students learn design from other disciplines as well as end-users that bring different points of view to the design process. (Handbook, X.F.3.h.)

CAH 1090 Art History NOW, CAH 1091 Art History NOW, CAH 2025 20th Century Art, CAH 3030 History of Architecture and Interior Design, and CAH 3060 History of Design are courses that teach students the influences that shaped the cultural milieu which gave context to the historical buildings, interiors, and artifacts that are studied. Having an understanding of the past or what others have done and why enables students to see how those influences are still present in the shaping of our built environment today. (Handbook, X.F.3.i.)

CAS 4105 Professional Practice for Interior Design is taught by practitioners in the discipline. They bring tangible, actual situations that occur during their workday which include ethics, contemporary issues that practitioner face, current and future trends in the workplace, licensure and the role of an interior designer in the profession. (Handbook, X.F.3.j.)

In CAS 4105 Professional Practice for Interior Design, students gain an understanding of how the practice of interior design truly works and the various stakeholders, consultants and clients who shape this experience. The structure of a firm (from small to large) is also reviewed as well as roles and responsibilities of the office. (Handbook, X.F.3.k.)
Within all studios, students are required to begin design by learning to gather important information that will impact their design decisions. This analysis must be sustained not only in the beginning, but also at various stages of a project, depending on its complexity. The amount of information and knowledge expands with the upper level studios; however, during CID 4090 Interior Design Thesis I, the entire semester is devoted to self-directed research. The data and research gathered during this course inform the design decisions and process during CID 4091 Interior Design Thesis II. (Handbook, X.F.3.l.)

An internship is available but not required for students. Also, students are welcomed to join student chapter organizations of the American Society of Interior Designers (ASID) and the United States Green Building Council (USGBC). (Handbook, X.F.3.m.)

CAH 3030 History of Architecture and Interior Design, CAH 3060 History of Design, and CAS 4105 Professional Practice for Interior Design bring the past and the present state of the discipline together so that students have a comprehensive understanding of the profession. (Handbook, X.F.3.f.)

(See the Syllabi for all BFA Interior Design courses in Appendix H.2.)

2) Required levels of achievement

The required levels of achievement for the BFA consists of a total of 120 credits to be completed in the following subjects: 45 credits of Studio, 30 credits of Studio Electives, 15 credits of Art/Design History, 3 credits of Art/Design History Electives, 12 credits of General Education, and 15 credits of General Education Electives (see Curricular Table above).

3) N/A

4) N/A

5) Electronic Media

The BFA ID Program does not rely on software as the methodology to instruct the students. There are software programs that are taught so that students are aware of various ways in which their designs can be expressed. This includes AutoCAD, Revit, SketchUp (with Podium) and Adobe Creative Suite (Photoshop, Illustrator, etc.).

4. N/A

5. Results of the program related to its purposes

Student work is assessed through exams, tests, and oral feedback given during presentations.

(See BFA Interior Design Coded Final Student Transcripts in Appendix H.3.)

6. An assessment of strengths, areas for improvement, challenges and opportunities

The BFA and MA programs were physically located in a separate building/campus until the Summer 2015 semester. Now, both groups are housed with the Interior Architecture and Design (IAD) Program with its BFA and MFA programs at the GW Mt. Vernon campus. A sense of community can now be
fostered and all students sharing resources, classrooms, and seeing each other’s projects will help this very small group of undergraduates feel connected to the University. The undergraduate advisor (Nancy Evans) for the BFA IAD program is also advising BFA Corcoran ID students as well.

Part of the challenge that this undergrad community faces is that the class sizes are so small (three to five students) that it’s difficult to conduct them properly. In many cases, students are taking cross-listed courses with MA Corcoran ID learners. A handful of classes that are offered to the BFA IAD students are welcomed to the BFA Corcoran ID group; however, studios are not “interchangeable” since the IAD studios are six credits and Corcoran ID are three credits.

7. N/A

8. **Plans for addressing weaknesses and improving results**

The program will be terminated in May 2018.

(See BFA Interior Design Faculty CVs in Appendix H.4.)
4. BFA in Photojournalism

Section II.B.

1. Statement of Purposes

The Bachelor of Fine Arts in Photojournalism major is a unique efficient training ground for a new generation of creative visual reporters and documentarians coming of age within a dynamic media environment. Photojournalism majors learn the techniques and traditions of this rapidly changing field while gaining skills as image makers and storytellers in both traditional and digital formats. (Handbook, VIII.A.2.)

The program’s faculty includes working photographers from The Washington Post Magazine and other news media, former members of the White House photography staff, and picture editors with the U.S News & World Report online, National Geographic, and Prime Collective. As a partner of the program’s Photography major, the Photojournalism curriculum includes a variety of fine art components that stress the importance of individual style and creativity in today’s marketplace. Other classes emphasize foundational elements of reportage and documentation and the legal, ethical, and economic challenges of the profession.

The Corcoran’s overall photography program recognizes the critical importance of the photographic image and lens-based media in contemporary society while valuing the medium’s historical contexts within art and culture. The Photojournalism and Photography majors influence and strengthen each other as issues of documentary practice and subjective interpretation play out across both curricula. Both majors are committed to risk-taking, analytical thinking, and conceptual problem solving. Dialogues in joint seminar courses and studio critiques enhance each major’s practice and energize students and faculty in both disciplines. In addition, visiting artists, along with exhibitions in Washington, D.C.’s museums, enrich students’ experiences of how photography can be a vehicle for both creative expression and social change. (Handbook, IX.L.3.a.,b.,d.)

With its location in the heart of Washington, D.C., the Corcoran School gives photojournalism students access to a constant procession of news and documentary subjects, both national and local. As the program progresses, faculty also help students identify internship and career possibilities that can further advance their photography, audio, and video skills, as well as study abroad programs that promote international, cross-cultural awareness. (Handbook, IX.L.3.)

Students in the Bachelor of Fine Arts in Photojournalism program have interned with The Washington Post, The Washington Times, MediaStorm, National Geographic magazine, National Public Radio, the White House, the Pentagon, and U.S. News & World Report. (Handbook, IX.L.3.g.) Graduates of the program have secured positions at these and similar organizations here and elsewhere. Others work for NGOs, community service organizations, and small newspapers throughout the country.

The Photojournalism major was first offered in 2001, with NASAD approval, in conjunction with the White House News Photographers Association. Many of the early adjuncts called on to teach were WHNPA members, most of whom worked for daily newspapers or wire services. As the decade progressed it became clear that this partnership was limiting, primarily because the arena for photojournalism was rapidly expanding into new areas, most of which involved the internet and other
digital forms of communication; as a result, the alliance was loosened to include other partners. (*Handbook*, II.E.1.a 1.-5.; II.K.1.-2.)

In 2006, a full-time photojournalism faculty position was created and Susan Sterner, a veteran news photographer, was hired to direct and teach the undergraduate major; to date she remains the only full-time faculty member, despite also having taken responsibility for a new graduate program, New Media Photojournalism, in 2011. The student population in the BFA Photojournalism major peaked at 35 in 2010 and has since declined in roughly the same proportion as the overall Corcoran undergraduate cohort. (*Handbook*, II.B1.a.-b.)

As originally conceived, the curriculum created stand-alone studio courses for photojournalism majors but relied on the photography program’s existing courses for much of the technical instruction. This has changed somewhat as the photography faculty has recognized the benefits of interactions between the two majors. Photojournalism students continue to have their own studio courses and are required to take news writing and professional practices, among other photojournalism-specific classes; however, they also interact with Photography majors in first-year courses, second-year studios, in digital and video courses, and in seminars focused on contemporary topics in photography, such as race and representation. Photojournalism-specific departmental electives also have been offered on an ongoing basis.

The most recent curricular changes were made in 2010 when the entire BFA curriculum was reviewed by a faculty committee. One result was that all BFA majors now follow a consistent, coherent curricular pattern; another was that seminar-type material once taught within the studio courses was distinguished with discrete courses. Digital and video courses are now required, although darkroom techniques are still used in the early years of the curriculum. In addition, the first year was revamped to better serve entering students’ desires to immediately take courses within their prospective majors. (*Handbook*, IX.L.3.d.)

For the most part, students arrive at the Corcoran knowing the course of study they intend to pursue, although they officially join their majors in their second year. In the first year of the curriculum, recently renamed First Year Experience, foundation-level courses in studio, art history, and writing are common to all students; the studio course includes introductory instruction in drawing, 2-D and 3-D design, and lens-based media. In addition, students intending to major in either Photography or Photojournalism take a two-semester sequence of courses (Light Studies and Optical Culture, and Technique and Practice) that introduce them to the program’s instructional approach and rigor. These courses are prerequisites to entry into both the Photojournalism and the Photography majors. (*Handbook*, IV.A.2.a.; VIII.1.a.)

In second year, the fall studio photography course (Studio I) is again shared by Photography and Photojournalism students, allowing them to judge the differences and similarities in approach of the two majors. This also allows students to have “second thoughts” about which major they plan to pursue without penalizing their progression toward a degree, should they switch from Photography to Photojournalism, or vice versa. The course emphasizes assignments that apply to both cohorts.

In the spring of second year Photojournalism Studio II is an immersive introduction to the methods, practices, and potentials of photojournalism in today’s world, in which students begin receiving assignments much as they might from a news organization. Having already been introduced to digital processes, they learn increasingly sophisticated techniques for handling digital workflow and begin the
task of pre-editing their own work. At the same time the students are also taking Media Lab II, a course that teaches digital video and audio skills used by more and more news photographers as adjuncts to their still photography. (Handbook, VIII.B.1.b.)

In their third year Photojournalism majors delve more deeply into their practice, as Photojournalism Studio III (Fall) and IV (Spring) require them to connect with and report on social welfare, health, and environmental advocacy organizations as a means of developing a documentary project. The resulting picture essays, videos, and multi-media presentations are exhibited in the college galleries and critiqued by faculty and fellow students while on view. Students also learn to work collaboratively and to research social issues while also developing the ability to develop a network of contacts in the community in which they work. (Handbook, VIII.B.1.b.)

Together with Photography majors, the Photojournalism majors participate in a Junior Seminar, which requires extensive reading, research, and writing about contemporary practices and critical issues in the context of specific topics, such as cultural identity. At the end of the year, the students’ studio assignments and other work are reviewed as part of the program’s annual review, at which photography faculty assess whether the student is prepared, technically and conceptually, to proceed to the senior year thesis project. (Handbook, VIII.B.1.c.)

Photojournalism majors spend their final year in an intensive sequence of studio courses devoted to preparing their thesis (CPJ 4090 and CPJ 4091, Thesis I and II respectively), in the course of which they pursue a relevant topic or subject of their own choosing. They learn to work independently using their photographic and social skills to produce a complete story. Students develop their own sources and contacts for these stories and choose how best to present them to the public in the annual NEXT exhibition. They also take a shared Senior Seminar course that builds on the Junior Seminar and a Professional Practices course specific to the major. These courses together with the thesis work help them develop needed skills in presenting themselves and their work before the public, writing proposals and texts, and creating resumes, websites, and other forms of marketing. A mid-year departmental review provides faculty a final opportunity to assess whether a student is ready for thesis presentation in the annual BFA student exhibition (“NEXT”), in terms both of a coherent documentary or news story and an ability to speak about it in front of an audience. (Handbook, VIII.C.2.)

As with the Photography major, critiques play a crucial and ongoing role. These take several forms: the entire class commenting on one student’s work, one-on-ones between a student and one teacher, and exhibition critiques and departmental reviews, when several faculty are present. These sessions serve to assist presenting students in developing and refining their visions, to nurture the other students’ abilities to critically analyze and express their visual experiences, and to provide ongoing assessments to both teachers and students about the students’ progress toward achieving the program’s learning goals. (Handbook, VIII.B.1.d.)
2. Curricular Table

Program Title: BFA in Photojournalism  
Number of Years to Complete the Program: 4  
Program Submitted for: Final Approval for Listing  
Current Semester’s Enrollment in Majors: 23  
Name of Program Supervisor(s): Muriel Hasbun

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(Unless otherwise specified, all courses are 3 credits.)

**Studio Courses**
- CFN 1090 First Year Studio 1
- CFN 1091 First Year Studio 2
- CPH 1090 Photo Fundamentals 1: Light Studies
- CPH 1091 Photojournalism Fundamentals 2: Tech and Practice
- CPH 2090 Photography Studio 1
- CPJ 2091 Photojournalism Studio 2
- CPH 2100 Media Lab 1
- CPH 3050 Media Lab 2
- CPJ 3090 Photojournalism Studio 3
- CPJ 3091 Photojournalism Studio 4
- CPH 3120 Photography Seminar 1
- CPJ 4090 Photojournalism Thesis 1
- CPJ 4091 Photojournalism Thesis 2
- CPH 4120 Photography Seminar 2
- CPJ 4170 Professional Practices for Photojournalism

*Total number of studio or related area credits* 45 cr

**Studio Electives**
- CFN/CPH/CDE/CFA 1000 First Year Elective
- CFN/CPH/CDE/CFA 1000 First Year Elective
- CPH/CPJ Electives (four courses; 3 credits each)
- Studio Electives (four courses; 3 credits each)

*Total number of studio or related areas credits* 30 cr
Art/Design History
CAH 1090 Art History NOW
CAH1091 Art History THEN
CAH 2025 20th Century Art
CAH 2026 Contemporary Culture
CAH 3050 History and Aesthetics of Photography

Total number of art/design history credits 15 cr

Art/Design History Electives
CAH 2000+ - Any CAH Elective

Total number of art/design history elective credits 3 cr

General Studies
CAS 1110 Writing 1
CAS 1120 Writing 2
CAS 2000-level or CAS 2010-level Humanities course
CAS 3050- Script and News Writing

Total number of general studies credits 15 cr

General Studies Electives
CAH or CAS 2000+ course (four courses); 3 credits each)

Total number of general studies elective credits 12 cr

(See the BFA Photojournalism Curriculum Map in Appendix I.1.)

3. Assessment of compliance with NASAD Standards

The photography program’s expected competencies follow those detailed in the Handbook, IX.L.3.a.-g. In addition, we have added program-specific departmental competencies of our own.

1) Understanding the distinct visual elements of photography, including composition, color, framing, time, light, and qualities of description, and how these can be controlled and combined to create meaning in an image. (Handbook, IX.L.3.a.)

2) A thorough grounding in the history, techniques, aesthetics, practices, and critical understandings of photography in general and photojournalism and documentary modes in particular, including an awareness of their role in reflecting society, culture and history. (Handbook, IX.L.3.d.,e.)

3) Possession of a high level of technical skill and understanding in the areas of camera handling, film and darkroom techniques, and digital processes both still and video, and demonstrating an ability to produce a quality finished result as a print or projection. (Handbook, IX.L.3.b.)

4) An ability to work in a variety of media and modes, and to experience risk as a way both of finding one’s own stylistic territory and of finding subjects that reflect one’s personal concerns.
5) Facility in doing research using library resources, online searches, and other means of accessing information about the medium, and the ability to muster these sources in writing and discussion. (*Handbook*, VII.D.1.a,f.)

6) The ability to work independently and to assess one’s own progress as part of the artistic process.

7) The exploration of local/global through visiting artists, outreach community experiences, and cultural exchanges, including but not limited to study abroad. (*Handbook*, IX.L.3.g.)

8) Presentation of a coherent body of work in an exhibition that demonstrates a mastery of research, process, and practice.

9) Preparation for future changes in techniques, styles, and uses of photography (and, specifically, of photojournalism), and an ability to adapt one’s working process to new developments.

Each year addresses the competencies listed above, prepares the student with skills and projects building upon each other cumulatively, and culminating in the senior thesis exhibition.

**Curricular details**

Admission requirements and declaration of major: Students are admitted into the photography program by portfolio review. Most photography students declare their major through direct entry admission into the First Year Experience. Because of the partially integrated curriculum between Photography and Photojournalism, after students have decided that they want to major in either they may still switch photo majors after completing the first semester of their Sophomore year, provided that they have successfully completed *CPH 1090 Fundamentals of Photography I: Light Studies and Optical Culture* and *CPH 1091 Fundamentals of Photography II: Techniques and Practice*, or the equivalent. (*Handbook*, V.A.-D.)

Other students may enter into either Photography major as first semester sophomores, if they have completed *CPH 1090 Fundamentals of Photography I: Light Studies and Optical Culture* and *CPH 1091 Fundamentals of Photography II: Techniques and Practice*, or into the *CPH 2091 Photography Sophomore Studio II* or *CPJ 2091 Photojournalism Sophomore Studio II*, if they have successfully completed the previous required courses of equivalent. Occasionally, placement into *CPH/CPJ 2091* may also be granted through a combination of equivalent courses completed and portfolio credit, per review and recommendation of the Program Head of Photography. Transfer students into *CPH 3090 Photography Studio III* or *CPJ 3090 Photojournalism Studio III* must have successfully completed equivalent requirements at an accredited institution and their portfolios must show sufficient technical proficiency as well as conceptual ability. Portfolios are reviewed by the Program Head of Photography, and portfolio credit may be given in cases of exceptional ability and proficiency.

- **Sophomore (2nd) Year: CPH/CPJ2090 Sophomore Studio I**: First implemented as part of the new curriculum during Fall 2010. This course is based on the conviction of the photography faculty that Photography and Photojournalism majors should interact, explore and challenge the territory and definitions of their individual majors while learning together. This develops a strong sense of community and cohort, while energizing each other’s practice and discourse.
After careful consideration by a photo department committee, a syllabus/curriculum guide was developed that also allows for each instructor to tailor the course to his/her instructional preferences and interests. Both majors develop basic skills in black and white photography as well as an understanding of the different photo genres. Readings complement the assignments. See syllabi attached.

In the spring semester, each major goes into their own specialty studio (CPH Photography Studio II or CPJ 2091 Photojournalism Studio II), where specific outcomes for each major are emphasized. Photojournalism majors delve more deeply into generating a digital workflow, developing their visual story-telling abilities, and learning the basics of photojournalism practice and ethics.

- Ability to produce artistically accomplished black-and-white prints, specifically in courses such as CPH 1091 Photography Fundamentals II: Techniques and Practice and CPH 2090/CPJ2091 Photography Studio I and Photojournalism Studio II. Assignments such as “20-40-10” prepare the student to develop a way of working from the first stages of choosing a subject or theme, to photographing and editing and to making fine black-and-white prints. Hence the name: 20 rolls of film, 40 proof prints and 10 final prints.
- Technically conversant with digital photography workflow, specifically in CPH 2100 Media Lab I and CPJ 2091 Photojournalism Studio II.
- Understanding of color composition and adjustment (white balance), specifically in CPH 2100 Media Lab I.
- Technical skills to produce artistically finished color prints, chemically or digitally, as learned in CPH 2100 Media Lab I, and in CPH 2110 Color Photography (elective).
- Basic understanding of moving images, video production, audio recording and processing, as learned in CPH 3050 Media Lab II.
- Understanding of photographic genres through photographic assignments and related discussion of historical and contemporary examples and writings (CPH 1091, CPH 2100, CPH 2090, and CPJ 2091). Readings, discussions, and museum visits complement the exploration of photographic genres, such as the portrait, street photography, etc. (See “Presence, Mirror, Gaze: The Portrait Assignment” in Assignments and Assessments for CPH 2090 and “Genre Assignment” in CPH 2100.) (Handbook, IX.L.3.b.,e.,d.)

Junior (third) Year: The Junior year demands experimentation and the beginnings of developing a body of work that reflects individual vision. For Photojournalism majors, assignments integrate multimedia approaches beyond the still image. In the joint CPH/CPJ 3120 Photography/Photojournalism Seminar I, students continue a dialogue about contemporary photographic practice as a cohort through the exploration of a theme that alternates per semester.

- Ability to work in series or sequence to construct a narrative.
- Ability to create installation work or multimedia pieces, in CPJ 3091 Photojournalism Studio IV, and in electives such as CPJ Web Essay.
- Understanding of varied approaches to photo, media and art practices, including historical and contemporary examples, socially engaged art practices and critical writing. Students explore a variety of approaches through CPJ 3090, CPJ 3091 and the joint CPH/CPJ 3120 Photography/Photojournalism Seminar I. (Handbook, IX.L.3.d.,g.)
Senior (fourth) year: *CPJ 4090 and 4091 Senior Thesis Studio I and II* represent the final implementation of the curriculum through an iterative and integrative process of research, interrogation and creative interplay between all types of creators and thinkers, each bringing unique perspectives, so as to foster innovative solutions to each student’s thesis project, to be exhibited in NEXT, the capstone exhibition. *CPJ 4120 Photography Seminar II* complements the studio work by locating the students’ work in the contemporary media world and nurturing interdisciplinary dialogue, critical thinking, writing and research. (*Handbook, VIII.C.2.*)

- Ability to produce a coherent body of work expressive of student’s intentions.
- Ability to mount and install a body of work to professional standards.
- Ability to reference historical and contemporary precedents relevant to thesis projects.
- Ability to write an artist statement.
- Ability to speak/write critically about a body of work. (*Handbook, VIII.B.1. a-c; IV.C.2.a-b.*)

**Outcomes Assessments**

Each year’s required studio plus other required courses cover the material needed for students to acquire the competencies outlined above. Photography faculty is instructed by the Program Head to clearly delineate the goals and objectives of the course in their course syllabi and to follow these in developing the rubrics for each assignment. Students’ work is assessed in class through group critiques, one-on-one meetings and written assignments. Besides the dialogue generated by group or one-on-one meetings, in many cases, faculty members communicate assessments in a written report to each student.

Each year, students prepare a project to exhibit in the different exhibition spaces of the School. Exhibitions in the Corcoran School’s galleries (White Walls, White Halls and Gallery 31) are integrated into the curriculum and provide practice to test out ideas in a public forum and to generate interdisciplinary dialogue regarding the ideas surrounding their work. These spaces provide practice towards working as a professional artist: preparing work to be seen by others, installing it and having it critiqued by a larger constituency sets up an expectation of excellence. It clearly provides cumulative experience towards NEXT, the capstone exhibition.

Departmental Reviews are held at the end of the CPH/CPJ 3091 and at the end of CPH/CPJ 4090. Each student is evaluated by a group of photography faculty. Students know that they will be evaluated on: concept, clarity of intention, technique, relevance to discipline, progress, and presentation. Third year students are asked to bring their most representative work to date and are evaluated on how well they fulfill the sophomore year and junior year learning outcomes. Fourth year students are assessed on the viability, merits and strength of their thesis project and on whether their work is sufficiently-developed to be exhibited in NEXT, the capstone exhibition.

NEXT, the capstone exhibition, is the culmination of the four years of the curriculum. A group critique with peers, faculty and outside reviewers is held to generate a dialogue about the success and relevance of each students’ artwork. Students are assessed on their research, editing, technical proficiency, conceptual coherence, installation, development and translation of concepts and ideas into making a work of art. The exhibition is open to the general public and to critique by the press as well. In the past,
Photojournalism majors have garnered positive attention and been featured in articles in the *Washington Post* and *Washington City Paper*. (*Handbook, VII.C.3.*)

As a complement to in-class discussions and assignments, students are asked to go to exhibitions, performances, films, and lectures outside of class. Visits to Washington, DC area museums, libraries and collections such as SAAM, NMAI, NGA, US Holocaust Memorial Museum Photo Archives, Hirshhorn, Newseum, etc. are part of course syllabi and curricula. Students are required to regularly write reviews and present to the class, reporting on said exhibitions, books, articles, audio and video casts, films and lectures that contextualize the work that they’re doing in class. Students, especially in their senior year, are required to do in depth multi disciplinary research. (*Handbook, VIII.C.3.*)

Additionally, students are required to interact with the communities where they’re photographing, and regularly interview individuals related to their projects. In the process, students develop keen information-gathering and research skills. Similarly, students’ biases and knowledge are tested when working in a new setting, with different cultural cues and histories. They become better able to navigate and understand the world that they live in, expanding their definition of themselves and others beyond their original experience. (*Handbook, IX. L.3. b.,c.,g.*)

Elective courses in Photography and trans-disciplinary collaborations push the envelope in providing hands-on experiential knowledge-based teaching and invaluable professional experience, such as in *CPH/CPJ Advanced Lighting Studio and Commission Project* and *CPH 3401/CPJ 6401 El Salvador Studio + Seminar + Travel*. *CPH/CPJ Advanced Lighting Studio and Commission Project* provided the opportunity for undergraduate Fine Art Photography and Photojournalism and graduate New Media Photojournalism students to work collaboratively to produce still photography and video portraits of U.S. Department of State diplomats for the United States Diplomacy Center. These were exhibited at the US Department of State with design collaboration from Design Lab, the MAEX student group. Please see the GW Today story “Corcoran Students Put a Face on Diplomacy.” This program also provided a generous grant to the Photography programs via a grant from the Annenberg Foundation (approximately $50.000), and the opportunity to work on developing a second iteration that will involve study abroad, planned for Spring 2016. *CPH 3401/CPJ 6401 El Salvador Seminar + Studio + Travel* provides opportunities to learn about the history and culture of El Salvador, work with communities in Washington, D.C. and abroad, as well as hands-on experience in developing an exhibition via research of an art collection archive, collaboration across disciplines (BFA Photo and Photojournalism, MA Exhibition Design, MA New Media Photojournalism students in the class), and the creation of an outreach, socially engaged project, to be implemented at the Cultural Center of Spain in San Salvador, El Salvador, in March 2015. This program has also attracted awards and funding, specifically the Howard Chapnick Grant from the W. Eugene Smith Memorial Fund and from the Lee and Juliet Folger Fund. Another example of interdisciplinary collaborations can be seen here: “Corcoran Student Explores Latin Identity Through Photography” (Dec. 3, 2014).

(See the Syllabi for all BFA Photojournalism courses in Appendix I.2.)

5. Results

The strength and effectiveness of the Corcoran’s Photography programs is measured by the high quality of students’ thesis exhibition projects in NEXT, and is evidenced by features of students’ work in the press, inclusion in exhibitions such as “Academy” of Conner Contemporary, Transformer and Washington Project for the Arts, “Faces of Diplomacy” at the U.S. Department of State and Ronald
Reagan Building gallery (Feb. 2015), and by other successes beyond graduation, including the pursuit of MFAs in Photography, MAs in Photojournalism, hires at prestigious institutions such as the Smithsonian, National Geographic, Voice of America, U.S. Holocaust Museum, and National Gallery of Art, and by winning awards and grants, etc. For a sampling of recent successes, please see the following: (Handbook, VIII.C.1.)

**Washington Post Spring Arts Preview: ‘Gun Love’ listed as one of five shows not to miss** (Feb. 3, 2015)


**Corcoran Alumna Wins College Photographer of the Year Award** (GW Today, Jan. 12, 2015) Tracy Eustaquio, BFA Photojournalism, 2014.

**Soft Nude Portraits Challenge Representations of the Black Male Body** (FeatureShoot, Dec. 11, 2014)
John Edmonds, BFA Photography 2013, currently at Yale.


**Corcoran Students Put a Face on Diplomacy** (GW Today, Nov. 5, 2014)

(See the BFA Photojournalism Coded Final Student Transcripts in Appendix I.3.)

**6. Assessments of strengths, areas for improvement, challenges and opportunities, and aspirations for excellence**

Photography in the 21st century has been a rapidly changing medium, and to a no small extent journalism itself has been transformed. The program has endeavored, through a constant process of curricular review within the faculty and with student input, to maintain currency while still recognizing the traditions of the medium and the profession. This has meant heavy investment in digital equipment and software and at the same time maintaining traditional darkrooms and their processes. The Corcoran still operates a chemical color processor, for example, one of the few schools in the area to do so. Circularly, this has meant devising new efficiencies in instructional delivery to cover what has become a broader range of image-making possibilities and the expanded field of photojournalism. At some point student interest in analog photography may wane, but today the evidence is anti-intuitive: our students are strongly attached to the darkrooms and even seek out instruction in what are now outmoded, 19th-century processes for making photographs, such as wet collodion.

The linkage of the two photography majors, Photography (which emphasizes fine art approaches) and Photojournalism (which emphasizes socially engaged documentation and narrative), is an essential key to the program’s strengths. Under our new position at George Washington University, this symbiosis may be challenged by the existence of a school of journalism and a department of art and art history. The program intends to advocate for the ongoing linkage of the two majors within its purview as a means of insuring that students continue to be exposed to the overlapping territories of art and social practice and to see the functions of the medium as an indivisible whole.
The ongoing strength of the undergraduate BFA Photojournalism major also is linked to that of the four-
year-old graduate MA in New Media Photojournalism program. To fully exploit their possibilities for
growth, and to insure the best possible student outcomes, at least one additional full-time faculty
member is needed. At present, only one faculty member with a background in photojournalism holds a
full-time appointment, and her time is split between the two cohorts. Since the two programs are
interactive and in some ways interdependent, a split appointment is not an issue, but the lack of
sufficient faculty for the size of the programs is. (Handbook, II.L.)

(See the BFA Photojournalism Faculty CVs in Appendix I.4.)
5. Combined Bachelor of Fine Arts and Master of Arts in Teaching Program (BFA/MAT)

Section II.B.

1. Statement of Purposes

The five-year combined Bachelor of Fine Arts/Master of Arts in Teaching program is designed for artists and educators committed to a dynamic dual-degree program, resulting in both a discipline-specific BFA and an MAT. Students receive extensive school, museum, and community-based education training through pre-practicum and internship opportunities with partner institutions, while also earning their discipline-specific BFA. The program received NASAD Plan Approval in 2003 and began in the 2004-05 academic year. (Handbook, XVI.E; IX.G.)

Initially, the program required students to major in Fine Arts for the BFA degree; by 2009, following a curricular revision approved in 2008, the students were able to pursue any of the undergraduate majors offered in the Corcoran BFA programs. However, students in photography, photojournalism, graphic design, digital media, and interior design interested in pursuing teacher licensure will have additional studio requirements above those needed for the BFA degree.

The majority of BFA/MAT candidates seek licensure, although the program allows for students to pursue careers in community or museum education. Licensure requires students to have a breadth of studio experiences (drawing, painting, sculpture, printmaking, photography, ceramics, digital media, and crafts). Students with BFA concentrations outside of Fine Arts develop a plan with their art education advisor for completing any additional courses required for licensure. Students interested in pursuing the museums or communities option do not need to take additional studio courses.

As undergraduates, students pursue any major in fine art, photography, or design alongside a curriculum of art education courses. These students are required to meet the NASAD requirements for their BFA degrees as well as the MAT requirements for the dual degree. (Handbook, XVI.E.2.)

Candidates in this program may enter as admitted freshmen or indicate their intention by the end of their third semester sophomore). After completion of nine credits of education courses (CED 2000 Foundations in Art Education; CED 3020 Development, Behavior, and Learning; CED 3010 Art and Learners to Age 12; CED 3015 Art and Adolescents; or CED 3100 Art in Museums and Communities) and 45 credits overall, candidates may formally apply for admission to the combined degree program. At this time they will need Praxis I scores or an equivalent substitution (SAT, ACT) and a minimum GPA of 2.5. (Handbook, XV.A.-E.)

BFA/MAT candidates typically take one required or elective course in art education each semester while pursuing the BFA degree concurrently. Most students complete the BFA degree at the end of four years, and rise at that point to become graduate students with approximately one half of the art education requirements completed. The typical student completes the MAT in 2 or 3 semesters from that point, if full-time students.

BFA/MAT students follow essentially the same course of study and fulfill the same requirements as other MAT students, with minor adjustments to accommodate the different schedule and academic experience. The required courses, thesis, field experiences and praxis experience are the same for
combined degree, BFA/MAT candidates as for MAT candidates, with the following exceptions:

- BFA/MAT candidates enroll in approximately 40% of their art education courses at an appropriate undergraduate level, usually up to their senior year.
- BFA/MAT candidates take approximately half of their art education courses (required or elective) above the junior level with graduate students who will be their full classmates in the fifth, post-BFA year.

BFA/MAT candidates are required to take CED 4000 Development, Birth to Adolescence; CED 4040 Math in Art/Art in Math; and CED 4050 Art and Science: Developing Creativity, as part of their BFA degrees, in preparation for a broad school environment. However, the merger with GW provides many applicable substitutes for these courses as does the Washington Area Consortium of Universities; candidates have the option of fulfilling the development, math and science requirements in those departments at other local institutions in the Consortium. (Handbook, XVI.E.3.)
### 2. Curricular Table

**Program Title:** BFA/MAT in Art Education  
**Number of Years to Complete the Program:** 5  
**Program Submitted for:** Final Approval for Listing  
**Current Semester’s Enrollment in Majors:**  
**Name of Program Supervisor(s):** Pamela Lawton

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*Unless stated otherwise, all courses are 3 credits.*

**Art and Design**  
FN 1090 First Year Studio 1  
FN 1091 First Year Studio 2  
FN 1090 Fine Art Fundamentals I: Drawing  
FA 1091 or FA 1092 Fine Art Fundamentals II: Painting or Sculpture  
AH 1090 Art History NOW  
AH 1091 Art History THEN  
AH 2025 20th Century Art  
AH 2026 Contemporary Culture  
FA 2090 Fine Art Studio 1  
FA 2091 Fine Art Studio 2  
FA 2120 2129 Medium/Materials Workshop  
FA 2120 2129 Medium/Materials Workshop  
FA 3090 Fine Art Studio 3  
FA 3091 Fine Art Studio 4  
FA 3120 Fine Art Seminar 1  
FA 3121 Fine Art Seminar 2  
FA 4090 Fine Art Thesis 1  
FA 4091 Fine Art Thesis 2  
FA 4170 Professional Practices for Fine Artists  

**Total number of art and design studio credits**  
57 cr

**Art Education**  
ED 2000 Foundation Art Education Core  
ED 5072 Pro-Seminar 1 (1 credit)
ED 5073 Pro-Seminar 2 (1 credit)
ED 5100 or ED 7010 Evaluation/Assessment or Contemporary Issues
ED 5900 Art Education Field Experience (1 credit)
ED 6060 Digital Media for Art Educators
ED 6900 or ED 6910 Student Teaching or Ed Internship 1
ED 6901 or ED 6911 Student Teaching or Ed Internship 2
ED 7100 Art and Special Education
ED 7900 Thesis 1
ED 7901 Thesis 2

**Total number of art education credits** 27 cr

### Professional Education
ED 3010 Art and Learners to Age 12
ED 3015 Art and Adolescents
ED 3100 Art in the Museum/Community
ED 3150 Classroom/Activity Management
ED 5600 or 5700 level Special Topics (Two courses; 6 credits)

**Total number of professional education credits** 18 cr

### General Studies
AS 1110 Writing 1
AS 1120 Writing 2
AS 2000-2009 or AS 2010-2019 Humanities course
ED 3020 Development: Behavior and Learning
ED 3030 Sociology of the Family
ED 4000 Development: Birth to Adolescence
ED 4040 Math in Art/Art in Math
ED 4050 Art/Science: Developing Creativity

**Total number of general studies credits** 24 cr

### Electives
FN/PH/DE/FA 1000 First Year Elective
Any AH 2000+ level
Any AH or AS 2000+ level
Any FA/CR/PR/SL (1000-4000 level) (Four courses; 12 credits)
Any Studio elective (1000-4000 level)
Studio or AH/Theory/Criticism (5000+ level) (Three courses; 9 credits)

**Total number of elective credits** 33 cr

(See the BFA/MAT Teaching Curriculum Map in Appendix J.1.)

3. **Assessment of compliance with NASAD Standards.**

BFA/MAT students take 63 studio credits as BFA students (whereas their counterparts take 75). Of the 36 credits these students take as graduate students, 9 are graduate level studio credits for a total of 72 studio credits across the two degrees. Note that BFA/MATs majoring in studio areas other than fine arts (photography, photojournalism, interior design, graphic design, digital media) must have additional studio credits for licensure that would put them at or above the 75 studio credits required of the
traditional BFA. This also means that BFA/MAT students who elect not to continue with the MAT portion of their program, would need to make up the 12 studio credit difference to ensure they complete the 75 studio credits required for the BFA. Students are counseled about this during advising sessions. (Handbook, XVI.E.6.)

In addition BFA/MAT students take 15 instead of 18 art and design history credits, and 39 general education credits as opposed to 27.

All of the standards and comments regarding compliance with NASAD standards and essential competencies for the MAT also pertain to the BFA/MAT combined degree program. (See MAT Section II.B.3)

(See the Syllabi for all BFA/MAT Teaching courses in Appendix J.2.)

4. **Graduate program**

4.a. **Proficiencies required for entrance to the program**

BFA/MAT candidates apply after successful (2.5 GPA) completion of 45 hours of coursework both within the BFA concentration and six credits of introductory art education coursework.

BFA/MAT students are required to take the Praxis I examination and write a brief statement of intent upon formal application to the art education program (by the junior year) of the combined degree program. As noted in the MAT program narrative, we do not reject candidates on the basis of Praxis I scores; however, we provide remedial math short-courses (free/non-credit) and develop individualized reading and writing support, as needed, both within the department and through the University’s Writing Center. (Handbook, XV.A.-D.)

4.b. **Research and professional tools required in the program**

In addition to completing the dispositions statement, observation during the BFA/MAT candidates’ participation in our School Partnership Programs is our mid-point assessment of each candidate’s readiness for teaching, followed by formal assessment tools associated with our CED 5900 Field Experience course. Additionally, the faculty meet once per semester to discuss students of concern and to develop plans of action for helping these students attain success. All candidates undergo a thorough review of progress and career objectives with their individual advisor each semester to plan for the upcoming semester. (Handbook, XVI.E.4.)

(See the BFA/MAT Teaching Pre-Practicum Observation Log and Performance Rubric in Appendix J.3.)

4.c. **Institution’s policy for conducting a comprehensive review at or near the conclusion of the degree**

See Section II.B.4.c. in (#11) MAT in Teaching, for information
4.d. Candidacy and final project requirements

Candidates in all three programs (BFA/MAT, MAT and MAAE) are required to complete a master’s thesis on a pre-approved topic and formally present their research to the college community. Assessment rubrics for the thesis process and a formal presentation are used to evaluate candidates. (Handbook, XVI.E.5.)

Note: As all BFA candidates are required to exhibit their visual work in the NEXT exhibition for graduating seniors, the BFA/MAT candidates in their fifth (MAT) year do not participate in the studio exhibition, but focus on completion and presentation of their scholarly research thesis.

(See BFA/MAT Teaching Thesis Titles in Appendix J.4.)

5. Results of the program related to its purposes

See Section II.B.5. in (#11) MAT in Teaching, for information

(See BFA/MAT Teaching Coded Final Student Transcripts in Appendix J.5.)

6. Assessment of strengths, areas for improvement, challenges and opportunities

See Section II.B.6. in (#11) MAT in Teaching, for information

(See the Report and Recommendations of the GSEHD-Corcoran Arts Education Task Force in Appendix J.6.)

7. N/A

8. Plans for addressing weaknesses and improving results

As of the fall 2014 merger with George Washington University, the current Corcoran BFA/MAT program is in a teach-out phase. No new student intake will occur during the 2015-16 academic year. As of fall 2016 a completely new degree, MEd in Art Education, is planned and the programs described above will be discontinued.

(See the BFA/MAT Teaching Faculty CVs in Appendix J.7.)
6. MA in Art and the Book

[Note: The future of this program is not yet determined.]

Section II.B.

1. Statement of Purposes

Art and the Book, a two-year Master of Arts program, offers a comprehensive approach to studying the history and theory of book culture while producing contemporary artist’s books. Studying within the Art and the Book program at the Corcoran is to be immersed in the life, history, and meaning of book culture, to participate in a personal and profound way in understanding its relation to art and society, and to help frame its future. The program features internationally recognized faculty and visiting artists and draws on the cultural riches of collections at the Library of Congress, the National Gallery of Art and other Washington, D.C. resources. Interdisciplinary and collaborative in nature, the curriculum encourages exploration of the artistic potential and evolution of book form. (Handbook, XIV.A.1.)

The MA in Art and the Book requires 48 credits, at least half of which are in studio art focused in the field of book arts. At least 75 percent of the program must be completed in residency. The minimum number of required credits per semester is six, and no more than nine credits may be transferred into this program. The educational objective of the program is to provide students the tools, training, and intellectual community needed to contribute to the dynamic and ongoing dialogue about the role of the book as a vibrant form of art and communication while providing the studio foundation for the development and production of artists’ books.

Anchored by the graduate seminar course—a wide-ranging investigation of concepts, traditions, and innovations—the program offers an array of academic and studio courses from traditional book arts to digital and multi-media approaches. The curriculum also includes an internship program that pairs students with artists and curators at noted Washington establishments, giving students the opportunity for professional development in specialized areas. (Handbook, XIV.A.6.,7.a.)

Studio courses build a proper foundation for greater understanding of the core fundamentals for artists’ book production and study. The program evolves in a purposeful sequential order allowing for most electives to be taken in a student’s second year when specialization in print or book areas occurs. (Handbook, XVI.A.1.-2.)

Published materials provide an overview of program content, expectations for the development of appropriate depth and breadth in the areas of study and anticipated outcomes of knowledge and skill as students graduate from the MA in Art and the Book course of study.

The submitted Art and the Book brochure is the current comprehensive overview of the program.

(See the Art and the Book brochure in Appendix K.1.)

The program admits candidates from a wide range of academic and studio backgrounds and meets NASAD admissions recommendations. Through transcript documentation, the interview process, studio portfolio and/or writing samples applicants have the opportunity to demonstrate an understanding of design fundamentals, specialties such as a proficiency in printmaking and book binding techniques, typography and layout skills, hand-skills, academic research ability and analytical and creative writing
aptitude needed to be successful in the program. Any applicant to the program must have successfully completed a BS, BA, or BFA degree. (*Handbook, XV.A.-E.*)

In assembling a student body for the program, diverse educational, cultural, and interest backgrounds are sought after. In general, the admission committee expects candidates to have a minimum undergraduate or graduate grade point average of 3.0 along with an outstanding studio portfolio and/or writing samples. (*Handbook, XV.A.-E.*)

Consistent with the NASAD recommendations for Master’s level graduate study the program provides the studio and academic tools and training necessary to work independently and collaboratively in the book arts field upon graduation while fostering self-expression and critical self-assessment needed for professional success. (*Handbook, XVI.A.4.a.-c.*)

Whereas most book arts MA and MFA programs focus exclusively on the handcraft elements of traditional fine press printing and binding, the Art and the Book program provides a wider scope to consider the “book” in all of its historical, theoretical, and technical possibilities. This program views book arts and book culture as an active and dynamic field, as part of the contemporary discourse and as part of art practice. It emphasizes both the maturation of studio practice and the development of academic scholarship and research. Graduates of the program gain mastery of not only the production of artists’ books and other book-based art, but the social and cultural roles that books have played throughout history. Students must take several academic courses: History of the Western Book, 20th Century Artists Books, Art and the Book Seminar I and Art and the Book Pro-Thesis— all of which support the program’s core competencies of critical thinking, reflection, and analysis of book history, scholarship, culture and/or practice (historical and contemporary), and scholarly research and writing proficiency.

2. Curricular table

**Program Title:** MA in Art and the Book  
**Number of Years to Complete the Program:** 2  
**Program Submitted for:** Final Approval for Listing  
**Current Semester’s Enrollment in Majors:** 14  
**Name of Program Supervisor:** Kerry McAleer-Keeler

<table>
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<tr>
<th>Major Studies in Art/Design</th>
<th>Other Studies in Art/Design</th>
<th>Electives</th>
<th>Total Number of Units</th>
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</tbody>
</table>
(Unless stated otherwise, courses are 3 credits)

**Major Studies in Art/Design**
- BK 6010 Art and the Book Seminar 1
- AH 6130 History of the Western Book Survey
- AH 6330 History of the Book Seminar: 20th Century Artist Book
- BK 6020 Art and the Book Studio 1
- BK 6100 Layout and Design of the Book
- BK 6110 Letterpress 1: Basic 1400-Digital Age
- BK 6120 Binding 1: Int-Ady Structures
- BK 6150 Type and the Book Form
- BK 7010 Art and the Book Studio 2
- BK 7800 Art and the Book Pro-Seminar
- BK 7900 Art and the Book Thesis

**Total number of major studies art/design credits** 33 cr

**Electives**
- BK/AH/GD/PR electives at 5000-level (five courses; 15 credits)

**Total number of elective credits** 15 cr

(See the MA Art and the Book Curriculum Map in Appendix K.2.)

3. **An assessment of compliance with NASAD Standards**

In mission, structure and content the MA in Art and the Book is in keeping with the NASAD standards for a graduate program in Studio Art and Design as defined in the NASAD Handbook. (*Handbook*, XVI.A.1-2.)

The learning outcomes for all program courses are as follows (*Handbook*, XVI.B.2.):

- Studio process, skill development and practice
- Critical thinking
- Scholarly research, writing and analysis
- Concept development
- Craft and hand skills
- Technical skills
- Problem-solving
- Collaboration
- Professional practice skills

These core competencies are achieved through thorough investigation within the two-year course of study. Specifically:

**Year 1**

Course work in year one focuses on building foundational skills in design, bookbinding, printmaking, concept development, hand-skills, process, and collaboration including research, writing and academic book arts scholarship.
Fall Semester

Art and the Book Seminar I
What is an artists' book and how can it be defined? Hands on in nature, the Art and the Book Graduate Seminar I focuses on Washington, D.C. and the exploration of premiere book and related collections throughout the Capital. This academic course consists of research topics and discussions revolving around such areas as exploring characteristics of an artists' book, origins of the artists' book itself and defining the future of the book form along with roughly five site visits to museum collections at outstanding institutions like the Library of Congress, the Smithsonian American Art Museum/National Portrait Gallery Library, the National Gallery of Art Library and the National Museum of Women in the Arts. Visiting artists are also invited to speak in reference to topics inspired by collection excursions when possible. Students are asked to delve personally deeper by developing a research paper and PowerPoint presentation based on material presented at the various site visits and through class lectures. The last two weeks of this course consist of in-depth formal presentations where students present their research papers and multimedia presentations to the group as a whole.

Letterpress I: Letterpress Basics
This course provides an introduction to traditional Letterpress applications while also exploring computer and relief printing trends used in the field today. Students will be provided technical instruction in typesetting along with presswork, inking, editioning, and Vandercook press operation schooling. Students will examine such areas as Linocut, polymer, and computer photographic processes with the goal being to incorporate these practices with that of traditional typesetting.

Survey History of the Western Book
This course is survey of the history of the book over the last 550 years. Students examine not only the production methods of a wide range of book and print materials, but the cultural and theoretical issues that underpin the understanding of the role of the book in history. Although non-Western and ancient and mediaeval manuscript books are discussed, the focus of the course is on book developments in Europe and North America. Special, but not exclusive, attention is paid to illustrated and decorated books, as well as 20th century livres d'artiste. Many of the course sessions are held at the Library of Congress, where students have direct access to the materials under study. As digital technologies have forced us to reconsider the signifying power of the 'body of the book,' academic interest in the field of material bibliography has expanded considerably. This course is designed to introduce students to these scholarly issues and debates.

Layout and Design of the Book
This course provides an opportunity for visual artists to combine images with text, to sequence existing content, to expand their typographic options, and to explore publishing alternatives beyond hand-made limited editions. This course covers type selection and typesetting, page grid systems and production methods for a variety of layout options, including handmade as well as commercially produced books. Image formats, color modes, and color correction are also explored on a project need basis.
**Spring Semester**  
*Art and the Book Studio I*

Collaborations can serve as an idea generation tool, an expansion of one's own skill set, or a joining of ideas to create a piece that is larger than the sum of its parts. This course explores various forms of collaboration through a series of hands-on projects that range from working with unknown collaborators to pairing with complementary skill sets. The semester culminates in a final collaborative project where students experiment and explore as a synergistic unit. Visiting artists speak about their own experiences with collaborative projects as grounding and inspiration as students move forward with their own collaborative projects.

**Binding I: Intermediate and Advanced Book Arts Structures**

This course covers intermediate and advanced techniques in binding while laying a proper foundation in book arts. Both practical and aesthetic decisions are discussed as more challenging structures such as Coptic binding, portfolio, and flag books are created. Independent projects are produced over the course of the semester where content of the book is emphasized. The course culminates with a final artists’ book project where a student explores any binding of their choosing while making conceptual decisions under a universal theme.

**20th Century Artists’ Books**

This course explores the historical, theoretical, and critical development of artists’ books throughout the 20th and early 21st centuries within the context of movements and trends in the visual and performing arts. Books associated with the arts and crafts movement, Russian futurism, surrealism, fluxus, conceptual art, and postmodernism, among others are closely studied. Johanna Drucker's anthology, *The Century of Artists' Books*, (1995), serves as a guide. Readings and presentations will be based on individual books, presses, writers, and artists. Independent research at the Library of Congress and other area research centers will culminate in a developed seminar paper to be presented to the class at the conclusion of the semester.

**Program Elective**

Students can choose from print, binding, papermaking, internship, or academic program electives in their first and second year of the program. Students are encouraged to focus on perfecting skills in one or two specialized areas for elective selection.

**Year 2**

Course work in year two focuses on collaboration, enhanced critical thinking, full concept development, area specialization, professional practice, original research and independent thesis project development.

**Fall Semester**

**Type and the Book Form**

This course explores the significance of letterforms, the history inherent in them and typography’s relevance to the written and visual creations of a book, handmade and print. The course explores the use of typography as image, starting with an understanding of typographic history, type classification,
and the nuances of a character to enlighten and enhance student knowledge of type selection. Students apply this understanding of typographic language to bring originality and thoughtful typographic art and imagery to creating books. Reading assignments, handouts and assigned podcasts are a part of each week’s assignments and a course long type “reference journal” is required.

Art and the Book Studio II

Working with the varied talents and experiences of the Art and the Book student population, this course embarks on the creation of an extensive collaborative book project. What emerges from the unique personality of the Studio II class make-up is a student driven book edition. Beginning with discussions, this class experiments and hones in on the important issues of theme, content and structure, which establishes the book’s character. Materials choices lend texture and nuance to book form development. Production of the collaborative book edition entails creative and disciplined work in such areas as: layout design, typesetting, plate making, papermaking, printing, and binding. By completion of the book edition, students will have experienced an ambitious team-building and productive inclusive art experience.

Art and the Book Pro-Thesis

Students develop a solid thesis petition and outline to be approved by faculty committee. Students learn new research techniques and gain the confidence and skills to write a fully formed thesis paper as well as a comprehensive plan for a studio exhibition that corresponds to the ideas explored in the thesis paper. Thesis candidates develop an investigative and thoughtful artist statement and short biography and are encouraged to use critical thinking, reflection, and analysis of book history, scholarship, culture, and/or practice (historical and contemporary) within research papers and in the classroom setting. In addition, all students must develop a comprehensive curriculum vitae (CV) and artist’s statement for professional development purposes.

Second Art and the Book Elective

Spring Seminar
Art and the Book Thesis Forum

Students complete a comprehensive body of work with a written supporting thesis at the professional level exploring a unique book arts related topic. Each student’s thesis should contain a rigorous exploration of theme, under the supervision of a thesis coordinator with the goal being to produce a sound body of work and comprehensive written composition. The process will culminate with the display of thesis projects developed over the course of the semester with students presenting at thesis defense to invited reviewers composed of faculty as well as professionals from the book arts community. Through the thesis and class process, students will demonstrate mastery of visual research and investigation through the completion of a compelling, thoroughly researched body of work. Students will expand their self-awareness and self-assessment of creative work through the participation in class and faculty critiques. Professional practice development will be provided through course lectures and invited guest demonstrations on topics ranging from gallery and rare book representation, portfolio development techniques, residency discussion, and branding and self-promotion topics.

Plus three Art and the Book elective courses.
Learning outcomes for each course are evaluated through meetings between faculty and program head and at regular faculty meetings. Course objectives are determined and assessed based on the program’s overall educational goal, which is to provide students the tools, training, and intellectual community needed to contribute to the role of the book as an active form of art while providing a studio foundation for the creation and development of artists’ books. Syllabi are adjusted if change is needed assessed by faculty, program head and through teacher evaluations.

There is regular assessment and student advisement while in the program. Students make formal presentations of their work development to their program cohorts along with course faculty within all studio classes of the program over a course of the semester. Students within Art and the Book classes have customary individual and group critiques providing personal feedback on a regular basis and allowing for the growth of self-assessment and critical thinking in a supportive environment.

In addition to regular assessment and advisement through the grading and critique process, the Art and the Book program requires end of the semester reviews with each current student. The review provides assessment of a student’s semester performance through examination of coursework and it allows for faculty to know if foundational benchmarks and proficiency in necessary skillset areas are being achieved on a per student semester basis. Students during the process are asked to submit a student assessment and program feedback form at their set meeting. The goal of the end of the semester review process is to reflect on the progress a student has made over the course of semester as well as to highlight areas that may benefit from further strengthening and development. Students receive both written and verbal feedback at the time of their appointment and within the given week. Any student not able to show proficiency of skillset based on learning outcomes and course work in the first year will not be allowed to proceed to thesis. (*Handbook, XIV.C.7.*)

(See Syllabi for all MA Art and the Book courses in Appendix K.3.)

(See the MA Art and the Book End-of-Semester Review Form in Appendix K.4.)

In keeping with NASAD recommendations for career development opportunity, students within their thesis project are required to participate in a Graduate Portfolio Day where they receive formal verbal and written feedback from invited outside scholars and professionals working in the book arts field. The Graduate Portfolio Day is a review of the student’s strongest work as a way to receive professional feedback on their studio book arts portfolio before graduation. Professionals are asked to speak about the positive as well as discuss aspects of their portfolio that may need work before graduation. Students receive both written and verbal critique during and after the event. (*Handbook, XIV.A.7.a.*)

Consistent with the NASAD recommendations, thesis candidates are required to develop a final thesis/capstone project that they complete in their final year. A capstone project is required of every candidate that they complete over the course of their last year (usually second year) in the program. This project can take the form of a scholarly written thesis or the development of a cohesive studio body of work accompanied by a shorter scholarly written thesis. (*Handbook, XVI. 4.a.-c.*)

This thesis experience includes academic research and book scholarship with a studio-based book arts project (depending on program focus). Students with a studio-focused approach to thesis create a cohesive studio body of work grounded in the book form and a 25-30+ page research paper (before bibliography, endnotes, and illustrations) that supports the candidate’s unified work. Thesis candidates with an academic focus to thesis create a 50-75+ page paper (before bibliography, endnotes, and
illustrations). All thesis candidates are require to complete a public thesis defense with supporting visuals to faculty, students, staff, invited reviewers, and the community at large.

All thesis papers must be grounded in original research by the student and exhibit proficiency in theory, investigation through research, and evaluation of subject chosen.

Complete and successful Art and the Book graduate thesis work should:

- Address a pronounced research question investigated in a written format (and for students with a studio focus) also in a finished body of work
- Provide a proper selection, research and submission of an outline and supporting bibliographic materials by appropriate due date defined in the Pro-Thesis course
- Present a clear investigation of reliable and diverse resources demonstrated in written thesis and thesis artwork (for those students with a studio focus)
- Submit thoughtful professional and well-organized content in final written form before the final due date (and for applicable students in a cohesive body of artwork)
- Demonstrate an aptitude to address and defend contemporary issues with thesis advisor/program head, other program faculty, thesis forum coordinator, fellow classmates and in the pro-thesis class.
- Accurately communicate independent thinking and informed decisions in final written thesis format (and for applicable artists’ book thesis material)
- Submit and UMI Pro-quest deposit by final due date of a well-written thesis (and for students with a studio focus) a defined body of work centered around issues defined in the written format

All thesis projects regardless of studio or academic focus are presented at thesis defense to faculty, peers, and invited outside reviewers (professionals working in the field of book arts). Students must prepare a formal presentation lecture justifying the core of their thesis research. Three or more faculty and reviewers will assess a project’s merits through a question and answer dialog in order to encourage sufficient writing, speaking, and visual skills demanded to articulate ideas clearly to members of the book arts community and to a wider membership audience.

Thesis studio work is exhibited in the Flagg building during the Corcoran School of the Arts and Design NEXT exhibition in April-May.

Program expectations:

- Graduates of the program will be accomplished scholars and bookmakers ready to practice their skills in academic, professional, and studio work environments.
- To provide students with a firm grounding and thorough critical examination of the history, techniques, and correct practices in book arts.
- To enable students the tools and training necessary to work independently and collaboratively in the book arts field upon graduation while fostering self-expression and critical self-assessment.
- Enhance student awareness of book culture and practice in regards to its contributions to society, culture, and impact on the future of the book form. *(Handbook, XVI.B.2)*

In keeping with the institution’s emphasis on the linkage between basic and applied scholarship, insisting that the practical be grounded in knowledge and theory, the MA in Art and the Book program is interdisciplinary by nature encouraging experimentation and connections in and outside the book arts.
field. The program’s *Studio I* and *II* collaborative courses have been developed to incite investigation and a sharing of skillsets apart from one’s own with the goal being to expand breadth of competency and personal vision by learning directly from others. This is fostered through visiting artists and collaborations with local D.C. scholars, writers and poets. It is this exchange of personal experience and creative knowledge from a student body representing not only geographic diversity but multiplicity of skill-set that helps to nourish a creative and dynamic educational community. (*Handbook*, XIV.A.6.a.-b.)

Further, GW has long thrived in drawing upon the abundant resources of the Washington metropolitan area for its educational and professional development opportunities. Students are nimble and inquisitive; the program has responded to this by providing opportunities unique to the DC environment forged through internships created specifically for its students. Students’ intern regularly as library fellows for the Rare Book and Special Collections Division of the Library of Congress and at the National Gallery of Art Library, have been Denker Fellows for the American Printing History Association and apprentice with local print and book artists. These unique book art internship and fellowship opportunities foster real-world experience, original research, professional connections, career preparation and personal growth.

(See the MA Art and the Book Internship Materials in Appendix K.5.)

In addition to curricular breadth of competence, GW encourages programs to bring outside knowledge to the University through visiting artists, scholars and symposium events. This breadth of cultural, technological and intellectual expertise allows for our students to grow from the exchange of unique ideas fostered through individual visiting artists’ conversations and portfolio evaluation in the classroom or thru larger university and public events such as our annual Art and the Book Print and Book Symposium.

(See the MA Art and the Book Symposium Poster in Appendix K.6.)

In keeping with the NASAD recommendation that opportunities for individual students should be provided to enlarge their breadth of competence, the program provides many opportunities for students to connect with colleagues and professionals outside of the program itself. (*Handbook*, XIV.A.6.b.) Students have participated regularly in professional book fairs like the Pyramid Atlantic, Codex, and Baltimore Book Fair in an effort to connect students with book professionals, rare book representatives, buyers and other book artists along with establishing themselves as book artists embedded in the arts community and to hone professional skills needed upon graduation.

The program makes an effort to bring book scholars and professionals to the program through the professional practice class entitled, *Thesis Forum*, and with visits from art professionals, book artists, and scholars working on projects relative to the themes explored in course work.

The program also forges connections with working professionals in the field of book arts through institutional membership and faculty engagement in national book and print associations. Students are able and encouraged to attend association events for the American Printing History Association (APHA), the College Book Art Association (CBAA), Guild of Book Workers (GBW), and the Fine Print Book Association (FPBA). Current Art and the Book faculty are officers and serve on the Board of Directors for APHA and CBAA. (*Handbook*, XIV.A.7.a)
The program offers opportunities for career development and exploration from visiting artists’ connections to that of invited thesis reviewers. Students gain invaluable tangible connections through real world exposure and shared program experiences that last past graduation.

Many graduates go on to teach at professional art centers, as continuing education and adjunct faculty, secondary education art instructors, and open their own print and book binderies where studio art classes are provided in book and printmaking areas. Students of the program have the opportunity to become paid lab techs in their second year of the program, trained to assist new students in bookbinding and printing techniques. Exemplary students have also in the past been able to teach art courses for college prep summer students and for adult continuing education populations in specialized areas of book arts and printmaking. In addition, students have provided demonstrations of book arts techniques at symposiums and workshops offered at the University. Courses and workshops provided have always been in areas of student study where they have the skills and curricular knowledge to provide an informative instructional experience and to foster positive and confident teaching. (Handbook, XIV.A.7.a)

4. Graduate degree

Through their interview, studio portfolio and/or writing samples, applicants have the opportunity to demonstrate an understanding of design fundamentals, specialties such as a proficiency in printmaking and book binding techniques, typography and layout skills, hand-skills, academic research ability and analytical and creative writing aptitude needed to be successful in the program. Admission is based on review of:

- Official transcripts from all post-secondary institutions
- Current résumé or curriculum vitae
- Written statement of interest and intentions
- Two letters of recommendation
- Interview with Program Head
- Portfolio of studio work and/or writing samples
- Academic qualifications as well as art and art and design abilities

Consistent with the NASAD recommendation that the diversity of previous education, background, and interests of applicants should be considered in assessments of potential, the program seeks admission candidates from a wide range of academic and studio backgrounds. In assembling a student body for the program, contrasting educational, cultural, and interest backgrounds are sought after. Students come from a diverse national/international talent base. The program has accepted applicants that come from different career backgrounds including: graphic designers, printmakers, sculptures, creative writers, lawyers, architects, librarians, bookbinders, photographers, and book scholars. International students have come from Iceland, Russia, Israel, Canada, Puerto Rico and Chile to the program. (Handbook, XV.A.)

Applicants must articulate a strong understanding of art and design basics and/or writing fundamentals in their submitted art portfolio and/or writing samples. In general, the Committee expects candidates to have a minimum undergraduate or graduate grade point average of 3.0 along with an outstanding studio portfolio and/or writing samples.

Students must come to the program with a working knowledge of the computer for use in layout and typographically based courses. Students must also have the ability to write effectively from an analytical
Students are required to develop a final Thesis/Capstone project that they complete over the course of their final year in the program. This thesis experience includes academic research and book scholarship with a studio-based book arts project depending on program focus. *(Handbook, XIV.C.8.)*

As stated previously, students with a studio focus approach to thesis create a cohesive studio body of work grounded in the book form and a 25-30+-page paper (before bibliography, endnotes, and illustrations) that supports the candidate’s unified work. Thesis candidates with an academic focus to thesis create a 50-75+ page paper (before bibliography, endnotes, and illustrations). All candidates provide a public talk with visuals to the University at their thesis defense.

All thesis papers must be grounded in original research by the student and exhibit proficiency in theory, investigation through research, and evaluation of subject chosen.

All thesis projects with a studio or academic focus are presented at Thesis Defense to faculty, peers and invited outside reviewers (professionals working in the field of book arts). Students must prepare a formal presentation lecture justifying the core of their thesis research and studio work.

**Program Competencies for Graduation (Handbook, XVI.B.2.):**

- Academic and technical studio knowledge expressed in the areas of book and graphic arts based on consistent submission of finished high quality course projects, papers, and thesis work reflected in grading and during critique.
- Fulfillment of Art and the Book’s 48-credit program and a comprehensive understanding of history and theory of book culture as well as contemporary studio techniques for creating artists’ books.

Art and the Book students are only allowed to proceed with thesis if all appropriate credits are met (24 credits to enter thesis normally in their second year of the program) and if a student has in their spring end-of-the semester review period been recommended by three full-time faculty to move forward with the thesis process. Once approved, students register for pro-thesis and thesis forum courses, which informs and guides students during the thesis/capstone experience and provides the professional practices skills needed for success after graduation. Students are evaluated by the thesis committee on the strengths and merit of their studio work and proficiency with proper research and writing techniques evident in their thesis document. Students showing weakness in either area are encouraged to take additional studio and/or academic program courses or to develop a stronger body of work that can be presented again to committee at a later date.

In agreement with the NASAD recommendation for consultation during preparation of final project over an extended period of time *(Handbook, XIV.B.5.)*, thesis writing and the studio body of work is continuously reviewed by members of the thesis committee and program head at many points. The thesis/capstone project provides tangible evidence of original research, direct understanding of the foundational coursework of the program and solid documentation of professional portfolio development evident in a successful body of work exhibited at the University during the NEXT graduate
exhibition. Thus, graduates gain mastery of not only the production of artist’s books but from research into the social roles and impact that the book has played throughout history.

(See the list of MA Art and the Book Thesis Titles in Appendix K.7.)

5. Results of the program related to its purposes

The Art and the Book program uses the following measures as means for calculating and evaluating the program in relationship to its purpose. (Handbook, XIV.C.7.):

- Graduate Portfolio Day
- Thesis/Capstone Defense Presentations and Studio Projects Exhibited during the NEXT Exhibition
- Students Rare Book Seller Representation and Thesis Project Special Collection Placement

Graduate Portfolio Day

Thesis students of the Art and the Book program are required to partake in Graduate Portfolio Day. This is a formal portfolio review process of the student’s strongest work examples with invited professionals working in the book arts field today. The goal is for students to receive outside feedback on their work and presentation skills so strengths and weakness can be assessed, validated and adjusted before program completion. At the end of the event, the graduate program head meets with reviewers to hear overall evaluation of student work. Observations include thoughts on student conceptual book ideas, assessment of student’s book content development, typography and layout skills, and general thoughts on student progress and skillsets. These professional evaluations are then taken into program consideration where curricular adjustments can be assessed by program head and student strengths and needs can be enhanced and nurtured through faculty critique or one-on-one peer meetings.

Thesis/Capstone Defense Presentations and Studio Projects Exhibited during the NEXT Exhibition

Along with UMI Pro-quest deposit of their written thesis, students must provide a thesis defense presentation as part of their culminating graduate Thesis/Capstone experience and as proof of thesis completion. Each student is allotted 20 minutes with a 10 min. question and answer period to discuss the merits of their academic or studio-based thesis project to a group of their peers, faculty, and outside invited reviewers. The presentation itself consists of a verbal description of a student’s and project outcomes, along with compulsory arguments for the decisions made throughout project development, culminating with a final rational of project validity including evidence of original research and creative thought. A visual record of process and project development is also provided. Faculty and outsider reviewer commentary is used to assess student success and if core competencies of the program are being met.

Students with a studio focus to thesis are required under the Art and the Book program head’s direction to create, set-up and display an accepted (by thesis committee) book arts body of work informed by their written thesis document. Students must work with each other, program head and college exhibitions to ensure a rich and successful display of work. This exhibition of bookwork is a vital component of the graduate NEXT annual show and is completely student driven with each party responsible for an acceptable and dynamic set-up and presentation of work in an integrated environment. This affords students a learning opportunity from a professional practice standpoint. (Handbook, XIV.C.7.)
Students Rare Book Seller Representation and Project Special Collections Placement

Of the 24 graduates of the program since 2010, 25% have rare book seller representation with representatives like: Vamp and Tramp Rare Booksellers, Joshua Heller Rare Books, 23 Sandy Gallery, Booklyn Artists Alliance, The Kelmscott Bookshop and Lux Mentis, Booksellers. Three students have had their thesis projects purchased outright by rare book and special collections libraries such as the Library of Congress, University of Delaware Library, Harvard University, Fine Arts Library and Stanford University Libraries.

(See the MA Art and the Book Coded Final Student Transcripts in Appendix K.8.)

6. Assessment of the strengths, areas for improvement, challenges and opportunities

Strengths
The MA in Art and the Book program strengths can be found in the unique program opportunities we have been able to provide to our students. One such opportunity is the collaborative book course, Studio II.

Students embark in the final year of the program on an important collaborative book project experience. The Art and the Book Studio II course is a student driven book edition directive overseen by faculty. Beginning with class discussions, the course revolves around the exploration of the varied talents, experiences, and skill-sets of each student with experimentation at the center of the book’s development and creation. Choices of subject matter and materials advance refinement of the structure’s development. Production of the collaborative book edition requires creative and disciplined work in such areas as: layout design, type selection, image development, papermaking, printing, and binding. Students gain from the experience a stronger sense of self, a richer awareness of working with others on a larger book collective, along with the practical experience of how a larger book edition is produced. It is also an excellent CV builder with book placement each year in numerous rare book and special collection libraries nationwide. (Handbook, XIV.A.6.a.)

Another important strength is our program-specific internship opportunities (Handbook XIV.A.6.b.; XIV.A.7.a.) We have created individual instructional and research development opportunities for students at lending Washington, D.C. institutions of learning, namely, the Library Congress Rare and Special Collections Division as Library Fellows and at the National Gallery of Art Library, Special Collections Division. Students are able to learn from real life experience at these book specific institutions. Many have provided research and cataloging support while others have focused on their own academic projects and provided division lectures and carefully constructed book displays.

A program strength is also found in the skill and versatility of its seasoned faculty with ongoing professional accomplishments and the ability to mentor and inspire students; some faculty members with over 30 years of teaching experience. Program instructors are active artists and academics with invaluable expertise in areas of: book history, binding, printmaking, papermaking, typography and book design and with work in national and international print and book collections.

Areas for improvement
Areas for improvement concern systems development. An enhanced and more constant system for collection of direct assessment evidence in the classroom is needed. The program seeks to create a...
more effective collection system for direct evidence for all course offerings to make collection a more seamless and routine experience for faculty.

In addition, the program needs to develop a more consistent system for student submission of personal assessment documentation during the end-of-the-semester review process and in their courses of study where written personal assessment is required.

With the Corcoran/GW merger, program recruitment and program applications were placed on hold for the 2014-15 academic year. The rational for the hold is the relatively small size of the program. GW MA programs are asked to recruit and commit 15+ new students every year. Yet there is no MA or MFA book arts program in the country that can do this. The Corcoran Art and the Book program on average commits 7 new students per year, thus making it one of the larger book arts master programs in the US. The biggest hurdle is being able to plan for the program’s future.

Another challenge is studio space. Currently the program’s main classroom space is limited with book binding (clean space classes) taught within the same bindery and letterpress print shop space that letterpress print classes use (wet/ink generating “dirty” classes) though not at the same time. Due to equipment needs, only eight book binding students can physically be taught in the classroom space along with only ten print students thus acutely limiting the size of the class. It is hoped that planning for the expanded Corcoran School space will accommodate program needs.

Opportunities
At the same time, the Corcoran’s recent merger with the GW provides expanded opportunities. The program is interested in continuing its partnering relationship with the GW Library and Brady Gallery. The program has received solid support from them both in areas such as stewardship and promotion of the Corcoran artists’ book collection, student research support services, development and advancement of the artists’ book collection through new acquisition with consultation through the rejuvenation Artists Book Committee (Committee membership includes: Library staff and Art and the Book students and faculty members), Art and the Book launch event location sponsorship, and advocacy of the artists’ book collection with highlights of the Art and the Book Studio II projects.

(See the MA Art and the Book Program Assessment Worksheet in Appendix K.9.)

7. N/A

8. Plans for addressing weaknesses and improving results

The Art and the Book program is currently working on new ideas for student personal assessment and direct evidence collection systems. The program head in consultation with faculty members this semester will be developing a logical and efficient system to address the collection needs of faculty and students with the goal being to provide stronger direct evidence of student strengths and weaknesses along with overall program assessment documentation.

(See the MA Art and the Book Faculty CVs in Appendix K.10.)
7. MA in Art Education (MAAE)

Section II.B.

1. Statement of Purposes

This part-time, practice-oriented, 33-credit program is designed specifically for art teachers seeking to deepen their pedagogical knowledge, learn to conduct classroom-based research to improve teaching and learning, rekindle and/or further develop their art practice, and learn to integrate contemporary issues, museums, and communities into their praxis. Typically MAAE candidates already hold or are not required to hold a teaching license and have been teaching for at least 3 years. While the program caters to art teachers, admission is open to teachers in other disciplines desiring careers as art teachers.

The Master of Arts in Art Education was given Plan Approval by NASAD in 2003 and first offered during the 2008-09 academic year.

As working professionals, MAAE candidates are required to take 6 credits of coursework per semester. During the first semester candidates enroll in CED 7000 Integrated Art Education, the core course for this degree and CED 6113 Museum Teaching Applications. The second semester candidates typically take one of three required education electives and a studio elective. Nine credits of education electives and 9 credits of studio electives are required for the degree.

Distinct from the Master of Arts in Teaching program, the Master of Arts in Art Education program focuses on youth arts education in schools. Ample latitude is provided for individual goals, and part time and summer studies are common. Candidates are encouraged to select from education electives that will assist them in researching and writing the praxis thesis. In addition, candidates are encouraged to select studio courses that build upon and extend their current studio experience. At the beginning of the second year, candidates develop a research proposal and select a praxis thesis adviser to guide them through the research writing process. They also begin developing the thematic concept they plan to pursue for the required studio capstone exhibition (NEXT) and identify a studio mentor to work with them on developing a body of work. All MAAE candidates are required to complete the praxis thesis and studio capstone exhibition for the degree.

2. Curricular Table

Program Title: MA in Art Education
Number of Years to Complete the Program: 2
Program Submitted for: Final Approval for Listing
Current Semester’s Enrollment in Majors: 6
Name of Program Supervisor(s): Pamela Lawton

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(Unless stated otherwise, courses are 3 credits.)

**Major Studies in Art Education**
ED 7000 Integrated Art Education
ED 6113 Museum Teaching Applications
ED 7950 Praxis Thesis
FA 7950 Studio Capstone 1
FA 7951 Studio Capstone 2

*Total number of major studies in art education credits* 15 cr

**Education Electives**
Any ED (5000+ level) (Three courses; 9 credits)

*Total number of education elective credits* 9 cr

**Art Electives**
Studio or Art History/Theory/Criticism (5000+ level) (three courses; 9 credits)

*Total number of art elective credits* 9 cr

*(See the MA Art Education Curriculum Map in Appendix L.1.)*

### 3. Assessment of Compliance with NASAD Standards

MAAE candidates are required to take 15 credits of advanced studio coursework. This includes 9 credits of courses that extend previous studio knowledge and experience or introduce new mediums of artistic expression, and 6 credits of intensive independent study with a studio faculty mentor to create the work for their studio capstone exhibition (NEXT).

In addition candidates take 15 credits of art education courses, 6 credits of required courses (*CED 7000 Integrated Art Education* and *CED 6115 Museum Teaching Applications*) covering contemporary art pedagogical theories and methods, and how to integrate communities and museums into their teaching practice. The remaining 9 credits of electives allow MAAE candidates to tailor their art education interests. For example *CED 5700 Art Therapy Orientation for Art Educators* familiarizes candidates with a related profession, its goals and methods, and introduces classic concepts and current practices of Art Therapy to enrich their art teacher practices. *CED 5750 Social Justice and Art Education* exposes art educators to pedagogies and practices that bring awareness of issues relating to socio-political and economic injustice through art-based curriculum work as a tool for social equity and opportunity with vulnerable populations, typically in an international setting (Mexico and Nicaragua). In *CED 5682 Community-Based Art Education* students study theories of transformative learning and service learning as it applies in an intergenerational community setting through art study and art making. Students explore teaching, learning, and curriculum planning for learners across the lifespan through the development and implementation of a specific community arts project in tandem with members of the Washington, D.C. community. This is just a sampling of many art education electives available.

Three credits of research seminar round out the degree. In this advanced research seminar course candidates review seven praxis research thesis options and decide which option to pursue, review art education research methodologies such as action research or autoethnography. After submitting an approved research proposal a thesis advisor is selected to mentor them in the completion of the research project.
All art education degree candidates are required to meet the core competency standards described previously (see MAT section), however as 45% of the MAAE curriculum is studio based, particular emphasis is placed upon competencies 1, 2, 3, 4 and 6 for MAAE candidates (*Handbook*, XVI.E.1.-4.,6.):

1) Creative self-expression within a social context (collaborative and cooperative dialogue–criticism)
2) Expanded self-awareness and awareness of differences (understanding & empathy-multiculturalism)
3) Critical thinking, reflection, and analysis of art and visual culture (historical and contemporary)
4) Visual research through studio skills, concepts, and practice (art making)
5) Connecting to community and curriculum (personal, community, and integrated curricular focus)

All six facets of the Conceptual Framework as outlined in MAT section apply to MAAE candidates as well.

(See the Syllabi for all MA Art Education courses in Appendix L.2.)

4. Graduate program

4.a. Proficiencies required for entrance to the program

The entrance requirements are identical to those outlined for the MAT program (Section 4.a). As with the MAT applicants, we analyze grades for a general sufficient GPA (3.0) for MAAE candidates and examine the record for broad competencies in art history, 2-dimensional, 3-dimensional and new media, plus fluency in drawing (as an important communication skill for teaching art). In addition, admission to the MAAE requires 3-5 years of classroom teaching (preferably in art), and a portfolio of PK-12 student work.

4.b. Research and professional tools

Most MAAE candidates are already practicing art educators. On the rare occasion that a non-art teacher is admitted into the program, they are admitted having already completed the minimum 24 credits of studio and 9 credits of art history normally required for licensure, or in the case of non-licensed educators have demonstrated through portfolio review, the requisite art skills needed to successfully complete the program. Typically when this happens these MAAE candidates are teachers desirous of making a career change (i.e., to become an art teacher or move from the art classroom to a museum or community organization). There is no requirement in the MAAE program to make up deficiencies through additional undergraduate coursework.

4.c. Comprehensive review at or near conclusion of degree

For MAAE candidates (non-licensure) the midpoint assessment consists of a visual/written journal detailing plans for their studio capstone exhibition and a thesis proposal for the classroom-based research they plan to conduct.

Additionally, MAAE candidates are required to mount an exhibition of studio work around a theme/concept resulting from their studio experiences within the program. A formal presentation and assessment rubric is used to evaluate their progress in this area.

All candidates undergo a thorough review of progress and career objectives with their individual adviser each semester to plan for the upcoming semester. This includes areas of academic and praxis strengths and interests, and areas in need of improvement. At this time, MAAE candidates desirous of a career change within the art education field will discuss action plans to help them realize this goal.
Many MAAE candidates serve as mentor teachers for BFA/MAT and MAT candidates in clinical field experiences. This provides opportunities for all art education candidates to get to know one another and learn from one another.

4.d. Candidacy and final project requirements

MAAE candidates are required to complete a master’s thesis on a pre-approved topic and formally present their research to the college community. Assessment rubrics for the thesis process and a formal presentation are used to evaluate candidates. Additionally, MAAE candidates are required to mount an exhibition of studio work around a theme/concept resulting from their studio experiences within the program. A formal presentation and assessment rubric is used to evaluate their progress in this area.

A graduation audit, completed institutionally for all Corcoran students approximately 4-6 months prior to expected graduation, also provides a chance to deliberate on each candidate’s best interests and dates of completion. At this point, for example, with his or her individual advisor and the Director of Art Education, a candidate may decide to focus solely on his or her studio capstone exhibition and hold completion of the praxis thesis for summer completion. All graduating Corcoran students complete an exit survey. All art education alumni receive a survey about their experiences in the program.

(See the MA Art Education Portfolio, Research Project, and Studio Capstone Scoring Rubrics in Appendix L.3.)

(See the MA Art Education Thesis Titles in Appendix L.4.)

5. Results of program related to its purposes

Program Criteria of Quality and Continuous Improvement

The MAAE and the other Corcoran Art Education Programs are accredited by the Office of the State Superintendent of Education (OSSE) in Washington, D.C. and are reviewed by the OSSE Board of Examiners every three years. Aside from studio capstone and praxis thesis assessment rubrics, several program/curricular assessments are in place to ensure that State-required and program goals and objectives are met. At the end of each semester candidates have the opportunity to evaluate the course and effectiveness of the instructor. Data from these evaluations are provided to the instructors and the program director to determine areas of weakness in need of improvement. Every two years the program director conducts clinical observations of each course taught in the program and meets with each instructor to discuss their plans for the course, pre and post observation. Action plans are put into place based on these evaluations.

In addition, the annual end-of-year evaluation surveys are sent to MAAE alumni to assure requisite candidate competencies and levels of achievement (introductory, developing, and mastery). The results of these evaluations are assessed by the program director and discussed with institutional leaders, individual program instructors and candidates and in program faculty meetings for overall feedback and development of continuous improvement plans. Only 2 MAAE alumni completed the survey and none wrote any program recommendations.

(See the MA Art Education Coded Final Student Transcripts in Appendix L.5.)
6. An assessment of strengths, areas for improvement, challenges, and opportunities

One of the biggest strengths of the MAAE program is the studio capstone requirement. While students often feel stressed working on a praxis thesis and studio capstone simultaneously, the thrust of the program has been to encourage students to stretch themselves as artists. In studio capstone presentations candidates overwhelmingly praise the program’s effectiveness in helping them grow as artists and how this impacts their pedagogical practices. These strengths are documented in their visual research journals. In terms of improvements, students felt more time could be given toward developing the praxis thesis. At the inception of the program the praxis thesis was a year-long 6 credit course and there were 6 (instead of 9) credits of art education electives. Experience bears out the need for a full year to develop the praxis thesis and in order to support students, they have been asked to attend thesis seminar even if they are not currently enrolled for credit. This change was made because after the first year of the program some students wanted to take an additional art education elective. This change may need to be re-thought, should the program continue.

Finally, given the length of time the art education program has been in existence an outside review of the program would be helpful and was indeed planned prior to the merger.

7. N/A

8. Plans for addressing weaknesses and improving results

As of the fall 2014 merger with George Washington University, the current Corcoran Art Education Program is in a teach-out phase. No new student intake will occur during the 2015-16 academic year. As of fall 2016 a completely new degree, MEd in Art Education, is planned and the programs described above will be discontinued.

(See the MA Art Education Faculty CVs in Appendix L.6.)
8. MA in Exhibition Design (EX)

Section II.B.

1. Statement of Purposes

The Masters of Arts in Exhibition Design is one of the few accredited graduate programs in the nation devoted to interpretive exhibition design. The curriculum is focused on design-thinking and experiential design, which students learn through a balanced integration of academic, technical, and real-world design opportunities. Throughout the program students are challenged to consider human factors in the creation of meaningful experiences and engaging spaces. Students obtain the professional and technical skills needed to create narrative environments and museum exhibitions through the use of user-centered design. (Handbook, XIV.A.1.)

Situated in the heart of Washington D.C., an international hub of the museum and design community, the program offers students opportunities to practice their skills and theory among professionals of the highest caliber. Students intern at the Smithsonian Institution museums, the National Zoo, the National Gallery of Art, the Textile Museum, and Creative Mornings D.C. as well as award-winning exhibition design firms located in D.C.

Real-world design opportunities are integral to learning in the Exhibition Design program. Students practice design-thinking, iterative and collaborative design through project-based coursework. Portfolio-building opportunities are also found in the client-based projects completed by DesignCorps, an extra-curricular design group open to Exhibition Design students. Recent DesignCorps projects include installations at the World Bank, the US Diplomacy Center at the US State Department, the International Finance Corporation, and the Historical Society of Washington, D.C. DesignCorps has also collaborated on installations with Corcoran photojournalism students and completed an award winning museum-based "hack-a-thon" with a technology partner. As a design program situated within the context of a major research institution there are many opportunities to capitalize on design-based research collaborations with science, technology, engineering, the arts, and the humanities. Graduates complete the program ready to assume the responsibilities of visual storytellers, communicators, and visitor advocates. Recent graduates have found job placements at nationally recognized history museums, cultural sites, art museums, experiential marketing firms, and exhibition design firms. (Handbook, XIV.A.6.a.-b.; 7.a.; XIV.A.7.a.)

With a growing network of successful alumni the MA in Exhibition Design is nationally and internationally recognized as one of the most comprehensive and forward-thinking degree programs of its kind.

2. Curricular Table

Program Title: MA in Exhibition Design
Number of Years to Complete the Program: 2
Program Submitted for: Final Approval for Listing
Current Semester’s Enrollment in Majors: 43
Name of Program Supervisor(s): Clare Brown
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(Unless stated otherwise, all courses are 3 credits.)

**Major Studies in Art/Design**
- EX 6010 Exhibition Design Studio 1
- EX 6020 Exhibition Design Studio 2
- EX 6100 Lighting for Exhibitions
- EX 6110 Materials, Finishes and Methods for Exhibition Design
- EX 6120 Methods of Visual Representation for Exhibition Design
- EX 7010 Exhibition Design Studio 3
- EX 7100 Museum Management and Operations
- EX 7110 Conservation and Art Handling
- EX 7120 Construction and Detailing for Exhibition Design
- EX 7200 Curatorial Studies
- EX 7800 Exhibition Design Pro-thesis
- EX 7900 Exhibition Design Thesis
- EX 6050, ID 6050, ID 6060, or ID 7060 Advanced 3D Modeling

Total number of major studies in art/design credits 39 cr

**Other Studies in Art/Design**
- AH 6030 History of Architecture and Interior Design

Choose courses totaling 6 credits from the following:
- Any AH 6000- or 7000-level course
- AH 6800 Directed Studies: Art History
- AH 6900 Internship: Art History (1 credit)
- EX 6800 Independent Study: Exhibition Design (1-3 credits)
- EX 6900 Exhibition Design Internship

Total number of other studies in art/design credits 9 cr

(See the MA Exhibition Design Curriculum Map in Appendix M.1.)
3. Assessment of Compliance with NASAD Standards

The Exhibition Design program complies with NASAD Standards for “specific initial graduate degree programs” as a 48-credit Master of Arts degree with a dual emphasis in studio practice of exhibition design and design research in areas of site, narrative, audience, and precedent design for exhibitions. Students in this program are trained in the skills, theory, and methods of practice necessary to be a professional exhibition designer within museum contexts or in new and future fields such as experiential marketing and experience design. (Handbook, XVI.A.1.)

The Program includes five subjects of curricular focus: museum theory, design theory, technical skills, practical application, and future thinking. All students in the program are expected to pair research skills/methodology with practical application of technical skills in design and design process with the outcome being ‘proof of concept’ in exhibition design. Students are encouraged, from the first point of contact (the admissions interview) to consider the broad applications of the skills, theory and methodology learned in the program. As such, students are taught how to conceptualize problems generically, in order to successfully apply these skills, theory, and methodology beyond the current standard concept of museum exhibition. The Program is, therefore, not solely a professional training program for exhibition designers today. Rather, the program’s goal is to push the boundaries of the ‘medium of exhibition’ in all contemporary and future contexts. (Handbook, XVI.A.6.a; G.2.)

The current philosophy of the MA in Exhibition Design includes several important aspects that distinguish it from other programs in this discipline:

Exhibitions are experiences. We are focused on interpretive exhibition design as a distinct medium unto itself in which storytelling, narrative environments, and experiential design are all central parts.

“An exhibition is nothing without the people who inhabit it.” We place an emphasis on understanding human factors, otherwise known as audience engagement or user experience, and regularly integrate elements of psychology, anthropology, education, and behavioral economics into our teaching.

The future of exhibition design is now. We recognize that the world of museums and exhibitions is undergoing a major paradigm shift. As such our curriculum is formed to be nimble enough to respond to the newest technologies and the newest ways of thinking about space, meaning, audiences, collaboration, and information.

Learning to be a designer means learning how to think and communicate. While teaching all the requisite technical skills to be a competent exhibition designer, the program focuses on teaching students to be design-thinkers, problem solvers, and excellent verbal and visual communicators.

In order to substantiate this philosophy, the Program bridges both studio practice and design research, and meets the standards outlined in the Handbook. At least half of the work is completed in exhibition design, supported by related advanced art/design history courses and studies in other arts fields appropriate to a program of study in exhibition design. (Handbook, XVI.A.2.) In addition to the studio courses that precede the thesis/capstone, students in the program are required to take academic courses that include research and writing components. Through courses such as Museum Management and Operations, History of Exhibitions, Curatorial Studies, and academic electives, students learn and demonstrate skills in research and written analysis. (Handbook, XVI.A.1.-4.; C.1.-4.)
**Studio-Based Courses**

Of the 48 credits that form the degree requirements for the Program, 27 credits are completed as studio courses in the field of exhibition design. Many of these studio courses require students to apply technical skills and practice to design research and scholarship with the outcome of ‘proof of concept’ for elements of exhibition design. At least 30 credits include exhibition design research and scholarship, with emphasis on practical application of this research. For example, the course titled *Exhibition Design Studio I: Introduction to Exhibition Design and Planning* requires students to research an exhibition topic, research the design implications of a particular site-plan and audience human-factors, and to develop an interpretive design strategy to create a successful exhibition design proposal. In this course students are taught technical skills of graphic design and architectural design software, and they are taught methods of visualizing design development. Mimicking the professional practice of exhibition design, students are taught to integrate research with the technical aspects of design production. This introductory studio course is the first of 3 progressively more complex studio courses that follow a similar pedagogical model – pairing skills and research to create a successful design outcome. (*Handbook*, XVI.C.2.)

Studio courses in the Program provide students with the technical skills, intellectual underpinning, and knowledge of design process to be able to work independently and to make effective judgments and decisions in the field of exhibition design. Students are required to make regular presentations of their design process, concepts, and final products, during in-class critiques. These critiques, which happen several times each semester in each studio course, always include feedback from peers and faculty, and often include feedback from professionals in the field of exhibition design. All studio courses in the program require students to undertake a final project which is reviewed by at least one faculty member as well as peers and additional faculty and professionals in the field. (*Handbook*, XVI.3.a.-c.)

The final two studio courses of the Program form the thesis/capstone which is a culmination of this pedagogical approach in which students take on a topic, site, and audience of their choosing, complete extensive research in these areas and produce an exhibition proposal that includes a professionally juried visual presentation and a publishable written thesis. During the two semesters of thesis/capstone students must synthesize their understanding of exhibition design skills, theory and methodology with academic research and scholarship. The outcome of this thesis/capstone is a fully developed 50+ page ‘Exhibition Proposal’ that takes into consideration new thinking in the field of exhibition design. Practical application of this thesis research is shown in the creation of a 3D model and comprehensive exhibition design documentation package. This project is reviewed by at least three faculty, peers, and a jury of professionals in the field of exhibition design. The thesis/capstone project provides direct evidence of students’ ability to undertake independent research, using tools and technologies appropriate to the field of exhibition design, and to make practical application of that research in studio-based design. (*Handbook*, XVI.A.4.1.-c; C.2.-4.; G.4.)

The required core studio courses, in sequence, are:

- CEX 6010 Exhibition Design Studio I: Introduction to Exhibition Planning and Design
- CEX 6020 Exhibition Design Studio II: Museum Environments -or- CEX 6021 Exhibition Design Studio II: Non-Traditional Venues
- CEX 7010 Exhibition Design Studio III: Audience Engagement Through Digital Media and Technology or CEX 7010 Exhibition Design Studio III: Visual Storytelling
- CEX 7800 Thesis/Capstone Part 1 (Formerly Exhibition Design Pro-Thesis)
- CEX 7900 Thesis/Capstone Part 2 (Formerly Exhibition Design Thesis)
Additional required studio courses teach technical skills to supplement the core studio courses. These are:

- CEX 6120 Methods of Visual Representation
- CEX 6110 Materials, Finishes, and Methods
- CEX 7120 Construction and Detailing for Exhibitions
- CEX 6050 Advanced Digital Rendering: 3D Vectorworks

Non-studio courses

Students in the Program are required to develop broad and specific knowledge of design history, theory, criticism, and design process/methods. In order to develop this knowledge-base, studio courses are supported by related advanced design and academic courses in the areas of lighting design, construction and detailing, advanced 3D digital rendering, curatorial studies, museum management, art history, and object conservation/art handling. Options for required academic courses include History of Exhibitions and History of Architecture and Interior Design, both of which emphasize historical context and elements of design as they relate to exhibition design. (Handbook, XVI.A.2.; C.2.)

Students in the program are required to take courses that include research and writing components. Through courses such as Museum Management and Operations, History of Exhibitions, Curatorial Studies, and academic electives, students learn and demonstrate skills in research and written analysis. The thesis/capstone project provides direct evidence of students’ ability to undertake independent research, perform academic writing, and use tools and technologies appropriate to the field of exhibition design. (Handbook, XVI.C.3.)

Required non-studio courses are:

- CAH 6400 History of Exhibitions – or – CAH 6030 History of Architecture and Interior Design
- MSTD 6101 Museum Management – or – MSTD 6104 Managing People/Managing Projects
- Academic Elective #1 (Academic Electives from Museum Studies, Museum Education, Landscape Design, Art History, Corcoran Academic Studies) – or – CEX 6900 Internship in Exhibition Design
- Academic Elective #2 (Academic Electives from Museum Studies, Museum Education, Landscape Design, Art History, Corcoran Academic Studies) – or – CEX 6900 Internship in Exhibition Design
- CEX 6100 Lighting for Exhibitions
- CEX 7220 The Art of Exhibition Mount Making – or – MSTD 6203 Preventative Conservation Concepts
- CEX 7200 Communicating Content: Curatorial Studies for Exhibition Designers

(See the Syllabi for all MA Exhibition Design courses in Appendix M.2.)

Audiences and Human Factors

An understanding of design audiences and contexts is a central component of the MA in Exhibition Design curriculum. As is noted in the Statement of Purpose, “the curriculum is focused on design-thinking and experiential design, which students learn through a balanced integration of academic, technical, and real-world design opportunities. Throughout the program students are challenged to consider human factors in the creation of meaningful experiences and engaging spaces. Students obtain
the professional and technical skills needed to create narrative environments, museum exhibitions, through user-centered design.” The students in the program are required to explore how audiences and contexts impact design process, decisions and implementation. Research into audiences, context, design history, and design methodology are integral in the thesis/capstone project that is required of all MA in Exhibition Design students. (Handbook, XVI.C.2.-4.)

Professional Engagement and Real-World Projects

The faculty in the Program provide their students with opportunities to engage with seasoned professionals in all areas of the museum and design disciplines. During course-work students are regularly tasked with tackling real-world challenges in design, interfacing with the professionals who are also engaged with those same challenges in their work. At least once per year the students travel with faculty to another city, such as New York or Philadelphia, to have personal tours and meetings with professionals in museums and design firms. (Handbook, XIV.A.6.b.)

The opportunities for professional practice and engagement are also part of the numerous internship offerings that the MA in Exhibition Design students are able to take advantage of. Students in the program intern at: Newseum, Smithsonian National Museum of American History, Smithsonian National Air and Space Museum, Smithsonian National Museum of the American Indian, Smithsonian National Museum of African American History and Culture, Smithsonian Anacostia Community Museum, National Zoo, National Gallery, Smithsonian American Art Museum, Smithsonian National Portrait Gallery, The J. Paul Getty Museum, SweetGreen, BrivoLabs, Smithsonian Office of Exhibits Central, and Smithsonian Freer and Sackler Galleries of Art.

In addition to the professionally focused opportunities within the curriculum the Program provides students with extra-curricular volunteer opportunities to work on real-world projects through a group called DesignCorps. DesignCorps, which is led by program head, Clare Brown, is a group of graduate students who review, accept, and implement proposals for client-based design projects. DesignCorps takes on three-dimensional, narrative, and environmental design projects such as exhibitions, installations, interior designs, and pop-up experiences for clients in the Washington, D.C. metropolitan area.

Recent projects have included:

- **Faces Of Diplomacy**, a photography exhibition in collaboration with Corcoran Photography students at the US Department of State, Center for Diplomacy
- **Memnon Project**, a collaboration with the GW School of Engineering and Applied Science, and DC Public Schools to develop thermo-acoustic and thermo-kinetic sculpture
- **For The Record**, an exhibition of artwork depicting “endangered” buildings of Washington DC at the Historical Society of Washington DC
- **ADA 25 / VSA 40**, a large-scale installation at the Kennedy Center for the Performing Arts including five exhibitions throughout the building. The project coincides with a national celebration of disability rights and marks the 25th Anniversary of the Americans With Disabilities Act and the 40th Anniversary of VSA (formerly Very Special Arts.)
- **thINK**, a message-driven installation at the International Finance Corporation (World Bank Group) focused on behavior change within the IFC to reduce paper waste and ink usage
The Program offers students many opportunities for career exploration and development. From courses that integrate real-world projects, to for-credit internship opportunities, to the Professional Portfolio Review Day, students acquire the professional development skills necessary to advance themselves according to their career objectives in fields related to exhibition design. (Handbook, XIV.A.7.a.)

Breadth of competence

As can be seen in the “statement of purpose,” which appears on the GW website and in promotional documents, published materials about the Program indicate in-depth descriptions about the field, specializations, depth and breadth, and levels of knowledge/skill expected upon graduation. While the program is necessarily focused on the creation of exhibitions, a core message throughout the program and evidenced in the curriculum is to push the boundaries of the “medium of exhibition.” In order to do this, students and faculty must engage with the world around them, exploring ways in which all humans respond to, generate, and manipulate meaning, information and messages. Students and faculty investigate historic precedents in visual messaging through current trends in social media. Students and faculty are engaged in visual and performing arts, retail and residential design, as well as socio-cultural trends, new technologies and politics in their pursuit of pushing the boundaries of the “medium of exhibition.” (Handbook, XVI.A.3.a.-c.,6.a.)

(See MA Exhibition Design Coded Final Student Transcripts in Appendix M.3.)

4. Graduate programs

1) Proficiencies for entrance, when must they be achieved, how are they tested

Applicants to the MA in Exhibition Design must provide evidence of basic proficiency in the history of Western art and design, through an undergraduate transcript. Applicants must also provide evidence of basic proficiency in computer aided architectural drafting using AutoCAD, Revit, or Vectorworks through evidence of an undergraduate or non-degree transcript, or a portfolio review. These proficiencies for entrance must be completed before a student begins the first fall semester of the program.

2) Research and Professional Tools required in the program (computer science, writing, drawing)

Students in the MA in Exhibition Design are required to be able to:

• write effectively according to both academic and professional standards
• use the computer for graphic design and architectural drawing/rendering
• hand-draw design concepts throughout the design process
• build architectural models for use in the design process and for final design presentation
• use the library and the internet for effective academic research; and
• present design concepts and thinking through both verbal and visual means

3) Institution’s Policy for conducting a comprehensive review at or near conclusion of degree of study

The MA in Exhibition Design requires a thesis/capstone presentation that is reviewed by a jury of professionals and faculty.

4) Candidacy and final project requirements for the program.
The Program requires all students to complete a thesis/capstone project in their last year of the degree program. In order for students to enroll in the first semester of thesis/capstone, the program requires them to go through a pre-thesis assessment, which draws on feedback from faculty in courses preceding thesis/capstone. Students are evaluated on their ability to research and write at academic and professional standards, understanding of design process in the development of exhibitions, technical skills in computer aided drafting, rendering, and graphic design. This assessment is pass/fail meaning that those who are not evaluated as having demonstrated suitable preparation for thesis/capstone must take additional courses or develop a portfolio showing improvement in areas of weakness.

The thesis/capstone project combines design research and scholarship with studio-based practice in exhibition design. The outcome of this thesis/capstone is a fully developed exhibition proposal that takes into consideration new thinking in the field of exhibition design, paired with practical application of this research to develop a fully designed exhibition. This project is reviewed by at least three faculty, peers, and a jury of professionals in the field of exhibition design. The thesis/capstone project provides direct evidence of students’ ability to undertake independent research, using tools and technologies appropriate to the field of exhibition design, and to make practical application of that research in studio-based design. (*Handbook, XIV.C.7.*)

(See MA Exhibition Design Thesis Titles in Appendix M.4.)

5. Results of program related to its purpose

The MA in Exhibition Design uses the following means to evaluate the results of the program in relation to its purpose:

**Graduate Portfolio Review Day:** Students in the program are required to participate in Graduate Portfolio Review Day, during which a selection of professionals in the field of Exhibition Design review student portfolios in a mock-interview style. This is a formal event in which the professionals provide feedback to the students about their portfolio and self-presentation. Following the end of this event the professionals meet with the program head and faculty to discuss overall feedback about the students’ work. The professionals provide the program head and faculty with feedback about how well the students would fare in the professional arena. Feedback includes statements about what is being taught, how, and what skills and knowledge the students are demonstrating through their portfolios. This feedback is taken into consideration when curricular improvements are being considered by the program head and faculty. (*Handbook, XIV.C.7.*)

**Thesis/Capstone Defense Presentations:** The culmination of the MA in Exhibition Design is the thesis/capstone defense presentations. Successful presentations are considered proof of completion of degree. The thesis/capstone defense presentations take place in the Corcoran Auditorium over the course of 2 days. Each student is provided 15 minutes to present their thesis/capstone project to a jury of 5-6 professional reviewers. The jury provides feedback, critique, and questions to the student for 15 minutes. The presentations consist of a visual presentation (projected on screen) paired with verbal presentation of the salient elements of each student’s exhibition design proposal. The elements include topic research, audience research, site research, design reference research, and the application of all this research to the students’ individual project. The students must deliver compelling rationales for design decisions, paired with a professional-level presentation of design drawings, renderings and construction documentation. The student must also present a 3-dimensional physical model of their
proposed exhibition to the jury. The jury and faculty take notes on a rubric, and these notes are used to determine the final grade for the thesis/capstone project. Just as the thesis/capstone defense presentations are proof of completion of degree for the students, they also reflect successful implementation of the purpose of the program through an appropriate curriculum and teaching methods. (Handbook, XIV.C.7.)

**Alumni Job Placement:** Successful employment of graduates in fields related to exhibition design is a good measure of a successful curriculum and teaching methods. The Program Head keeps records of where alumni have found employment. The evidence is clear that the majority of graduates are putting their gained skills and knowledge to good use in related jobs. Graduates are currently employed in design-related capacities at organizations including: The National Museum of African American History and Culture; The Whitney Museum of American Art, New York; The J. Paul Getty Museum, Los Angeles; The National Portrait Gallery, Washington DC; and Newseum, Washington DC.

**Professional Advisory Group:** An informal Advisory Group of professionals in the field of exhibition design and in the field of design education, both nationally and internationally helps to guide the program and faculty. As questions of curricular effectiveness and professional relevance arise we reach out to this group for feedback.

6. **Assessment of strengths, areas for improvement, challenges and opportunities.**

**Strengths**
The MA in Exhibition Design has many areas of strength, which support the aspirations for excellence of the Corcoran School of the Arts and Design. These include:

**Part-Time Faculty:** All program faculty are working professionals in areas related to exhibition design. Aside from the director (the only full-time faculty member), all faculty are adjunct (part-time) and hold full-time positions within museums or design firms. Our faculty include designers from prominent museums including the National Museum of American History, National Air and Space Museum, National Portrait Gallery, National Gallery of Art, National Geographic Museum, and the National Museum of the American Indian. Other faculty are designers at firms including PRD Group, Quatrefoil Associates, the Sparks, BrivoLabs, and the National Park Service. These faculty bring invaluable expertise and real-world projects into the classroom. They provide students exposure to the reality of the profession while offering important networking opportunities for future employment.

**Internships:** The opportunity for students to undertake at least one internship during their degree requirements is a critical component to the success of the program. Through internships at the Smithsonian, local and national design firms, museums, and galleries, students gain valuable real world experience in the professional arena. Students are able to use their learned skills and theory practical applications through these internships. Internships are one of the best sources of employment upon graduation.

**Comprehensive, integrated, flexible curriculum:** The curriculum of the MA in Exhibition Design is comprehensive and integrated, meaning that all the courses have been created with learning goals that build upon and reinforce each other in a particular sequence. The program curriculum is not an a-la-carte system in which students pick and choose courses from a variety of degree programs. Rather, students move through the program as a cohort, taking courses that are intentionally sequenced to enhance and reinforce knowledge and skills. Within this structured and integrated curriculum there are
opportunities for students to “make it their own” – meaning that students coming in to the program with a particular interest (i.e., non-traditional exhibitions, event marketing, gallery curating, community arts) can do internships or undertake independent study to fulfill their two electives. The two semesters of thesis/capstone are also opportunities for students to focus their learning in a particular direction, while meeting the degree requirements.

Emphasis on design process and creative problem solving: The MA in Exhibition Design has been recognized by professionals and graduates as providing more than just a set of skills, but rather, a way of thinking. Throughout the core studio courses and the thesis/capstone year the students in the program are taught how to think and work as a designer, using design process and creative problem solving skills to tackle hurdles in any project or challenge. Through this training students are able to apply the skills and theory of exhibition design to any problem, making these students highly employable in a wide array of fields.

DesignCorps: Students in the MA in Exhibition Design are invited to work on extra-curricular, real-world, client-based projects through a group called DesignCorps. Under the supervision of a faculty advisor students use their design skills, learn professional practice, and build their portfolios and resumes, by working on real-world projects. Although students do not receive credit for these activities they are undertaken on volunteer basis and are a wonderful opportunity for students build professional confidence and reputation.

Areas for improvement
While the MA in Exhibition Design has many strengths, there are also areas for improvement and challenges that we are facing. These areas of improvement and challenges include:

More full-time faculty: Although adjunct faculty bring real-world contemporary experience to the classrooms, it is not ideal that the program head is the only full-time faculty member, administrator, and advisor. With approximately 50 students in the program, and a goal of 60 to 65 in coming years, it would be helpful to have up to three full-time faculty in the program, plus a small roster of adjunct faculty.

Diversity: While there are a few international students and a few non-Caucasian students in the program, the majority of the students are white females. It is a goal to increase the diversity of the program to include more males and more students of different ethnic and cultural backgrounds.

Formalizing the collection of direct evidence of assessment: The MA in Exhibition Design needs to improve the formalized collection of direct evidence of assessment. In Fall 2014 two studio courses implemented formal rubrics for gathering assessment information. Beginning Spring 2015 all MA Exhibition Design courses are required to collect rubrics for assessment of student work and presentations.

Reaching higher standards: The Program holds high standards of excellence for the students. In many ways, however, the standards of the program can only reach higher if the incoming classes of students are more advanced. Because of the transition of the Corcoran to GW there has been a limited level of recruiting efforts, and yet a considerable amount of pressure to admit the largest incoming class possible. Because we have such a small pool of students to choose from (both this year and last) the standards of the program are at risk of declining. Improving recruitment efforts, and offering better scholarship and fellowship opportunities are essential to maintain a higher caliber of applicants, and therefore higher standards for the graduates of the program.
**New technologies:** As the field of museums and exhibitions continues to evolve there is increasing need for exhibition designers who have strong backgrounds as technologists. It would be an improvement to the curriculum if we offered at least two courses (intro and advanced) in technologies for interactive experiential design. Currently planned for Fall 2016 is a course that will introduce these technologies. This course is slated for second year students however, due to the structure and sequence of the curriculum. At this point it is not feasible to offer an introductory course in the first year and an advanced course in the second year without sacrificing other critical introductory skills.

**Appropriate spaces for teaching:** In the upcoming spatial re-organization that will be happening to the Corcoran Building starting this Summer (2015), the MA in Exhibition Design is at risk of losing the type of teaching spaces that enable collaborative studio culture. In order to foster a continuation of the collaborative studio culture that mimics the culture in the professional realm it is critical that our teaching spaces integrate computer stations, work table surfaces, pinnable surfaces, and presentation technology (computer/projector/screen). During our studio courses we make use of the many modes of collaboration in the design process including individual computer work, group discussions and workshops at tables, critiques using 4’ x 8’ pin-up boards, cutting and fabrication on table surfaces, and projected presentations. Current plans for the new spaces at GW are focused on separating computer labs from lecture rooms, which are further separated from spaces for “dirty” work of model-making. It is essential that we have multi-functional spaces that allow us to teach and learn in nimble and flexible ways, without having to relocate to different spaces multiple times during a single studio course.

**Areas of opportunity:**
Despite these few areas of improvement there are many areas of opportunity for the MA in Exhibition Design program especially now that the Corcoran School is part of GW.

**Increase of multi-disciplinary projects:** Now that the Corcoran is part of a large liberal arts research institution the Program has the potential for more opportunities for multi-disciplinary projects. The Program is currently engaged with the GW School of Engineering and Applied Science, the MFA Interior Architecture and Design Program, and the MA in Museum Studies program on several projects. It is hoped that there will be opportunities for collaboration with many other programs at GW.

**Sponsorship:** With the resources of the GW office of corporate sponsorship paired with the client-based projects undertaken by students and faculty in the MA in Exhibition Design, it is hoped that corporate sponsorship will enable the program to have opportunities to undertake international projects, projects with new forms of technology, and innovative projects with cutting edge design firms. It is also hoped that sponsorship will enable funding of exhibition design student scholarships and awards.

(See the MA Exhibition Design Program Assessment Worksheet in Appendix M.5.)

7. N/A

8. **Plans for addressing weaknesses and improving results**

**More full-time faculty:** The program needs three additional full-time faculty for the MA in Exhibition Design. Given budget constraints it is unlikely that this will be possible soon. Further discussion is pending the arrival of a new director for the Corcoran School of the Arts and Design.
Diversity: Several excellent students in the program have come from Howard University and other predominantly non-white universities and colleges. Recruiting at these institutions is an essential way to broaden the diversity of the program. In order to attract more men to the program it will be important to emphasize the design focus of the program during recruitment. It is my opinion that the predominance of white women in museum studies programs and in the museum field as a whole has an effect on who applies to the program. With traditional association between the terms “exhibition” and “museum” there may be an assumption among applicants that the program is solely a museum-based program. It would serve the diversity of the program well to promote ‘design’ rather than ‘museum’ when recruiting.

Formalizing the collection of direct evidence of assessment: In Fall 2014 two studio courses implemented formal rubrics for gathering assessment information. Beginning Spring 2015 all MA Exhibition Design courses are required to collect rubrics for assessment of student work and presentations.

Reaching higher standards: Improving recruitment efforts, and offering better scholarship and fellowship opportunities are essential to maintain a higher caliber of applicants, and therefore higher standards for the graduates of the program. Until the pool of applicants reaches a higher caliber, curricular adjustments are required to enable the program to train students with lower levels of skills and experience adequately to be proficient professional exhibition designers. Small adjustments to the curriculum can be performed without changing the curricular competencies or philosophy of the program.

New technologies: Currently planned for Fall 2016 is a course that will introduce these technologies. This course is slated for second year students. However, due to the structure and sequence of the curriculum, it is not feasible to offer an introductory course in the first year and an advanced course in the second year without sacrificing other critical introductory skills.

Appropriate spaces for teaching: Consultation with GW upper administration, space planners, and architects is essential to ensure that the MA in Exhibition Design has appropriate spaces for teaching. Despite attempts to convey required facility information to these parties it is currently unclear whether those requirements are being considered.

(See MA Exhibition Design Faculty CVs in Appendix M.6.)
9. MA in Interior Design *(This program will close by May 2016.)*

Section II.B.

[Note: The BFA and MA in Interior Design of the former Corcoran College got off to difficult starts after the GW acquisition in August 2014. Before the semester began, the full-time faculty of the two programs resigned. To fulfill GW’s commitment to enable legacy students to earn their degrees, Catherine Anderson from the GW Interior Architecture and Design program agreed to serve as acting Program Head of the Corcoran program. Teaching for the final years of both program has relied heavily on adjunct faculty. Further, GW discovered there were two tracks in the MA program: one of 81 credits for those lacking required prerequisites, and the other of 60 credits for those who entered prior to 2014 (hence the two Curricular Tables).]

1. Statement of Purposes

The condition of an interior space directly affects our health, our collective inspiration or individual productivity, our relationships with one another, and our sense of place within the world. As a licensed professional, the interior designer is responsible for the aesthetic and material qualities of the built environment; for the greater cultural context of the proposed design; and for the functionality, safety, and sustainability of their design.

The MA in Interior Design prepares its students to become viable creative contributors to this professional field. The program emphasizes critical thinking through the development of spatial design skills, direct experience with material and building technologies, and an understanding of design theory and cultural meaning. The faculty maintains a curriculum that takes a multi-disciplinary, human-centered approach to the research and resolution of contemporary and emerging challenges facing society and the built environment. As a first-professional degree program, the curriculum is design to assist those transitioning from a previous field of study to succeed in the diverse field of interior design.

2. Curricular Table

Note: There are two curricular tables since two curricula exist within the program: one requires 81 credits (including 21 credits of prerequisites) and the other requires 60 credits.

**Program Title:** MA in Interior Design  
**Number of Years to Complete the Program:** 3-3.5yrs  
**Program Submitted for:** Final Approval for Listing  
**Current Semester’s Enrollment in Majors:** 8  
**Name of Program Supervisor:** Catherine Anderson
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<th>Other Studies in Art Design</th>
<th>Electives</th>
<th>Total</th>
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<td>60 units</td>
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<td>120%</td>
<td>40%</td>
<td>40%</td>
<td>200%</td>
</tr>
</tbody>
</table>

(Unless stated otherwise, all courses are 3 credits.)

**Major Studies in Art/Design**
- CID 6010 Interior Design Studio 1
- CID 6020 Interior Design Studio 2
- CID 6050 Interior Design Digital Apps 1
- CID 6060 Interior Design Digital Apps 2
- CID 6100 Lighting Design
- CID 6110 Materials, Finishes and Methods for Interior Design
- CID 7010 Interior Design Studio 3
- CID 7020 Interior Design Studio 4
- CID 7100 Construction and Detailing
- CID 7600 Selected Topics
- CID 7800 Interior Design Pro-thesis
- CID 7900 Interior Design Thesis

**Total number of major studies in art/design credits** 36 cr

**Other Studies in Art/Design**
- CAH 6030 History of Architecture/Interior Design
- CAH 6040 Contemporary Culture/Design
- CAS 6120 Principles/Theory of Interior Design
- CAS 7100 Interior Design Professional Practice

**Total number of other studies in art/design credits** 12 cr

**Electives**
- CAH Electives (6000+) (two courses; 6 credits)
- CID/Academic Elective (6000+) (two courses; 6 credits)

**Total number of elective credits** 12 cr

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**Program Title:** MA in Interior Design  
**Number of Years to Complete the Program:** 3-3.5 yrs  
**Program Submitted for:** Final Approval for Listing  
**Current Semester’s Enrollment in Majors:** 36  
**Name of Program Supervisor:** Catherine Anderson
<table>
<thead>
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<th>Major Studies in Art/Design</th>
<th>Other Studies in Art Design</th>
<th>Electives</th>
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<tbody>
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<td>81 units</td>
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<tr>
<td>170%</td>
<td>50%</td>
<td>50%</td>
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(Unless stated otherwise, all courses are 3 credits)

**Major Studies in Art/Design**
*CID 5000 Introduction to Interior Design
*CID 5050 AutoCad 1
*CID 5100 Color Theory for Interiors
*CID 5110 Perspective and Interior Rendering
*CID 5150 Representation/Documentation
CID 6010 Interior Design Studio 1
CID 6020 Interior Design Studio 2
CID 6050 Interior Design Digital Apps 1
CID 6060 Interior Design Digital Apps 2
CID 6100 Lighting Design
CID 6110 Materials, Finishes, and Methods for Interior Design
CID 7010 Interior Design Studio 3
CID 7020 Interior Design Studio 4
CID 7100 Construction and Detailing
CID 7600 Selected Topics
CID 7800 Interior Design Pro-thesis
CID 7900 Interior Design Thesis

*Total number of major studies in art/design credits* 51 cr

**Other Studies in Art/Design**
*CDM 5200 Digital Art 1
CAH 6030 History of Architecture/Interior Design
CAH 6040 Contemporary Culture/Design
CAS 6120 Principles/Theory of Interior Design
CAS 7100 Interior Design Professional Practice

*Total number of other studies in art/design credits* 15 cr

**Electives**
*CAH 5010 Western Art and Design: 1800- Present
CAH Electives (6000+) (2 courses)
CID/Academic Elective (6000+) (2 courses)

*Total number of elective credits* 15 cr
*Courses that make up the additional 21 credits*

(See the MA Interior Design Curriculum Map in Appendix N.1.)

3. Assessment of compliance with NASAD Standards

NASAD Standards were followed to complete Section II.B.3. (*Handbook*, XVI.A.1.-4.):

1) Competencies required by applicable standards

The MA in Interior Design requires a minimum of 30 credits of concentrated, advanced post-baccalaureate study (see MA Curricular Tables above). The actual number of required credits is 60 or 81 credits, depending upon which curriculum is referenced. (It is important to note that the difference in curriculum is due to the change in prerequisites. The 81-credit curriculum includes 21 credits of prerequisites that students were allowed to take at any point during their program. Due to that allowance, the prerequisites were not treated as defined and effectively resulted in an unintended 81-credit program.) For those students who entered the program prior to Fall 2014, 81 credits are required; for those who entered the program for Fall 2014, the required credits for the MA total 60. (*Handbook*, XVI.A.1.)

For the 81-credit curriculum, 170% or 51 units of work is in the major studies in art/design with 50% or 15 units of work is in other studies related to art and design. For the 60 credit curriculum, 120% or 36 units of work is in the major studies in art/design while 40% or 12 units of work is in other studies related to art and design (see MA Curricular Tables above). (*Handbook*, XVI.A.2)

The MA program culminates in a researched-based Pro-Thesis course that is offered in the fall and a thesis where students explore and present their designs. Students are encouraged to pursue a broad menu of innovative solutions that respond to conditions concerning the environment or to meet a social need (such as homelessness). Students are able to access a host of resources such as various galleries and museums, the Washington Design Center, and leading design firms because of the program’s location in Washington, D.C. The city is also home to the headquarters of the U.S. Green Building Council, the American Society of Interior Designers and the National Council for Interior Design Qualification. (*Handbook*, XVI.A.3.a)

Course descriptions define the curriculum beginning with art history courses and other academic studies requirements. Interior design studios include technical classes, such as lighting design. A brief overview explains how the topic of sustainability weaves throughout the curriculum, most notably in building construction, lighting design and materials selection. To prepare for a career in the profession, students focus on studio courses that are “centered on a collaborative work environment, and all...participate in active critiques, discussions, and design charrettes.” A list of potential ID careers, such as an aging in place consultant or a lighting designer indicates the multidisciplinary paths that can be taken within interior design. (*Handbook*, XVI.A.3.b)

Emphasis is placed on learning key skills and career preparation from practitioners in the discipline. Requirements for a future in the profession include being able to convey and communicate design through use of such systems as Revit, AutoCAD, SketchUp and Adobe Creative Suite. Internships with
architecture and design firms are encouraged to gain hands-on experience while applying skills learned in courses to the job. (Handbook, XVI.A.3.c)

Throughout the Interior Design studios, students must be able to formulate their own design concepts; articulate their ideas clearly (orally and visually); and most importantly, defend their decisions to their peers, instructors, and sometimes a jury of reviewers. This process is facilitated by one-on-one critiques and discussions with a faculty member during class time but the work of developing and designing a project takes place largely outside the classroom. Students, over time, acquire the capacity to work independently but with guidance and support. When they enroll in the capstone CID 7800 Interior Design Pro-Thesis and CID 7900 Interior Design Thesis courses, they have had ample opportunities to hone and foster the ability to make sound arguments and assessments that support their design decisions. (Handbook, XVI.A.4.a)

Presentations of projects and assignments are typically executed through studio courses but are not limited to those classes alone. A jury of faculty members as well as professionals within the discipline is usually invited to participate in these reviews. It is critical for students to observe these events, as they provide additional, invaluable instruction and reflections from professional points of view. The demonstration of what students have learned and developed for an assignment in a forum mirrors what professionals are required to do in the presence of a client: make a convincing argument that the design meets the functional needs while exceeding the client’s aesthetic expectations. (Handbook, XVI.A.4.b)

The CID 7900 Interior Design Thesis class utilizes three instructors for two cohorts. This enables students to always gain feedback from others who are able to provide a fresh perspective. At the end of the semester, other faculty members, including the interim program head, attend the final thesis presentations over two days. The three faculty members who lead the Pro-Thesis and Thesis classes over the course of two semesters work in unison to discuss grades since they are keenly aware of the students’ projects and progress of their work. (Handbook, XVI.A.4.c)

2) Required levels of achievement

The required levels of achievement for the MA consists of a total of 81 credits to be completed in the following subjects: 51 credits of major studies in art/design, 15 credits of other studies in art/design, and 15 credits of electives. For the 60-credit curriculum, students must complete 36 credits of major studies in art/design, 12 credits of other studies in art/design, and 12 credits of electives. Students must maintain a minimum cumulative GPA of 3.0 in order to graduate.

3) N/A

4) N/A

5) Electronic Media

The MA ID program instructs student using software that is used in the profession. Students are aware of and experienced in the various ways in which their designs can be expressed. This includes using AutoCAD, Revit, SketchUp (with Podium) and Adobe Creative Suite (Photoshop, Illustrator, etc.).

(See the Syllabi for all MA Interior Design courses in Appendix N.2.)
4. Graduate program

1) Proficiencies required for admission

Prospective students must not have an undergraduate degree in either architecture or interior design since this is a first-professional degree. Admission is based on the evaluation of transcripts, design portfolio, written personal statement, Interview with the program chair, résumé, two letters of recommendation, and a writing sample.

2) Research and professional tools required in the program

All students are required to fulfill CID 7800 Interior Design Pro-Thesis, offered during the fall semester. As the course number indicates, this is taken prior to CID 7900 Interior Design Thesis in the spring. As a prerequisite to receiving the final thesis grade in the spring, each student must submit their final thesis document to the University library as an academic contribution to the discipline and profession of interior design.

3) Comprehensive review at or near the conclusion of degree study

Prior to registration for CID 7900 ID Thesis, students must demonstrate mastery of CID 7800 ID Pro-Thesis as described above. If there are deficiencies in that course, they are not permitted to continue and must repeat Pro-Thesis. In addition to this requirement, students must maintain good standing with the University by upholding their cumulative GPA to at least a 3.0 GPA. If a student has accomplished both criteria, he/she may enroll and complete their thesis. There are milestone reviews that invite professionals to be jurors during these presentations where students receive immediate feedback from an outsider’s point of view as well as their own instructors and peers. Prior to the final presentation at the end of the semester, a “green light/red light” review is conducted to ensure that all the students can properly demonstrate their expertise regarding their projects. If, for any reason, an instructor feels that a student is not ready, a notification is issued immediately via email, to specify deficiencies. Many of the same professionals who attended the milestone presentation are invited back to the final presentation. Students must present their project orally and graphically (with large-format boards, videos, PowerPoints) to the jury. They defend their designs and after they receive feedback they are required to make any edits to their written thesis paper before it is officially submitted and recorded by GW.

4) Candidacy and final project requirements for the program

The Pro-Thesis and Thesis courses mark the culmination of the graduate interior design curriculum. Through their process and product, the two courses maintain the following objectives for each student: to critically engage the academic discipline of interior design, and to demonstrate competency in skills and concepts that propel the professional practice. While it is not possible to demonstrate the entirety of one’s basic knowledge through a single project, this terminal exercise is intended to be comprehensive in its use of the critical elements available to a professional interior designer. These become the tools for exploring a basic set of conceptual issues. The issues themselves stem from a position supported by a specific set of values that originates from the interests and attitudes of the thesis author. Only those students who evidence originality and capability with their coursework (prior to enrollment in Thesis) are able to enroll. Final presentation requirements include a demonstration of their design study’s finding, the defense of their study’s resolution of the thesis argument and the submission of the final comprehensive document for academic publication.
5. Results of the program related to its purposes

Student work is assessed through exams, tests, and feedback given during presentations.

6. An assessment of strengths, areas for improvement, challenges and opportunities

Currently, there are a relatively large number of MA in Interior Design students, despite the fact that no new students being admitted (similar to the BFA program). Courses, though with fewer sections, are still being offered. Similar to the BFA ID program, the MA program moved to the Mt. Vernon campus in the summer of 2015 where GW’s legacy Interior Architecture and Design (IAD) program is located. There are common spaces that are shared (such as the computer lab), and they are in a facility that is with the BFA and MFA IAD program as well as the BFA Corcoran ID. In addition, the interim Program Head, is also located on the campus and same building as the classes so they are a part of a well-established entity.

The program has mostly full-time students but there are still a number of part-time students who work during the day and take required evening classes. To schedule those classes as well as daytime versions is not possible with the decreasing number of students. It will become increasingly difficult to offer classes for both groups.

7. N/A

8. Plans for addressing weaknesses and improving results

Since the MA program will be phased out (similar to the BFA Corcoran ID program), advising will be the critical key to ensuring that students enroll in the courses they need in order to graduate. Mandatory advising meetings have been helpful to students and advisors as selection of courses can be made through the information gathered from these discussions.

(See MA Interior Design Faculty CVs in Appendix N.5.)
10. MA in New Media Photojournalism (NMPJ)

Section II.B.

1. Statement of purposes

The MA in New Media Photojournalism (NMPJ) is a 48-credit program open to (a) those already working in the fields of journalism; (b) those who have little experience as formal journalists but depth of experience in other visual fields related to the social sciences; or (c) those looking to take their prior life experience and apply it to visual story telling using a photojournalism model. ([Handbook, XVI.A.1.])

The NMPJ curriculum is rooted in photojournalism story-telling that is driven by strong content. The development of compelling and credible visual reporting including the mastery of visual storytelling tools underlie the objectives of the program. Students receive training in reporting, writing, photography, video, audio and basic business and web skills needed to launch or support a career as a multi-media photojournalist. The curriculum is grounded in the fundamentals of best practices and ethics in photojournalism as taught by working practitioners. Technologies incorporated into the curriculum are reviewed regularly to take advantage of advances in technologies and to help graduates prepare for market demands for entry-level or freelance photojournalism work. ([Handbook, XIV.B.4.])

Mission statement: To train and empower visual journalists engaged in reporting issues of the day and working with active awareness of their responsibility to subject and audience. To establish in each student a knowledge of photojournalism practice that transcends technology, is rooted in powerful story telling, and engages community.

2. Curricular table

Program Title: MA in New Media Photojournalism
Number of Years to Complete the Program: 2
Program Submitted for: Final Approval for Listing
Current Semester’s Enrollment in Majors: 23
Name of Program Supervisor(s): Susan Sterner

<table>
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<tr>
<th>Major Studies in Art/Design</th>
<th>Other Studies in Art Design</th>
<th>Electives</th>
<th>Total</th>
</tr>
</thead>
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<td>27 units</td>
<td>12 units</td>
<td>9 units</td>
<td>48 units</td>
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<tr>
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<td>40%</td>
<td>30%</td>
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</table>
(Unless stated otherwise, courses are 3 credits.)

Major Studies in Art/Design
CPJ 6010 Photojournalism Graduate Seminar 1
CPJ 6020, CPJ 6024, or CPJ 6025- Photojournalism Graduate Seminar II
CPJ 6050 Advanced Multimedia Lab
CPJ 6060 Editing and Production
CPJ 6100 Research, Reporting, and Writing
CPJ 6110 Photo Story and Narrative
CPJ 7010 Photojournalism Graduate Seminar 3
CPJ 7800 Thesis: Directed Study
CPJ 7900 Thesis Presentation

Total number of major studies in art/design credits 27 cr

Other Studies in Art/Design
Choose four courses totaling 12 credits from any graduate level studio course, internship, or directed study (DS)

Total number of other studies in art/design credits 12 cr

Electives
Choose three courses totaling 9 credits in any graduate art history, arts and humanities, directed study, or internship elective.

Total number of elective courses 9 cr

(See MA New Media Photojournalism Curriculum Map in Appendix O.1)

3. Assessment of compliance with NASAD Standards

The Corcoran NMPJ program developed within a broader art program and was not connected to any journalism school rooted in the written word. Therefore, the program has been nimble and innovative in defining visual journalism and publishing. We push students to develop their writing, research and presentation skills; and we connect them to real dialogue through community engagement requirements. Students are regularly exposed to working professionals from outside the program who interact as guest lecturers or mentors. Additionally students are encouraged to explore internship opportunities with a wide range of organizations and individuals including media outlets, museums, non-profits, independent photojournalists and research organizations. When students complete the program they are strong visual journalists with many practical skills (audio, writing, reporting, video, still photography, and basic web design) and, more importantly, sharp critical thinking skills. They are able to recognize stories, pitch proposals, and to work both collaboratively and independently. (Handbook, XVI.A.4.a.-c.)

Five first-year classes form the program’s foundation: CPJ 6010: Image/Impact; CPJ 6100: Research, Writing and Reporting, CPJ 6110: Story and Narrative in Photojournalism, CPJ 6050: Advanced Multi-Media Production, and CPJ 6060: Advanced Multi-Media Lab. These have been designed to assure that students are well grounded and prepared to move forward at an accelerated level with an expectation of excellence and independence:

- **CPJ 6100 Research, Writing and Reporting:** Students gain an understanding of basic written journalism practices, integration of social media to research and reporting, and professional ethics.
• **CPJ 6110 Photo Story and Narrative**: Students learn to work independently as photojournalists, understand and approach mastery in defining subjects, creating visual narratives with the still camera, and sequencing and understanding the role of still photography in today's media.

• **CPJ 6050 Advanced Multimedia Lab**: Students learn basic-through advanced audio and video techniques, gain an understanding of complex narrative sequencing, video editing, production and post-production structures and practices, and a grounding in the master works that have defined the fields of multimedia journalism and documentary.

• **CPJ 6010 Photojournalism Graduate Seminar 1**: In this seminar class students address the historic arc of photojournalism, the state of the current news industry and the role of visual journalists with in it. Through presentations and team projects student gain experience in defining their professional goals and aspirations.

By the conclusion of their initial semester, students have taken on a wide variety of individual and group reporting, writing, production, and post-production projects. The spring semester offers time to explore approaches through elective classes and informal idea sessions. Structured meetings between faculty and students are formed for thesis planning.

In preparation for their thesis, over the summer students are expected to generate a project plan, research that topic, conduct background interviews, and create images and audio/video footage as needed. Faculty coach students as they begin this project. Upon returning in the fall, **CPJ 7800: Thesis Workshop** launches a semester of actual thesis production. Structured research and writing is undertaken and mostly completed in **CPJ 7010 Seminar III: Medium and Message**. The spring of the thesis year is driven by post-production activities, building of websites, community engagement projects, and the public presentations of thesis projects via **CPJ 7900 Thesis Production**.

Students are required to take nine credits of electives. A range of elective courses is offered to support more in-depth technical and conceptual learning such as **CPJ 6300: Speed of Sound**, **CPJ 6219: Documentary Studies**, **CPJ 6060: Photo Editing**, **CPJ 7340: Project-Driven Web Design**, and **CPJ 7600: Photojournalism and Community**. Students also have the curricular flexibility to explore studio electives outside of the NMPJ curriculum such as Book Arts or Exhibition Design.

A selection of seminars and academic studies courses and electives is also offered annually to broaden students' general knowledge and analytic and professional skills. Examples of these include **CAS 6550: Magazine Essay**, **CAH 6060: History of Photography since WWII**, as well as the CPJ Seminar II series which has included **CPJ 6022: Photojournalism in Action; CPJ 6020a: New Directions in Visual Story Telling**, and **CPJ 6020b: Interrogating Photography’s Truth**. Students are encouraged to take classes outside of the NMPJ department in areas such as alternative photographic practices, book arts, digital design, creative writing and exhibition design. Students are also encouraged to take graduate electives offered throughout Columbian College of Arts and Sciences.

The NMPJ thesis project is a required two-semester process incorporating research, reporting, photojournalism, video journalism, audio reporting, multimedia post production, public and faculty presentations, web publication, museum exhibition, and community engagement. Candidates for degree must be able to demonstrate a mastery of understanding of photojournalism, the capacity to execute compelling and relevant work, and to present it in appropriate forms for print, broadcast, web, and exhibition. *(Handbook, XVI A. 4. a.-c., C. 3.-4.)*
The NMPJ program trains students to meet professional standards and practices in newsroom and in launching careers as independent visual journalists in terms of best practices, shifts in distribution platforms, and required skills for entry-level and advanced work. The objective of the program is to develop students as responsible photojournalists equipped to think in fresh, innovative ways; work in teams or independently; and contribute to societal dialogues.

Course atmosphere and standards are professional, rooted in photojournalism and documentary arts practices, and built upon effective research and process. Expectations for approaching mastery increase with each course in the sequence of study. Upon completion of the program, students are expected to have gained mastery in visual storytelling to be well to be prepared to work as photojournalists, editors, and multi-media journalists. Additionally, students can expand their skills in written and reporting, audio reporting, photo-book design, and basic website design applicable to visual reporting.

Research:
To shape any story-telling endeavor, a photojournalist needs an understanding of the context for the specific story. This enables a photojournalist to make informed choices about what to include or exclude in an image, what to take away from an event, and how to shape a project. This means a student must be able to articulate critical ideas in oral and written form. (Handbook, XVI.4.a.-c.)

In each studio class a literature (or current media) review appropriate to the theme and level of the course topic are used for class presentations, critical essays, and team projects. The capacity to conduct research and verify information, articulate ideas, and work independently as well as in groups will be vital in any photojournalism related career. (Handbook, XVI.4.a.-c.)

Practice:
To develop as an effective photojournalist, a student should work with the camera consistently at hand. Only through the practice can one learn how best to technically control the equipment, create understandable compositions, and develop a visual storytelling language. Photojournalism is both reactive and proactive. The pace and demands of assignments parallel the professional world in that students are constantly researching new projects while completing current ones. In their first semester students are challenged to refine and master the basic skills; by second semester students have taken on a variety of individual and group reporting, writing and production and post-production projects. The pace of the first year helps prepare students for the rigor of the capstone thesis process—and a realistic career. (Handbook, XVI.4.a.-c.)

Process:
Through multiple projects, students learn to problem solve, to respond quickly to challenges in covering a story, be they matters of access, logistics, or story substance. The program’s objective is to expose students to concepts and examples of work that inspire, inform, and even provoke. Course projects are the place for constructive feedback that should be energizing and motivating. (Handbook, XVI.4.a.-c.)

Documentation of Required Levels of Achievement

Each class employs multiple modes of assessment including peer critiques, graded presentations and research papers and evaluations of video, photographic and audio assignments. (Handbook, XIV.C.7.; XVI.A.4.b.-c.) All courses – studio and seminar – have elements reviewing present and historical work to demonstrate and prompt discussion. (Handbook, XVI.G.1.-4.; III.J.)
Peer-to-peer reviews allow students to give each other in-depth feedback and to work through suggestions or seeming roadblocks. When assessing vastly different projects or approaches, the outcome is often even more productive. Frequently students begin work in these small groups with skepticism--and finish invigorated by a lively discussion with fresh viewpoints to consider.

The one-on-one critique is potentially one of the most powerful assessment tools in the classroom. It provides an opportunity for a teacher to better understand the student’s perspective and from that, determine a way to support that student’s vision of what it means to be a story creator.

Presentations and student-led discussions are required of all students as a means of learning and demonstrating mastery of the subject matter. This most commonly takes one of two forms: leading a roundtable discussion based on readings or other collectively reviewed materials, or a formal presentation to the class and invited peers. In both cases a paper summarizing the main points of the discussion/presentation is submitted for evaluation.

Research essays of varied lengths are used to help students hone their critical assessments of issues – current affairs, intersections with art, past and current practices in journalism, etc. Over the first year, students are asked to complete many writing assignments and to begin developing a point of view about the best way to develop visual reporting. This is in preparation for not only thesis level work, but also to professional demands of proposals, grant writing, and publication.

During class-wide critiques, students present individually and the class responds and discusses both the craft and content of their work. Written comments, compiled from class comments and faculty feedback, are given to students toward the end of the project (or semester), as dictated by the assignment.

Peer-to-peer small group reviews allow students to work together and review each project. This is about learning to hear intensive feedback from multiple viewpoints. Students receive feedback directly, in the moment.

Self-assessments can be useful and thus students are periodically asked to estimate how they stand concerning their progress in a project.

Formal departmental review comes late in the semester prior to thesis post-production. The process consists of a 10-minute presentation by the student followed by 15 minutes of questions and discussion with faculty. A student peer is invited to be in the room to take notes, but no recordings are permitted. Each faculty member offers feedback and ideas and also makes notes on a tally sheet. The objective is honest, open dialogue with the faculty and the student. Notes are then compiled and the information is shared with the student and thesis instructors. This process offers concentrated attention that allows the whole department to connect with the work and provides a platform to suggest options, solutions and encouragement on how to move the project forward successfully. Departmental review is a critical step toward completing the thesis process in the final semester.

Technology in NMPJ: Students are admitted to the program only if they have a working command of creating photographic imagery as demonstrated by a portfolio. As the focus of the NMPJ program is on reporting social issues if a prospective student submits a portfolio of primarily landscape or still
life work, their accompanying essay (and a subsequent interview) will determine if the applicant is suited to the program. Students must also demonstrate solid writing skills. On the other hand, experience in audio and video production is not required prior to admission, nor is experience in web design.

In the NMPJ program technology serves the content. Put another way, students are not studying the technology itself, but rather learning which tools best fit different narratives and how to use them. That said, students are expected to master 35mm digital photography and post-production, to understand digital video and post-production and audio production and post-production to levels that meet broadcast standards. Additionally, students are expected to use social media and Internet-based forms of dissemination as part of the distribution and reporting processes. For the required thesis website, students may choose to take a condensed project-driven web design course in tandem with thesis classes or publish through a template subscription of choice.

(See Syllabi for all MA New Media Photojournalism courses in Appendix O.2)

4. Graduate Degrees

4.a.) Proficiencies required for entrance into the program: The suitability of an applicant for admission is evaluated through writing samples, transcripts, statements of intent, and portfolio review. The latter two are at the heart of the admission process in which potential and ability are assessed. Incoming students must demonstrate through portfolio review a facility with composition and creation of still images. They must demonstrate strong writing in writing samples and in their statement of intent in the application. The content of the portfolio must demonstrate composition skills and an inclination toward effective narrative about the social issues. The letter of intent should demonstrate an interest in exploring issues, current events, or the practice of defining an issue through time-based media.

The program does not require video fluency prior to admission. Portfolio review is concentrated primarily on still photography. In the event that only video work is submitted, the applicant must subsequently demonstrate a capacity in still photography by submitting supplemental portfolio work. Basic photography and camera handling are required to gain admission as they are not taught in the program.

If a student has an obvious ability in visual media, and creative ideas, but lacks in one or more technical areas, tutorials and student mentors are assigned until the new admittee demonstrates consistent technical fluency. This is evaluated by faculty and the program head.

During the course of study, students are given clear directions on the prerequisites for classes and advancement. Students wishing to take alternative learning paths must demonstrate readiness (through interviews and portfolio reviews) for intended classes or independent study.

In some cases, credit for advanced portfolios or graduate courses that fulfill elective hours has been awarded in some instances. Credit toward the degree is offered to whose professional experience and portfolio development combine to demonstrate a mature, nuanced voice through photography or video. Writing course credits are given if applicants have extensive experience as published deadline writers. Electives that meet Corcoran School standards for graduate work may be transferred in from other
institutions if taken within five years prior to application and for which at least a "B" (3.0 GPA) has been earned.

4.b.) Research and Professional Tools required: Students must learn to use social media tools (e.g., Twitter, Instagram) and to learn to integrate them into video projects. In video editing, they are required to become professionally adept in Adobe Premiere and/or Final Cut X and parallel linear editing tools. In the still photography classes, they are expected to follow program protocols for file management as well as to be facile in Photoshop for still images.

Electives offer the opportunity for students to deepen skills and knowledge in audio, video postproduction, special effects, web design, and page layout/book design. Freedom to specialize within the program of study is important so that students concentrate on methods and topics to which they feel drawn for employment and personal practice.

Students are expected to own and be able to use a 35mm DLR camera of at least 12 megapixels, a basic lens kit, headphones, and means of digital storage. Tripods, off-camera flash equipment, hand-held audio recorders, and a laptop computer are suggested but not required. The program has supplemental pool lenses for short-term checkout, professional video cameras and audio gear, lights, and other accessories. All software used regularly in class instruction and needed for completion of projects is provided in the NMPJ-dedicated lab.

Syllabi from CPJ 7800: Thesis Workshop, CPJ 7010: NMPJ Graduate Seminar II: Medium and Message, and CPJ 7900: Thesis Studio clearly spell out learning objectives and outcomes expected in the NMPJ capstone courses. Throughout these classes students are evaluated regularly.

4.c.) Policy for Conducting a Comprehensive Review at or near the end of the Program: Students go through a succession of cumulative reviews through the final two semesters at the NMPJ as they work on thesis projects. The reviews are broken down among three courses although the two most comprehensive are department-wide:

Fall Departmental Reviews: Students present thesis work before a faculty audience in the November before the final semester. This process determines if the student is prepared to continue. If the student is deemed unprepared, specific staples and benchmarks are outlined to get them back on track before the end of the fall semester. If the student is unable to meet the academic expectations, he or she is advised to extend the period of thesis work to the following academic year or, in some cases, to leave the program.

Spring Public Thesis Presentations: Students who are candidates for graduation give comprehensive presentations of their thesis process and projects, screening multimedia, and reviewing project websites, before an audience of classmates, faculty, and invited community members. All components in the final are also reviewed by a team of three departmental faculty.

In addition to the above benchmark moments, students submit written elements of thesis work at the conclusion of the research seminar CPJ 7010 in the fall, and again for final review and acceptance as a thesis project in mid-April of their final semester.

4.d.) Candidacy and Final Project Requirements: To complete the NMPJ program, students are required to complete a master thesis project comprised of eight major parts (listed below) and participate in the
NEXT exhibition at the Corcoran. The thesis process is the central topic in two fall courses: CPJ 7800: Thesis Workshop; CPJ 7010: NMPJ Graduate Seminar III: Medium and Message; and the spring semester CPJ 7900: Thesis Studio. Students earlier choose electives to support areas of specialization or to learn and broaden approaches and general skills going forward into thesis and beyond.

Components of the Master’s Thesis project include:

1. Visually-driven narrative project  
2. Project website  
3-5. Research and narrative documents  
6. Community engagement project  
7. Public presentation and final critique of thesis project  
8. Participation in the Corcoran NEXT exhibition

(See MA New Media Photojournalism Thesis Titles in Appendix O.3.)

5. Results of the Program

In May 2013, the first degrees were conferred to 17 New Media Photojournalism students. We currently (mid-Summer 2015) have 23 students enrolled, with a healthy field of inquiries and applicants to begin in Fall 2015.

Our first class of NMPJ students graduated not only well prepared for careers as visual journalists, editors, and producers, but also with an understanding of the social value of journalism in educating viewers and sparking dialogue. NMPJ alumni and current students alike are engaged with the Corcoran Association of Photojournalists (CAP) and continue to build connections to the greater Washington, D.C., community and photojournalism professionals. Students have interned with (among other institutions) National Public Radio, the Smithsonian, Discovery Channel, Washington Post online, the Pulitzer Center on Crisis Reporting, Green Peace, National Geographic Books, National Geographic Traveler Magazine, The Metro Collective, Population Services International, USA Today, and other media outlets and independent photojournalists. From the program’s beginning, students have been earning recognition through awards, fellowships, and screenings in film festivals. Many alumni are employed in media positions while others are working as independent photojournalists, producers and filmmakers. (Handbook, XIV.7.a.)

(See MA New Media Photojournalism Coded Final Student Transcripts in Appendix O.4.)

6. Assessment of strengths, areas for improvement, challenges and opportunities

Strengths
Paramount to the success of NMPJ students is the continuing program emphasis on strong writing and presentations skills. Each class moves through the initial semester as a cohort and learns to discuss and critique case studies and each other’s work in a constructive and open manner. The emphasis helps them to gain confidence in written and visual reporting and to learn to work independently and professionally in their reporting and editing processes. This prepares them for both the rigor of thesis development and to be leaders in a (concrete or virtual) newsroom or production team.
Studio classes are taught by working professionals. They bring to class practical standards used in everyday work. Additionally, students and faculty arrange interactions with outside professionals for additional reviews, critiques, internships, and workshops. This approach exposes students to the rhythms and standards of professional practice that they begin to internalize and act upon as they progress through the program.

In the first four years of the program we have been able to integrate with the (sadly now former) Corcoran Gallery of Art, visiting artists, community projects, and the greater D.C. and international journalism community via hosting portfolio reviews, workshops, collaborative exhibits, and collaborations with other organizations. Many students undertake collaborative projects with graduate students in other programs such as Art and the Book, Exhibition Design, and the BFA in Photography. These collaborations through classes and less formal avenues have led to dynamic projects and inspired new classes and exhibits.

Areas for Improvement
The NMPJ program was initially envisioned and marketed as an incubator of ideas and practice meant to be at the cutting edge of visual/multimedia journalism. The program sought to foster the ambitions and creative problem-solving power of its students. Program courses would evolve in real time to meet the expectations of professional new media organizations, act on the potential of ever-evolving media tools, and connect students to professionals. Part of this plan included the integration of “photojournalists in residence” in each year of the program so students could learn from and work with professionals on long-term projects and gain a link to the greater D.C. photojournalism community. Fund raising and small projects were launched with several documentary/photojournalism practitioners (Lori Waselchuk, Brenda Ann Kenneally, Donna DeCeasare, and Ivan Sigal) and organizations (e.g., Populations Services World Wide, Pulitzer Center on Crisis Reporting).

The Corcoran College/Corcoran-GW atmosphere of turmoil and transition since about 2012 has undermined some of the spirit and practice of program-as-incubator because of negative impacts on the budget, morale, public reputation, and student recruiting. Program resources were dramatically reduced after its first two years despite solid enrollment and fundraising efforts. Remarkably, the students and faculty have remained productive and inspired – but under a cloud of both perceived and real stress and uncertainty.

1) Key to improving the program is to reignite the “incubator atmosphere” by reexamining both the program’s faculty/staff structure and how NMPJ bridges to other courses and programs. Expansion of the fulltime faculty and deepening of integration within the Corcoran would greatly enhance student learning and more thoroughly prepare them to excel in the professional world.

Despite the upheaval, the NMPJ program is poised to continue in quality and growth if given further conceptual and material support. Its goal remains to prepare and train independent-minded, articulate, visual journalists to work in professional media and documentary fields.

2) NMPJ curricular objectives reflect the reality of the marketplace into which students enter upon graduation. Although each student is admitted based on their accomplishments and potential, often the less media-agile or tech-savvy students struggle. This results in their taking on less ambitious thesis projects. These students would benefit from an intensive skills-based series of workshops completed in the spring or summer prior to entering the program.
3) In general, all students need more time and opportunity to experiment and gain one-to-one feedback from faculty. More student-run projects and workshops would provide peer-to-peer learning and collaboration outside of graded assignments. Such collaborations are often where student growth accelerates because participants feel able to experiment or improvise. Unfortunately, the heavy reliance on adjunct faculty and the many hats worn by the program head leaves little timesupport for extra or innovative projects and collaborations.

4) Adding one fully-integrated full-time faculty member, or a few part-time faculty, would bolster the flexibility of the program and student learning. Currently one full-time faculty member serves as program head, gear coordinator, admissions advisor, academic advisor, and alumni contact to each NMPJ student. A second full-time faculty member who is expert in any one of the following areas is needed: audio reporting/production, advanced video post-production, photo editing, script writing, photojournalism project-website development (also known as information architecture). A full-time voice in one of these technologies would further anchor the program and add depth to the student experience, providing more than one constant voice against which the student could sound ideas and concepts.

5) The program should be better integrated (through applicable courses and institutionally supported joint projects) with Exhibit Design, in order to learn to better work with community, space, and images in public; Art and the Book, to understand and work in self-publishing, book design, and online publishing; GW’s School of Media and Public Affairs to expand into public policy reporting and like disciplines; and undergraduate Digital Design courses to better understand information architecture in storytelling online. These could lead to valuable multidisciplinary learning and projects, better student preparation for their futures and making the Corcoran School a more powerful incubator of ideas and practices.

6) The impact of the physical atmosphere in which learning occurs cannot be overestimated. When the NMPJ program opened in 2011 it operated like a newsroom (or one-room school house) with all courses offered in one central lab that integrated the program head’s office, equipment bay, break room and open-studio. The center of the space functioned as a classroom, project lab, screening room, and mini-auditorium for guest lectures for up to 40 students. This physical structure created an atmosphere of openness, collaboration, and innovation. Ideas and approaches were shared constantly. Far beyond the lecture/studio structure, the students had a cohort identity, learned peer-to-peer and felt both the camaraderie and competition of the “newsroom.”

In our newly renovated 2015 spaces in the Flagg building program unity and esprit de corps have been diluted because we cannot claim a dedicated location for the graduate programs teaching in digital media labs. Current students attend class in a box equipped with computers. Perhaps this will evolve organically as students acclimate to the new space (and as legacy students graduate and expectations change). For greater program viability, (re)creation of a physical base around which idea exchange, collaboration, and projects can be centered would be a huge gain.

7) The NMPJ program was designed and approved as a 48-credit degree. In light of practice, it should be reduced by nine credits (by reducing the number of required seminars, studio electives, and academic electives each by one), and through a careful rebalancing of core courses, learning objectives. This would (1) make it more competitive with other new media programs in terms of cost; (2) allow students the opportunities to undertake more professional internships; and (3) create time for more collaborative learning opportunities with other programs. In recent years many top
applicants have opted to attend other institutions because they require fewer credits and offer more flexibility to students who are able to carry just three classes per semester and juggle a job or internship. Many Fulbright scholars have inquired about the NMPJ program at the Corcoran; however, even when candidates list the Corcoran as a first choice due to location in Washington, D.C. and proximity to international media outlets, the Fulbright organization funds them to attend other schools, often citing our higher costs and program length.

**Challenges**

1) The NMPJ faces challenges in sustaining the level of excellence attained through four entering classes. The core group of adjuncts integral to the program’s launch remains largely intact; commitment to the students and their success is unwavering. The classes continue to be energized. However, support for visiting lecturers, faculty extra curricular projects, among other things, need to more support especially given the loss of the museum as a center of cultural exchange and community engagement.

Amongst the full-time faculty morale is the largest challenge. They have been the buffer between administration(s) on one side, and students and adjunct faculty on the other. A pall of battle fatigue has developed given the last several years of upheaval characterized by poor institutional communication, loss of faith in leadership, stunningly poor fiscal stewardship, and a sense that what the faculty have worked to build collectively with the community and students is slowly being dismantled.

Faculty feel voiceless, and there is an overwhelming sense of exhaustion and disaffection given the low recruiting target for the Fall 2015 undergraduate BFA program, the continued lack of clear communication, an absence of a clearly stated vision for the Corcoran School of the Arts and Design at GW, and uncertainly over job positions and program continuance.

2) With GW’s greater emphasis on recruitment abroad, the NMPJ program, which places a heavy emphasis on accurate news reporting and writing, will need to evolve with courses and programs designed to prepare and support English as second-language students. Currently, students who meet required TOEFL scores face challenges in covering news events, and reporting quickly on deadline. To this end the minimum TOEFL score requirements have been raised for Fall 2016, and the option to take English for Academic Purposes concurrent to the first semester of NMPJ has been removed.

**Opportunities**

The integration with GW’s Columbian College of Arts and Sciences offers the NMPJ students the strengths of a research university well established in the social sciences, public and government policy, and communications. This broad range of disciplines will strengthen the experience of the NMPJ students by allowing them opportunities to delve into area studies that complement their journalism interests, e. g., Islamic Studies, Public Health, Environmental Sciences.

We are fortunate to operate within a city of incredible museum, galleries, archives, non-profits, and media creators. Just as importantly, we have gained incredible assets as part of a research institution filled with talented colleagues dedicated to pursuits of discovery, knowledge, and growth. NMPJ students are thrilled to be able to not only study the visual and reporting disciplines, but also to explore issues and topics of interest to them. Indeed, no matter how good you are with a camera — if your story lacks content it will go nowhere. Being part of the Columbian College of Arts and Sciences and working in
tandem with peers from the several fine arts and design programs and School of Media and Public Affairs will open untold opportunities create a rich environment for all involved.

(See MA New Media Photojournalism Program Assessment Worksheet in Appendix O.5.)

7. N/A

8. Plans for addressing weaknesses and improving results

The NMPJ program will continue its critique-based studio classes, research and writing emphasis, and more generally to hold to high standards of photojournalism ethics and academic rigor. To respond to the self-determined weakness and areas for needed improvement cited above in section 6.b., the following changes and adjustments will be pursued over the next academic year provided that the incoming Director of the Corcoran School of the Arts and Design supports changes that require budgetary commitments or program changes:

• To raise TOEFL minimums for acceptance and to offer support classes for accepted students in reporting and writing prior to the beginning of the Fall 2016 semester;
• To require technical workshops for all accepted to the program who do not demonstrate a high level of fluency in Photoshop, file management, and general ease with Mac systems;
• To introduce concepts of “information architecture” earlier in the curriculum as a means of helping student conceptualize how their work should best be designed and published in an online atmosphere;
• To create a central base for the NMPJ students (be it formal or ad hoc), so that the sense of community and collaboration may be fostered between various classes and with alumni and local professionals;
• To propose a reduction in the required number of credits to complete the program;

Once the new director is in place, perhaps real conversations will begin about curricular steps towards multidisciplinary approaches to our courses, extra-curricular projects and collaborations, etc.. If able to be implemented cross-collaboration with Exhibition Design and Art and the Book will mean a more fully integrated NMPJ curriculum that helps students nuance the design and publication of their projects via thesis websites, audience engagement, and layered use of social media as part of a reporting/storytelling strategy.

With ongoing stability and an actual vision and strategic plan for the Corcoran in place, the goal of the NMPJ program as a visual media incubator for students and as a connection to local media professionals will be again publically articulated and actively pursued.

(See MA New Media Photojournalism Faculty CVs in Appendix O.6.)
11. Master of Arts in Teaching *(to close May 2016)*

Section II.B.

1. Statement of Purposes

The Master of Arts in Teaching (MAT) is a 60-credit, full-time program, which prepares candidates for art education positions in PK-12 schools, museums, or community arts organizations. The MAT combines practice-oriented study in the visual arts with inquiry, investigation, research, and scholarship focusing on the advanced preparation of artist/educator/researchers. *(Handbook, XVI.E.1.; XVI.E.6.)*

The MAT received NASAD Plan Approval in 2003 and was introduced during the 2006-07 academic year. The program is philosophically rooted in each student’s experience of making, critiquing, and interpreting art. The program’s focus is not only on PK-12 art education and the adult learner population but also on the impact of art education on community and museum settings. Students discover firsthand how people learn and develop through the visual arts. The program focuses on active engagement with the community and is built on a progressive curriculum designed for future art educators who are determined to form a solid bridge between the personal experiences of art and art’s capacity to enrich both the individual and greater community. The academic and artistic backgrounds of the students are broad and diverse, which adds to the richness and variety of the program. Students pursuing licensure will complete the requisite education coursework for certification to teach in the District of Columbia. *(Handbook, XVI.E.3.)*

The first year of the program is designed for exposure to a wide range of options, concepts, and practices within the field of Art Education. During the second year, students generally establish a degree of specialization, through the selection of elective courses in education, art, and in their choice of field placement for student teaching or internship. The master’s thesis typically grows out of research interests developed through elective course work or practicum experiences. *(Handbook, XVI.E.4.a.-b.)*

In the first semester students take *CED 5000 Education Core, CED 5070 Pro-Seminar*, and *CFN 500.0 Studio Core* as a cohort. In addition, they complete a semester long practicum in one of our partner school sites every Friday afternoon. Candidates are asked to reserve their Fridays to teach art at one of our partnership schools under the mentorship of the Corcoran’s School Partnership Coordinator.

In addition to these field experiences candidates work closely with faculty assisting with Art Education D.C. (AEDC) teacher professional development workshops for teachers, and assisting with a variety of educational outreach programs (THEARC).

During the second (spring) semester candidates take *CED 5900 Field Experiences*, which gives them an opportunity to observe art education practice in 3-5 diverse settings, catering to learners across the lifespan. These experiences are designed to assist the candidate in determining which career path they want to pursue.

At the end of the second semester, candidates complete an application for student teaching or internship for the second year and may elect to complete the six-credit student teaching or internship experience in one semester or across the fall and spring semesters. In addition, candidates write and submit a proposal for thesis research to be conducted in the second year *(CED 5071 Pro-Seminar II)*.

Nine credits of art electives and six credits of education electives are built into the program. This provides candidates with the flexibility to tailor their learning to a specific interest or career path. After
completing 12 credits within the program, candidates are eligible to enroll in courses through the Consortium of Universities of the Washington Metropolitan Area. Candidates with an interest in museums and communities will find additional course options available to them through the consortium and other programs at GW. (*Handbook*, XVI.E.2.; XVI.A.-D.)

Candidates with previous relevant and applicable graduate coursework may request to transfer a maximum of 9 credits into the program. A thorough transcript analysis is done by the candidate’s advisor upon entry into the program.

All MAT candidates are required to write a research thesis as part of the graduation requirements. (*Handbook*, XVI.E.5.)

Graduating MATs have the option of participating in a group exhibition (NEXT) highlighting studio work completed during their matriculation.

### 2. Curricular Table and course listing

**Program Title:** MAT in Art Education  
**Number of Years to Complete the Program:** 2  
**Program Submitted for:** Final Approval for Listing  
**Current Semester’s Enrollment in Majors:** 19  
**Name of Program Supervisor:** Pamela Lawton

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<td>30%</td>
<td>190%</td>
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</tbody>
</table>

**Art Education Requirements**
- CED 5000 Graduate Art Education Core  
- CFN 5000 Graduate Studio Foundation  
- CED 5072 Pro-Seminar 1  
- CED 5073 Pro-Seminar 2  
- CED 5900 Art Education Field Experience  
- CED 6020 Development: Behavior and Learning  
- CED 6030 Sociology of the Family  
- CED 6100 Art in the Museum/Community  
- CED 6150 Classroom/ Activity Management  
- CED 6060 Digital Media for Art Educators  
- CED 7100 Art and Special Education  
- CED 7900 Thesis 1
CED 7901 Thesis 2
CED 5100 or CED 7010 Evaluation/Assessment or Contemporary Issues
CED 6900 or CED 6910 Student Teaching or Ed Internship 1
CED 6901 or CED 6911 Student Teaching or Ed Internship 2

**Total number of art education credits** 42 cr

**Education Electives**
CED 5600-5700 Special Topics
Any CED (5000+ level)

**Total number of education elective credits** 6 cr

**Art Electives**
Studio or Art History/Theory/Criticism (5000+ level) (three courses; 9 credits)

**Total number of art elective credits** 9 cr

(See the MAT Teaching Curriculum Map in Appendix P.1.)

3. **Assessment of Compliance with NASAD Standards**

Upon admission, MAT candidates generally have 24 credits of studio coursework (BFA, BA, or BS). Those who are provisionally accepted are required to make up the difference through undergraduate level studio coursework. Within the MAT, degree candidates are required to take 9 credits of graduate level art electives chosen among studio, art history, criticism, or aesthetics courses in addition to the required studio core course, **CFN 5000 3-D Design**. *(Handbook, XV.A.-E.)*

Two-thirds of the total MAT curriculum (42 credits) focuses on art education philosophy and theory including contemporary problems in art education, such as curriculum developments and teaching methodology. The following required courses meet these requirements: **CED 6010 Art and Learners to Age 12**; **CED 6015 Art and Adolescence**; **CED 6150 Classroom and Activity Management**; **CED 6100 Art in Museums and Community Organizations**; **CED 5100 Evaluation/Program Assessment**; **CED 7010 Contemporary Issues in Visual Art**; **CED 7100 Art and Special Education**, and **CED 6060 Digital Media for Art Educators**. In addition, candidates have a wealth of art education electives to select from (6 credits of art education electives are required). *(Handbook, XVI.E.3.)*

The required 2-credit Pro-Seminar course familiarizes MAT candidates with contemporary research topics and practices in the field of art education.

The Corcoran takes a holistic approach to art education, and candidates in the MAT program are prepared to teach learners across the lifespan in school, museum, and community settings.

All art education candidates are required to meet the following core competency standards for content knowledge based on curricular strategies developed by Anderson & Milbrandt (2005), *Art for Life* model and *Postmodern Principles* developed by Gude (2007):

---

1) Creative self-expression within a social context (collaborative and cooperative dialogue–criticism)
2) Expanded self-awareness and awareness of differences (understanding & empathy-multiculturalism)
3) Critical thinking, reflection, and analysis of art and visual culture (historical and contemporary)
4) Visual research through studio skills, concepts, and practice (art making)
5) Aesthetics and aesthetic inquiry
6) Connecting to community and curriculum (personal, community, and integrated curricular focus)
7) Contemporary technologies

These core competencies are integrated into the unit plan student teachers develop and teach at their site placement and performance rubrics tied to required levels of achievement (introductory, developing and mastery).

A curriculum map for each graduate art education degree, describes the required levels of achievement (introductory, developing and mastery) gained through coursework. The conceptual framework is comprised of six ways of artistic and pedagogical knowing inspired by the “Six Facets” (explanation, interpretation, application, perspective, empathy, self-knowledge) of *Understanding by Design*. Originally conceived of by Wiggins & McTighe (1998), this approach has been developed by our program, in the context of art specifically, as both the foundation of our graduate studies and the principal methodology of instruction conveyed to candidates. Their concept of backward design is incorporated in the pedagogical practices of the faculty and all aspects of candidates’ learning within the program--viewing, interpreting, and critiquing art, designing curricula, and interacting with learners in practicum experiences.

Corcoran art education graduates are highly skilled, creative, and effective professionals who embody:

- **Self-Knowledge**: Corcoran graduates demonstrate advanced knowledge of self, content, and pedagogy as reflective, meta-cognitive, critical thinkers articulate in oral, written, and visual forms of communication. Being self-aware means understanding what their own and their learners limitations and needs are and being competent and confident in making adjustments in self-knowledge through continual assessment, improvement, and professional development.

- **Empathy**: Corcoran graduates are sensitive to the needs and backgrounds of a diverse population and through classroom and practicum experiences covering a broad spectrum of learners, hone their perceptive skills and develop an ethic of caring through open, tactful, and receptive interactions with learners and colleagues through art.

- **Perspective**: Corcoran graduates are insightful, thorough, and visionary in their approach to teaching, art making, interpretation, and research, through careful and critical deliberation of a variety of viewpoints that encompass many plausible perspectives, taking a critical view of all issues and pedagogical approaches before making judgments and decisions. In addition, they model this critical awareness and thinking for their learners to emulate.

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Explanation: Corcoran graduates develop a sophisticated, systematic and coherent ability to explain artistic concepts and theories in-depth and with accuracy applicable to all levels and types of learners using fully supported, verified, and justified sources of information—going beyond the obvious and typical, making subtle connections well supported by evidence—modeling innovative and novel thinking through art. Graduates make use of the higher order levels of Bloom’s Taxonomy in the three domains of learning (cognitive, affective and psychomotor) in their teaching.

Interpretation: Through their learning experiences within the program graduates understand and exemplify meaningful and perceptive methods of viewing, critiquing and interpreting works of art and the importance and significance of exposure to original works of art in effective art teaching and learning. Through hands-on experiences creating and interpreting original works of art, graduates learn to analyze the importance, meaning, and significance of the rich and insightful stories, the content and context of artworks and to value and validate the various interpretations each learner brings in viewing works of art as rooted in their own experience with the world and visual culture.

Application: Corcoran graduates achieve mastery in effectively and reflexively applying artistic, theoretical, and pedagogical knowledge and skills acquired through the program to practice. They demonstrate fluency, flexibility and efficiency in using knowledge and skill and are able to adjust their understandings to suit novel, diverse, and challenging teaching and learning environments.

The goal of the comprehensive assessment system is to provide a tool for the Art Education Program to meet its goal of collecting and analyzing data on 1) candidate knowledge, skills, and dispositions, 2) the performance of graduates in the field, and 3) program operations. The analysis of data then provides the underpinning for planning and decisions regarding improvement of the performance of candidates, the faculty, and the program.

Through a system of multiple assessments, candidate performance is assessed at entry, mid-point, and exit from the program. Data are collected from multiple sources, including applicants, candidates, graduates, faculty, PK-12 school personnel and museum and community program professionals.

(See the Syllabi for all MAT Teaching courses in Appendix P.2.)

4. Graduate program

4.a. Proficiencies required for entrance to the program (Handbook, XV.A.,B.)

Individualized assessment of all art education degree candidates, the record of performance, and areas for targeted educational growth starts at the time of admission. With regard to expertise in the subject area, art education, input from personal interviews in combination with close analysis of the transcripts and accomplishments described in letters of reference. Generally, admission to the MAT and MAAE degrees is based on successful completion of an undergraduate degree; BFA, or a full BA/BS major in Art (or a combined Studio/Art History or Art Education major); writing sample; portfolio; and letter of intent.

We analyze grades for a general sufficient GPA (3.0) for MAT and MAAE candidates and examine the record for broad competencies in art history, two-dimensional, 3-dimensional and new media, plus fluency in drawing (as an important communication skill for teaching art).

All MAT candidates are required to submit a portfolio of studio work at admission. This work is assessed for studio strengths and weaknesses by program studio faculty and the program director to establish an
individualized studio skill development plan during advising sessions.

When any areas of need are noted in the subject area, special conditions are described in a candidate’s letter of admission. These accommodations vary from recommendation or required completion of 1-2 additional art courses during the summer prior to enrollment, agreement to follow close advisement in the selection of their art electives, and in some cases, completion of up to 24 credits of designated foundation studio courses (MAT only). The latter is applied only when an applicant has presented a non-typical art degree at the Bachelor’s level or is entering with a prior academic concentration (such as Visual Studies or Communications), with some but not sufficient knowledge and experience in the art subject area.

All MAT students are required to take the Praxis I examination prior to enrollment, and BFA/MAT students are required to do so upon formal application to the art education program (by the junior year) of the combined degree program. We do not reject candidates on the basis of Praxis I scores; however, we provide remedial math short-courses (free/ non-credit), and develop individualized reading and writing support, as needed, both within the department and through the University’s Writing Center.

4.b. Research and professional tools required in the program

In circumstances where MAT candidates are admitted upon provision that they complete additional coursework at the undergraduate level to make up for any deficiencies, the additional coursework does not count toward graduate credit for the MAT degree. However in most cases this coursework does count towards the requirements of state licensure in visual art.

4.c. Institution’s policy for conducting a comprehensive review at or near the conclusion of the degree

Overall, BFA/MAT and MAT candidates are informally assessed each semester during advising appointments and in twice yearly art education faculty meetings in discussion of students of concern. Faculty may also recommend students meet with the program director or student services coordinator on an as needed basis. Formally there are performance rubrics in place to evaluate candidates’ performance and readiness for teaching in both pre-practicum and practicum field experiences. Candidates with poor performance scores may be required to complete additional pre-practicum hours in a variety of settings.

Exit Assessments

For BFA/MAT and MAT candidates the student teaching or internship is their capstone experience for educator preparedness. Candidates spend 1-2 intensive semesters (6 credits total) working with a mentor educator in either a PK-12 school, museum, or community setting. They are formally observed a minimum of three times by the student teaching or Internship coordinator who works in tandem with their on-site mentor to hone pedagogical and professional skills and address areas of improvement. Action plans and performance rubrics are completed and signed off on by the candidate, site mentor, and internship coordinator and communicated with the director and other faculty with skills to assist, in or out of the classroom. At the end of the internship experience students present a professional educator portfolio and give a presentation to their peers about their internship experience.

(See the Student Teaching/Internship Evaluation Forms in Appendix P.3.)
Candidates in all three Art Education programs (BFA/MAT, MAT, and MAAE) are required to complete a master’s thesis on a pre-approved topic and formally present their research to the college community. Assessment rubrics for the thesis process and a formal presentation are used to evaluate candidates.

A graduation audit, completed institutionally for all Corcoran students approximately 4-6 months prior to expected graduation, also provides a chance to deliberate on each candidates best interests and dates of completion. At this point, for example, with his or her individual adviser and the Director of Art Education, a candidate may decide to focus on student teaching in progress and complete the thesis requirement over the summer.

All graduating Corcoran students complete an exit survey. In addition, exit surveys are sent to all art education students one year after graduation. Mentor educators and employers are surveyed about the overall professionalism and preparedness of graduates of the program(s).

4.d. Candidacy and final project requirements

MAT students are required to complete a master’s thesis on a pre-approved topic and formally present their research to the college community. In addition, MAT candidates may elect to participate in a graduation exhibition of art works created during matriculation in the program.

As the Corcoran’s MAT degree combines practice-oriented study in the visual arts with scholarly inquiry and research in art education and encourages candidates to exhibit a body of visual work completed during their matriculation. In addition to writing and presenting scholarly research designed to enrich and extend the field of art education, NEXT prepares them for the dual identity of professional art educators; that of artist and teacher, and how to successfully balance these roles.

(See the MAT Teaching Thesis Scoring Rubric in Appendix P.4)

(See MAT Teaching Thesis Titles in Appendix P.5.)

5. Results of the program related to its purposes

Program Criteria of Quality and Continuous Improvement

The Corcoran Art Education Programs are accredited by the Office of the State Superintendent of Education (OSSE) in Washington, D.C. and are reviewed by the OSSE Board of Examiners every three years. Aside from performance rubrics, several program/curricular assessments are in place to ensure that State required and Program goals and objectives are met. At the end of each semester candidates have the opportunity to evaluate the course and effectiveness of the instructor. Data from these evaluations are provided to the instructors and the program director to determine areas of weakness in need of improvement. Every two years the program director conducts clinical observations of each course taught in the program and meets with each instructor to discuss their plans for the course, pre and post observation. Action plans are put into place based on these evaluations. In addition, at the end of every year, evaluation surveys are sent to alumni and school/community/museum partners to assure requisite candidate competencies and levels of achievement (introductory, developing and mastery). The results of these evaluations are assessed by the program director and discussed with institutional leaders, individual program instructors and candidates, and in program faculty meetings for overall feedback and development of continuous improvement plans.

One of the weaknesses alumni expressed was in more in-depth training in classroom management. This concern was brought to the attention of Art Education D.C. (AEDC), the D.C. state affiliate of the
National Art Education Association and a special professional development workshop on the topic was organized. Given the limited resources of the program (one full-time faculty) partnerships with organizations such as AEDC, school, museum and community partners and the D.C. Collaborative on Arts and Humanities are crucial to the mission of the program and ensuring continuous improvement. Finally contact with program alumni excelling in the profession provides a resource for practicum experiences and professional networking for current students.

(See MAT Teaching Coded Final Student Transcripts in Appendix P.6.)

6. Assessment of strengths, areas for improvement, challenges and opportunities

At the end of each semester candidates have the opportunity to evaluate courses and effectiveness of instructors. Data from these evaluations are provided to the instructors and the program Director to determine areas of weakness in need of improvement. Every two years the program director conducts clinical observations of each course taught in the program and meets with each instructor to discuss their plans for the course, pre and post observation. Action plans are put into place based on these evaluations. In addition at the end of every year evaluation surveys are sent to alumni and school/community/museum partners to assure requisite candidate competencies and levels of achievement (introductory, developing and mastery). The results of these evaluations are assessed by the Program Director and discussed with institutional leaders, individual program instructors and candidates and in program faculty meetings for overall feedback and development of continuous improvement plans.

7. N/A

8. Plans for addressing weaknesses and improving results

As of the fall 2014 merger with George Washington University, the MAT program is in a teach-out phase. No new student intake will occur during the 2015-16 academic year. As of fall 2016 a completely new degree, MEd in Art Education, is planned and the programs described above will be discontinued.

(See the MAT Teaching Faculty CVs in Appendix P.7.)
12. BFA in Fine Art

Section II.B.

1. Statement of Purposes

The BFA degree in Fine Art is a four-year, full-time program requiring 120 credits for completion. Studies in the major begin with freshman studio courses in drawing, painting, and sculpture; in subsequent semesters students in Fine Art Studio and thesis courses are presented with content-driven assignments geared to guide them toward increased understanding of their own artistic practices in relation to the contemporary art world. These allow work in any medium of the student’s choosing. Courses of focused study include ceramics, painting and drawing, printmaking, sculpture, and performance and time-based media. (*Handbook*, IX.G.)

The Fine Art Program emphasizes problem development as well as problem solving, working knowledge of diverse techniques, content, and critical discourse. Projects are introduced in the sophomore year which challenge the student to relate art-making to their personal interest and the larger art world. The program encourages technical growth and discovery so it can be applied to untested solutions. In the third year, juniors begin to pursue an understanding of their own pathways, as a series of related assignment/contracts guide them. By senior year, students devote themselves to their thesis work, forging a commitment to professionalism, by drawing on their continued infusion of technical learning, and bringing their work to a new level of achievement.

The Fine Art BFA program includes painting, drawing, ceramics, printmaking, sculpture, installation, and time-based media, which includes performance. Students study exclusively with practicing professionals. The Fine Art BFA is intended as a professional degree program, preparing students for such applications such as exhibiting artist in traditional and non-traditional venues, muralist, gallerist, community outreach teacher, college professor, or other educator role, a museum professional from curator to preparator, etc. BFA teaching faculty must be able to guide students toward high standards and expectations through their own professional work as sculptors, painters, digital artists, installation artists, printmakers, and ceramicists. Faculty are typically represented by highly regarded galleries in Washington, D.C., New York, and beyond. Their work is seen in national art fairs such as Miami Basel and they are invited to curate and judge national exhibitions, visit other institutions as guest artists, and regularly demonstrate their expertise in the national/international arena. Students follow suit and organize off site exhibitions in a large variety of media, with an unlimited approach informed by their constant exposure to the contemporary art world of Washington and beyond. (*Handbook*, IX.G.1.)

2. Curricular Table

**Program Title:** BFA in Fine Art  
**Number of Years to Complete the Program:** 4  
**Program Submitted for:** Renewal of Final Approval  
**Current Semester’s Enrollment in Majors:** 70  
**Name of Program Supervisor(s):** Lynn Sures
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Studio 75 units 62.5%
Art/Design History 18 units 15%
General Education 27 units 22.5%

Total 120 units 100%

(Unless stated otherwise, courses are 3 credits.)

**Major Studio Courses**
- CFA 1090- Fine Art Fundamentals I- Drawing
- CFA 1091 or CFA 1092 - Fine Art Fundamentals II- Painting or Sculpture
- CFN 1090- Foundation Studio 1
- CFN 1091- Foundation Studio 2
- CFA 2090- Fine Art Studio 1
- CFA 2091- Fine Art Studio 2
- CFA 212X Medium/Materials Workshop
- CFA 212X Medium/Materials Workshop
- CFA 3090- Fine Art Studio 3
- CFA 3091- Fine Art Studio 4
- CFA 3120- Fine Art Seminar 1
- CFA 3121- Fine Art Seminar 2
- CFA 4090- Fine Art Thesis 1
- CFA 4091- Fine Art Thesis 2
- CFA 4170- Professional Practices for Fine Artists

*Total number of major studio credits* 45 cr

**Studio Electives**
- CFN/CPH/CDE/CFA 1000 First Year Elective
- CFN/CPH/CDE/CFA 1000 First Year Elective
- FA Electives (Four courses; 12 credits)
- Studio Electives (Four courses; 12 credits)

*Total number of studio elective credits* 30 cr
Art/Design History
CAH 1090- Art History NOW
CAH1091- Art History THEN
CAH 2025- 20\textsuperscript{th} Century Art
CAH 2026- Contemporary Culture

*Total number of art/design history credits* 12 cr

Art/Design History Electives
CAH 2000+ - Any AH Elective (2 courses; 6 credits)

*Total number of art/design history elective credits* 6 cr

General Studies
CAS 1110- Writing 1
CAS 1120- Writing 2
CAS 200x or CAS 201x Humanities course
CAS 200x or CAS 201x Humanities course

*Total number of general studies credits* 12 cr

General Studies Electives
CAH or CAS 2000+ Any CAH or CAS Elective (5 courses; 15 credits)

*Total number of general studies electives* 15 cr

Total 120cr

(See Curriculum Map for BFA Fine Art in Appendix Q.1.)

3. An assessment of compliance with NASAD Standards

The general education courses required in the BFA Fine Art program focus on the ability to think, speak, and write clearly and effectively, as well as an acquaintance with analytical historical techniques needed for investigating the workings and developments of modern society. They give attention to moral and ethical thinking, an awareness of a variety of disciplines, the ability to argue views, and the ability to extrapolate lessons learned beyond forms of the visual arts and design. BFA Fine Art major courses, both required and elective, range from the introductory and developmental to mastery levels. A knowledge of digital technology forms a part of many courses; students study the application of narrative structure in their exploration of culture or identity content in visual art and time based media. Communication is emphasized through analysis as well as synthesis of the physical, political and cultural characteristics of the global art world; collaboration is present in almost all courses. Critical thinking and associated communication skills are developed through all four years of the program. Students learn to take on professional tasks by becoming progressively more responsible for their work outcomes, solving the problems they generate, and learning the marketing, media, and networking skills required of art professionals. (*Handbook*, VIII.A.G.a.1.,3.,4.,5., 7.; IX.G.3.a.-g.)

(See the Syllabi for all BFA Fine Art courses in Appendix Q.2.)

4. Graduate program N/A
5. Results

Critique is a continuous measure of the results of program courses. Faculty observe progress, sometimes startling, over the course of a semester as students discuss their own and each others' work in group critique situations following completion of each assignment.

Results are seen most vividly in exhibitions of student works in our school galleries once a semester for each core class, and once a year for each studio area (sculpture, printmaking, ceramics) as well as in offsite exhibitions organized by students, and our featured NEXT exhibition of senior thesis works. These exhibitions are often the site of critiques.

Students from freshman to senior year are required to participate in end of year reviews held by the Fine Art program. A panel of professionals drawn from within the Corcoran and outside, meet with each student individually to review work. This entails a brief verbal presentation, a complete presentation of the year’s artwork production, and pointed feedback from the panel in both verbal and later written form.

Written feedback is offered to students for each assignment in many courses. This usually takes the form of a comment sheet for each student when grading each project following the critique. In addition, assessment is documented by grading spreadsheets documenting the distribution of grades, attendance, participation and the calculation of letter grades based on the percentages indicated for each consideration (these percentages are made available to students in the syllabus, as well as the sheets for each of the course assignments).

(See the BFA Fine Art Coded Final Student Transcripts in Appendix Q.3.)

6. An assessment of strengths, areas for improvement, and opportunities

Strengths
The program facilitates projects and idea generation by allowing students to direct their curiosities/convictions and create works of valid content. The program offers a great range of technical instruction that enables students to create the works they wish to create. The faculty, as practicing artists working in many disciplines and with connections to the contemporary art world, mentor students at any level to help them create the best and inspired work they can.

Areas for improvement
Storage space is limited, and critique space is clustered undesirably tightly into student work spaces. Expansion to former 17th Street building galleries should help to address this. Resources continue to be minimal because of the tight budgetary restraints that GW is experiencing. More than anything, we need more student exposure to visiting artists from the region and beyond, coming to classes to critique, and to speak to students about their work. Reduction of adjunct faculty reduces flexibility in course offerings. The Corcoran’s transition to operating within a university system is an enormous challenge, as we cannot sustain some of the practices we have long taken for granted (e.g., large variety of course offerings in each technical area; small class sizes). Additionally, faculty feel that they lack assurance of future employment. Students have been affected by the restraints and limitations growing out of the GW acquisition. For example, newly merged scheduling time bands will require a changeover to the early start time of 8:00 am for all morning classes, which is tough on students in our Fine Art core classes because they work late many evenings.
Opportunities
The potential of planning for a future of interdisciplinary collaboration involving the non-arts as well as multiple arts fields suggests an exciting and inviting future for students and faculty. Working with non-art majors to educate more students about the arts can help address national social deficit of arts sympathies among the general public.

(See the BFA Fine Art Program Assessment Worksheet in Appendix Q.4.)

7. N/A

8. Plans for addressing weaknesses and improving results

The weakness that can be most directly addressed is that of limited paper documentation of the tremendous amount of feedback that all our students receive. This is a culture in which conversation and verbal communication carries the greatest wealth of information. Faculty in Fine Art are working to improve paper/written documentation of the assessments they provide students. They have all received instructions about documentation to preserve for assessment purposes going forward.

The university is working on a master plan to rework how the Corcoran School uses expanded space in the Corcoran building. We certainly hope this will improve studio facilities that each of our creative arts have at hand.

(See BFA Fine Art Faculty CVs in Appendix Q.5.)
13. BFA in Graphic Design

Section II.B.

1. Statement of Purposes

Degree candidates in the BFA in Graphic Design are immersed in an educational environment that prepares them for professional careers thanks to a community of established, progressive designers who mentor and guide them through their education. The Graphic Design studio culture and educational community is international, immersive, interdisciplinary, and intimate. GW Corcoran’s program is a cultural laboratory for research and critical inquiry into contemporary design issues. Design students and faculty collaborate, engage, and explore the intersection of society, technology, aesthetics, and theory in preparation for professional design practice.

The BFA in Graphic Design begins with a strong foundation in design principles and digital technologies and progresses into more specialized graphic design courses. Students are taught current design industry practices and engage in a dialogue about the role of design in contemporary society, culture, and business. This on-going dialogue culminates in a two-semester thesis project during their senior year.

Graphic design students focus on developing skills to communicate visual messages and brand strategies in diverse media formats that include print, web, motion, and mobile devices. Faculty members are professional graphic and interactive designers who instruct students in a range of topics, notably branding/identity programs, systems design, typography, information design, environmental design, packaging design, interaction design, mobile apps, web design, motion graphics, publication design, and digital illustration.

Graphic design students learn concept ideation, design processes and methods, visual communication strategies, messaging, wire framing, design development, and production workflow. By the end of the program, students develop professional presentation skills and refined portfolios. Intimate classroom settings and detailed, critical feedback provide graphic design students with the conceptual, technological, and communication tools to excel as working professionals in the fast-paced and competitive design industry. Students have the opportunity to participate in real-world projects such as World Studio’s “Design Ignites Change” and Design Lab. Design Ignites Change focuses on engaging students to raise awareness about social change issues through semester-long design projects. Design Lab is a design practicum course that provides design students the opportunity to work on real world design projects. The Graphic Design program engages students with special projects and exhibitions as part of the professional practices curriculum. The program curates three annual exhibitions for students: OPEN, NEXT, and BY DESIGN. At these exhibitions, students establish professional connections with the DC Design community.

Since the last NASAD self-study ten years ago, the Graphic Design program has refined the program’s strengths by annually reviewing, assessing, and implementing improvements to the graphic design curriculum—the sequential core design studio courses from freshman to senior levels. The Graphic Design program curricula and educational environment has evolved with an ever-changing design industry. To prepare undergraduate students entering the design industry as professionals, numerous
new courses have been created in the last five years. These include: Design Lab 1-2, Design for Mobile Devices, Interaction Design, Motion Graphics: After Effects 1-4, Digital Illustration for Designers I-II, and Professional Practices for Designers.

In 2012/2013, faculty created a new “First Year Experience” curriculum, which included new freshmen-level design courses. The successful new first year curriculum was implemented in Fall 2013. New freshmen design courses are: Design Fundamentals 1 and 2, Frame by Frame Animation, Digital Illustration 1 for Designers, and Sound Design. Further curricular revisions include annual improvements to the curricular sequencing of core design studio courses: Design Fundamentals 1-2; Sophomore Design Studios 1-2; Graphic Design Junior Studios 3-4; Graphic Design Senior Thesis 1-2; and Typography 1-4. In the past five years, we have hired as adjunct faculty professional design educators with specialized skill sets and professional experience to compliment the full-time design faculty.

2. Curricular Table

Program Title: BFA in Graphic Design
Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval
Current Semester’s Enrollment in Majors: 30
Name of Program Supervisor(s): Francheska Guerrero

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<th>Art/Design History Electives</th>
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(Unless stated otherwise, all courses are 3 credits.)

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Major Studio Courses
CFN 1090 First Year Studio 1
CFN 1091 First Year Studio 2
CDE 1090 Design Fundamentals 1
CDE 1091 Design Fundamentals 2
CDE 2090 Sophomore Design Studio 1
CDE 2091 Sophomore Design Studio 2  
CGD 2050 Typography 1  
CGD 2060 Typography 2  
CGD 3050 Typography 3  
CGD 3060 Typography 4  
CGD 3090 Graphic Design Junior Studio 3  
CGD 3091 Graphic Design Junior Studio 4  
CGD 4090 Graphic Design Senior Thesis 1  
CGD 4091 Graphic Design Senior Thesis 2  
CDE 4170 Professional Practices for Designers

**Total number of major studio credits**  
45 cr

**Studio Electives**

CFN/DE/PH/FA 1000 First Year Elective  
CFN/DE/PH/FA 1000 First Year Elective  
CFA Electives (1000-4000) (Four courses; 12 credits)  
CDE/DM/GD/ID Design Studio Electives (1000-4000) (Four courses; 12 credits)

**Total number of studio elective credits**  
30 cr

**Art/Design History**

CAH 1090 Art History NOW  
CAH1091 Art History THEN  
CAH 2025 20th Century Art  
CAH 2026 Contemporary Culture  
CAH 3150 Theory and History of Graphic Design

**Total number of art/design history credits**  
15 cr

**Art/Design History Electives**

CAS 2000+ - Any AS Elective

**Total number of art/design history elective credits**  
3 cr

**General Studies**

CAS 1110 Writing 1  
CAS 1120 Writing 2  
CAS 200% or AS 201% Humanities course  
CAS 200% or AS 201% Humanities course

**Total number of general studies credits**  
12 cr

**General Studies Electives**

CAH or CAS 2000+ Any CAH or CAS Elective (five courses; 15 credits)

**Total number of general studies elective credits**  
15 cr

(See the BFA Graphic Design Curriculum Map in Appendix R.1.)
3. Program Structure and assessment of compliance with NASAD competencies

Since the BFA in Graphic Design was last approved by NASAD, the program has continued to develop in the context of the changing design industry. These changes are in alignment with the NASAD competencies as outlined in the NASAD Handbook 2014-15, X.A.1.-5. and C.3.a.-h.

The BFA Graphic Design curriculum is a sequential grouping of core design studio courses and design elective courses. Each curricular year builds on the previous one in design learning and design problem solving. In core design studio courses and elective courses, students learn and successfully implement design methodologies and processes in course projects. Design teaching and learning competencies include: context, complexity, audience/users, technology, and research. (Handbook, X.A.1.-5.)

Successful, appropriate, and engaging 2D design communications is the end product of a multi-phased project work flow which includes design problem solving, methodologies, processes, critiques (both peer and faculty discussions):

- Phase 1: Research as a design tool
- Phase 2: Definitions and context: audience/users: patterns of behavior, user persona, demographics; cultural/market context: usability, desirability, sustainability, feasibility, viability technology; deliverables (media type: print, social media, interactive, motion, environmental, etc.)
- Phase 3: Messaging, design strategy, and technology integration: physical hand craft and digital computer apps.
- Phase 4: Process: iterative conceptual design studies, iterative form making design studies; wire framing/storyboard narrative content (text and image)
- Phase 5: Design development
- Phase 6: Design production, work flow, and implementation (deliverables)
- Phase 7: Final design: analytics, statistics, audience/user response and engagement

In the program’s freshman year studio design courses, CDE 1090 Design Fundamentals I and CDE 1091 Design Fundamentals II, there are numerous stand alone course projects which include components of the multi-phased project work flow listed above on a small scale version. In the freshman level studio design curriculum, each small-scale course project focuses on specific learning outcomes and competencies. Freshman level design teaching and learning competencies are fundamental design principles of composition, design theory, color, 2D and 3D visual form making, context, and technology (physical hand craft and digital computer apps).

Graphic Design studio elective courses at the freshmen and sophomore levels focus on design specific topics and technological skill sets (introductory and intermediate levels): page layout for print and interactive design; frame by frame animation; digital illustration for designers I, communication design, and motion graphics I. Whether working on small scale projects or large scale/semester long projects, the unifying curricular theme in all design studio courses is that successful, appropriate, and engaging 2D design communications is the end product of a multi-phased project work flow which includes design problem solving, context, methodologies, processes, and critiques. The technological skill sets taught is physical handcraft and digital computer apps.

In the spring semester of the sophomore year, design teaching and learning competencies focus on complex systems design for large-scale projects. The spring semester of the sophomore year is the
Curricular transition to student learning and competencies for more complex systems designs. In the junior and senior year curriculum, student learning and competencies are comprised of: systems designs and the multi-phased project work flow for large scale projects, cultural/market context, research as a design tool, and theoretical applications for design practice.

At the junior and senior levels, courses focus on design specific topics with greater level of complexity in course content, design methodologies, project scope, and complex, advanced level technological skill sets: Environmental Design, Design for Mobile Devices, Interaction Design, Interactive Web Design II, and Motion Graphics II: After Effects. (Handbook, X.A.1.-5.)

Program Structure, Curricula, and Culture
The Graphic Design program is designed to nurture and sustain an educational environment and culture which comprises six interdependent areas: curricula, faculty, technology, special projects and exhibitions, visiting designers, and professional experiences such as internships and networking. The purpose and goals of each area are as follows: (Handbook, X.C.)

Curricula
A professional program, the Graphic Design curriculum educates students seeking a professional design career. The curriculum comprises required core studio and academic courses plus elective courses. The current curriculum plan provides an immersive, structured, and sequential course content which progressively expands a student’s abilities and skill sets. Courses include fundamental, intermediate, and advanced design concepts and principles, research, methodologies and processes, programming, production, design theory and history, real-world experiences, professional practices, and technological skill sets. Undergraduate design students engage in the process of professional inquiry through critique methods and the development of communication and presentation skills.

The program’s learning outcomes are interdisciplinary across print, interactive, and kinetic media formats. The curricular structure teaches students how to analyze, create, and apply the relationships among audience, context, and content in successful visual design solutions. Physical and digital artifacts, products, and services created by communication/graphic designers interpret, inform, instruct, persuade, or entertain. Communication/graphic designers address problems at a various scales ranging from project components to complex systems, which encompass the intersection of social, cultural, technological, economic, physical, and service contexts.

Graphic Design majors focus on branding/identity programs, systems design, typography, information design, environmental design, packaging design, interaction design, web development, mobile app design, user experience (UX) and user interface (UI) design, motion graphics, publication design, and digital illustration. (Handbook, X.C.1.a.-b.)

(See the Graphic Design Learning Outcomes in Appendix G.3.)

Freshman Graphic Design Curriculum
In the BFA program’s freshman year the core studio design courses are CDE 1090 Design Fundamentals I and CDE 1091 Design Fundamentals II, and supporting studio electives. In the freshman core studio design courses, each project focuses on specific learning competencies and outcomes. Freshman level design learning competencies include fundamental communication
design/graphic design principles, theories, processes, and methodologies, oral communication and
design vocabulary development in the form of critiques, 2D and 3D principles of composition,
Gestalt theories of perception for graphic designers, color theory for graphic designers, 2D and 3D
visual form making, context, and technology (physical hand craft and digital computer apps).

Graphic Design freshman studio elective courses focus on specific design topics and technological skill
sets at the introductory level: Page layout for print and interactive design; frame-by-frame animation;
digital illustration for designers I, and communication design. Studio elective course competencies
include: fundamental communication design/graphic design principles, theories, processes,
methodologies, design problem solving, context, introduction to type and grid, oral communication
and design vocabulary development in the form of critiques. The technological skill sets taught include
physical hand craft and digital computer apps. (Handbook, X.C.3.a.-b.)

Sophomore Graphic Design Curriculum
In the program’s sophomore year the core studio design courses are CDE 2090 Design Studio I,
CDE 2091 Design Studio II, CGD 2050 Typography I, CGD 2060 Typography II, and supporting design
studio electives. In the sophomore core studio design courses, each course project focuses on specific
learning outcomes and competencies. Sophomore level design learning competencies include:

- Communication design/graphic design principles
- Design theories, processes, and methodologies
- Principles of organizational structures: The grid as organizing principle
- Information hierarchy (text and image)
- Oral communication and design vocabulary development in the form of critiques
- 2D and 3D visual form making
- Cultural/market Context: usability, desirability, sustainability, feasibility, viability
- Research as a design tool: ability to frame and conduct research in terms of audience, activities, context. Use appropriate methods for determining audience/user wants, needs, patterns of behavior, and developing design solutions that respond and respect social and cultural differences in local/global contexts
- Messaging, strategy, and sub-cultural context tools: mood boards
- Complex branding design: context and systems design
- Systems design: Wire framing, storyboarding, style frames, continuity, and sequencing for static, interactive, and kinetic media (print, web, mobile apps, motion/animation)
- Technological skill sets: physical hand craft and digital computer apps
- Audience/Users: patterns of behavior, user personas, demographics
- Creating design narratives for print, branding, interactive, and motion(kinetic) media
- History of Typography
- Typographic nomenclature and syntax
- Typography for print and kinetic (motion design/animation) media
- Proficiency and application of collaborative skills and the ability to work effectively in teams
to solve complex design problems.
- Proficiency, ability, and skills in critical discourse: exercise critical analysis and judgment
about the students own design and the design of others (peers) with regard to design
solutions’ usability, desirability, technological feasibility, economic viability, and sustainability.
- Student has learned and applied skills in critical analysis of their visual communication
design solutions in cultural, social and personal context.
Graphic Design studio elective courses at the sophomore level focus on specific areas of studies, topics, and technological skill sets at the intermediate level: Interactive Web Design 1, Motion Graphics I, and Digital Illustration for Designers II. Whether working on small scale projects or large scale complex projects, the unifying curricular theme in all design studio courses is that appropriate, and engaging 2D design communications are the intersection of social, cultural, technological, economic, physical, and service contexts. Professional level 2D design communications are the end product of a multi-phased project workflow, which includes design problem solving, context, methodologies, processes, and critiques. The technological skill sets taught include physical hand craft and digital computer apps. (Handbook, X.C.3.a.-b.)

Junior Graphic Design Curriculum
In the BFA Graphic Design program’s junior year the core studio design courses are CGD 3090 Graphic Design Studio III, CGD 3091 Graphic Design Studio IV, CGD 3050 Typography III, CGD 3060 Typography IV, and supporting design studio electives. The required academic art history course is CAH3150 Theories and History of Graphic Design. In the junior core studio design courses, each course project focuses on specific learning outcomes and competencies. Junior level design learning competencies include:

• Communication design/graphic design principles
• Design theories, processes, and methodologies
• Principles of organizational structures: The grid as organizing principle
• Information hierarchy (text and image)
• Oral communication and design vocabulary development in the form of critiques
• 2D and 3D visual form making
• Cultural/Market Context: usability, desirability, sustainability, feasibility, viability
• Research as a design tool: ability to frame and conduct research in terms of audience, activities, context. Use appropriate methods for determining audience/user wants, needs, patterns of behavior, and developing design solutions that respond and respect social and cultural differences in local/global contexts.
• Messaging, strategy, and sub-cultural context tools: mood boards
• Complex branding design: context and systems design
• Systems design: Wire framing, storyboarding, style frames, prototyping, continuity, and sequencing for static, interactive, and kinetic media (print, web, mobile apps, motion/animation)
• Technological skill sets: physical hand craft and digital computer apps
• Audience/Users: patterns of behavior, user experiences, user persona, demographics
• User interaction with interactive content: U/I User Interface and U/X user experience
• Creating visual and verbal design narratives for print, branding, interactive, and motion (kinetic) media
• Information design
• Critical theory and semiotics and it’s application to design practice
• Typographic history, nomenclature and syntax
• Typography for print, interactive (mobile apps), kinetic media (motion design/animation)
• Typeface design
• Interdisciplinary and multidisciplinary media: Graphic design, interaction design, and motion design for print, interactive/mobile apps, media
• Proficiency and application of collaborative skills and the ability to work effectively in teams
to solve complex design problems.

- **Proficiency, ability, and skills in critical discourse:** exercise critical analysis and judgment about the student’s own design and the design of others (peers) with regard to design solutions’ usability, desirability, technological feasibility, economic viability, and sustainability.
- **Student has learned and applied skills in critical analysis of their visual communication design solutions in cultural, social and personal context.**
- **Student has learned and applied skills in deduction and analysis to locate their visual communication design solutions in the context of design history and contemporary design dialogue in the design profession.**
- **Understanding and ability to use research, analysis procedures and tools to construct appropriate visual communication design solutions.**
- **Understanding and application of interpreting research findings and applying them to design development and design solutions.**
- **Understanding and application of supporting design decisions with quantitative and qualitative research findings at various stages of project development and presentation.**
- **Understanding the role and application of ever shifting technology in communication design problems and solutions. Ability to conduct critical analysis of different technologies in specific design contexts. Ability to assess, analyze, and implement technological issues in human centered design and human computer interaction (HCI).**
- **The role of theory and graphic design history in contemporary cultural and professional context.**
- **Application of theory and graphic design history to contemporary communication design problems and solutions, and personal development as professional designer.** *(Handbook, X.C.3.a.-b.)*

Graphic Design studio elective courses at the junior level focus on design specific topics and technological skill sets at the advanced level: **Design Lab I**, **Design Lab II**, **Interactive Web Design II**, **Motion Graphics II**, **Digital Illustration for Designers II**, and **Interaction Design**. Whether working on small scale projects or large scale complex projects, the unifying curricular theme in all design studio courses is that appropriate, and engaging 2D design communications are the intersection of social, cultural, technological, economic, physical, and service contexts. Professional level 2D design communications are the end product of a multi-phased project workflow, which includes design problem solving, context, methodologies, processes, and critiques. The technological skill sets taught are physical hand craft and digital computer apps. *(Handbook, X.C.3.a-b)*

**Senior Graphic Design Curriculum**
In the program’s senior year the core studio design courses are **CGD 4090 Graphic Design Senior Thesis I**, **CGD 4091 Graphic Design Senior Thesis II**, **CDE Professional Practices for Designers**, and supporting design studio electives. In the senior core studio design courses, each course project focuses on specific learning outcomes and competencies. Senior level design learning competencies include:

- **Communication design/graphic design principles**
- **Design theories, processes, and methodologies**
- **Principles of organizational structures:** The grid as organizing principle Information hierarchy (text and image)
- **Oral communication and design vocabulary development in the form of critiques 2D and 3D visual form making**
- **Cultural/Market Context:** usability, desirability, sustainability, feasibility, viability
• Research and writing as a design tool: ability to frame and conduct research in terms of audience, activities, context. Use appropriate methods for determining audience/user wants, needs, patterns of behavior, and developing design solutions that respond and respect social and cultural differences in local/global contexts
• Research, write, and design a professional level thesis
• Professional level portfolio, curriculum vitae, promotional materials
• Messaging, strategy, and sub-cultural context tools: mood boards
• Complex branding design: context and systems design
• Systems design: Wire framing, storyboarding, style frames, prototyping, continuity, and sequencing for static, interactive, and kinetic media (print, web, mobile apps, motion/animation)
• Technological skill sets: physical hand craft and digital computer apps
• Audience/Users: patterns of behavior, user experiences, user persona, demographics
• User interaction with interactive content: U/I User Interface and U/X user experience
• Creating design narratives for print, branding, interactive, and motion(kinetic) media Information design
• Critical theory and semiotics and it’s application to design practice
• Interdisciplinary and multidisciplinary media: Graphic design, interaction design, and motion design for print, interactive/mobile apps, media
• Professional level exhibition design for graphic designers: Creating 2D/3D design solutions in a context specific space for professional presentation
• Proficiency and application of collaborative skills and the ability to work effectively in teams to solve complex design problems
• Proficiency, ability, and skills in critical discourse: exercise critical analysis and judgment about the students own design and the design of others (peers) with regard to design solutions’ usability, desirability, technological feasibility, economic viability, and sustainability
• Student has learned and applied skills in critical analysis of their visual communication design solutions in cultural, social and personal context
• Students has learned and applied skills in deduction and analysis to locate their visual communication design solutions in the context of design history and contemporary design dialogue in the design profession
• Understanding and ability to use research, analysis procedures and tools to construct appropriate visual communication design solutions
• Understanding and application of interpreting research findings and applying them to design development and design solutions
• Understanding and application of supporting design decisions with quantitative and qualitative research findings at various stages of project development and presentation
• Understanding the role and application of ever shifting technology in communication design problems and solutions
• Ability to conduct critical analysis of different technologies in specific design contexts. Ability to assess, analyze, and implement technological issues in human centered design and human computer interaction (HCI). (Handbook, X.C.3.a.-b.)

Studio elective courses at the senior level focus on design specific topics and technological skill sets at the advanced level: Design Lab I, Design Lab II, Motion Graphics III: After Effects, Design for Mobile Devices, Environmental Design, and Interaction Design. Whether working on small scale projects or large scale complex projects, the unifying curricular theme in all design studio courses is that
appropriate, and engaging 2D design communications are the intersection of social, cultural, technological, economic, physical, and service contexts. Professional level 2D design communications are the end product of a multi-phased project workflow, which includes design problem solving, context, methodologies, processes, and critiques. The technological skill sets taught are physical hand craft and digital computer apps. In the senior level, learning outcomes and competencies include: proficiency in application of 2D/3D systems design and materials for a context specific architectural space for exhibition and environmental design projects. (Handbook, X.C.3.a.-b.)

Research in the BFA Graphic Design Curriculum
The program integrates research as a studio component in the sophomore, junior, and senior levels.
- At the sophomore level in Design Studio I, Typography I, and Typography II, courses include four research projects.
- At the junior level, students create strategy documents for their Design Ignites Change projects.
- Seniors research and write a thesis project for Graphic Design Senior Thesis I and II. In Thesis I courses, students work with faculty to conduct research and create a thesis document. Alongside creation of the thesis document, Graphic Design majors work on design exercises and concepts for publication design. In Thesis II courses, graphic design students translate their thesis documents into the appropriate communication design solution in print and interactive media.

Learning outcomes for the research component in the sophomore, junior, and senior levels are:
- Understanding and ability to use research, analysis procedures and tools to construct appropriate visual communication design solutions.
- Understanding and application of interpreting research findings and applying them to design development and design solutions.
- Understanding and application of supporting design decisions with quantitative and qualitative research findings at various stages of project development and presentation. (Handbook, X.C.3.f.,h.)

Oral Communication and Development of Design Vocabulary
Oral communication skills are integrated into the program’s required studio courses and electives across all four years. Students learn and apply design vocabulary and practice professional oral communication skills through small critique groups, final presentations, and end-of-semester reviews in required studio courses and elective studio courses. Students learn the objective and subjective manner of critique throughout their four years in their required studio courses.

Technology
The program integrates cutting-edge technology into the curriculum through strategic planning and implementation. The programs provide state-of-the-art computer facilities and equipment as a key component of innovative design education.
- Technological skill sets: physical hand craft and digital computer apps
- Understanding the role and application of ever shifting technology in communication design problems and solutions. Ability to conduct critical analysis of different technologies in specific design contexts. Ability to assess, analyze, and implement technological issues in human centered design and human computer interaction (HCI). (Handbook, X.C.3.e.)
**Special Projects and Exhibitions**

The program engages students with special projects and exhibitions as part of their educational experience and professional practices. Special projects offer students unique opportunities for the cultural exchange of ideas and discussions on design. Students connect with design professionals on projects such as Urban Forest Project DC, Design Ignites Change, and Design@+. Design Ignites Change focuses on engaging students to raise awareness about social change issues through semester-long design projects. (*Handbook, X.C.3.h.*)

Through joint projects with international colleges, students connect with faculty and students in other countries to explore design and its cultural value. Special projects and exhibitions in recent years include:

- **Design@+ Exhibition**: Joint Exhibition and cultural event with the Chinese Government and China Central Television in China and DC, Summer and Fall 2014
- **Design Ignites Change**: A semester long project for graphic design juniors in the spring semester, since 2009.
- **Race and Culture in Design Exhibition/Joint Project** with Universidad de Monterrey Graphic Design Department, May 2012; exhibition May 16–18, 2012
- **Urban Forest Project DC**: joint project and exhibition with AIGA DC in 2011

**Annual Exhibitions**

The program’s students curate three annual professional practices exhibitions for students: OPEN, NEXT, and BY DESIGN:

- **OPEN** is an annual exhibition hosted by the Graphic Design and Digital Media Design Programs showcasing student work, held on campus in the fall semester. This exhibition features work by freshman, sophomore, junior, and senior students. The exhibition attended by professionals from the Washington, D.C. design community, as well as the GW Corcoran community—current students, design alumni, faculty, staff, and students’ families.

- **NEXT**, the annual student thesis exhibition at the GW Corcoran School of the Arts and Design, showcases undergraduate and graduate thesis projects in the grand Beaux-Arts atrium of the Corcoran’s Flagg building on 17th street.

- **BY DESIGN**, an annual professional practices event for graphic design and digital media design (motion design) students, connects graduating students with professionals for internships and job opportunities. The BY DESIGN exhibition is hosted at the Fathom Gallery, located in the heart of DC’s arts district.

**Visiting Designers and Thesis Critics**

The visiting designer program connects students and faculty with national and international design professionals, and engages them in a critical dialogue about current design issues, practices, and industry trends. Through program lectures, the visiting designers share their design methodologies and processes through presentation of their professional projects.

The visiting designers are also gauges for external assessment of student progress through student critiques, effectiveness of curricular sequence, and professional practices. The visiting thesis critics
provide external assessment of student progress with senior thesis projects, professional practice advice, and guidance for entering the profession. Visiting designers have included:

(Handbook, X.C.3.h.)

- Jens Gehlhaar: lecture and senior thesis critic
- Matthew Carter: lecture and student critiques with Graphic Design and Motion Design juniors
- Nancy Skolos and Tom Wedell: lecture and student critiques with Graphic Design and Motion Design juniors and seniors
- Kevin Shaw of Stranger and Stranger
- Marian Bantjes
- Gail Anderson
- Seymour Chwast: lecture and student critiques with Graphic Design and Motion Design juniors
- Rick Valicenti of THIRST: lecture and student critiques with Graphic Design and Motion Design juniors
- Mike Jakab of Agency Collective: lecture and student critiques with Graphic Design and Motion Design juniors
- Kenya Hara

Professional Practices

Professional practices are comprised of professional partnerships, community relationships, jobs and internships. The program continues to develop partnerships and relationships with professional designers and design organizations. The goal is to continue fostering a design culture that connects students with professional designers, studios, and agencies for internships, job opportunities, networking opportunities, and professional assessment. The program is dedicated to providing students with real-world experiences that build resumes and portfolios. (Handbook, X.C.3.g-h)

AIGA DC Sustaining Member Partnership: The GW Corcoran Graphic Design and Digital Media Design (Motion Design) Programs are a Sustaining Partner with AIGA DC., having worked with AIGA DC on the following events:

- AIGA DC Student Portfolio Review: The Graphic Design and Digital Media Design (Motion Design) Programs coordinates and hosts the AIGA DC Student Portfolio Review at the GW Corcoran School of the Arts and Design.
- AIGA DC 50 Biennial Exhibition: The Graphic Design and Digital Media Design (Motion Design) Programs coordinates and hosts the AIGA DC 50 Biennial Exhibition which celebrates top DC designers and introduces them to students.
- AIGA DC Visiting Designers Events and Films: 2014 Louise Fili Lecture, the Hamilton Wood Type & Printing Museum Movie, both at the GW Corcoran School of the Arts and Design.
- AIGA DC Design Legends: The Graphic Design and Digital Media Design (Motion Design) Programs hosts this event to connect with nationally-known designers.

Fathom Creative and Fathom Gallery: The Graphic Design program has an on-going professional relationship with Fathom Creative and Fathom Gallery for the BY DESIGN professional practices event. The Graphic Design program also hosts visiting designer and critic Matt Stevenson from Fathom Creative. This professional relationship connects senior design students directly to Fathom Creative for potential jobs and internships.
TypeCon 2014 in DC Partnership: The Graphic Design program has worked with the Society of Typographic Aficionados (SOTA) to offer collaborative workshops at the Corcoran for TypeCon 2014 DC, to connect GW Corcoran undergraduate design faculty and students with TypeCon as a professional development event.

Kinetik Design Salon: Adjunct faculty member Sam Shelton heads up Design Salon in Graphic Design Studio IV. The Design Salon connects current graphic design juniors with DC design professionals. In the Spring 2014 Design Salon, three Corcoran design alumni from 2001 talked about their work experience since graduation and shared some of their current work and process.

Professional Jobs and Internships
Based on the professional partnerships and community relationships, Graphic Design faculty prepare design students to compete for and obtain jobs and internships in the local DC market, and also national and international markets.

Graphic Design Jobs and Internships
Graphic Design students have gained real-world experience through internships and job opportunities at established companies such as Apple, Harper’s Bazaar, Condé Nast, NBC, PBS, Newsweek, National Geographic, Chronicle Books, Discovery Communications, Landor, Graphik, AOL, iStrategyLabs, Catalone Design Co., KINETIK, Studio A, O2 Collaborative, and AKQA. Professional job opportunities and experiences have taken the graphic design students nationally and internationally to companies in London, Hong Kong, China, New York City, Seattle, California, the Philippines, Japan, Saudi Arabia, and Washington, D.C. (Handbook, X.C.3.g-h)

BFA in Graphic Design Faculty
The Graphic Design program employs working professionals in the design industry, insuring an ongoing dialogue about design industry trends and technology in the curriculum. Full-time, and adjunct faculty possess specific design expertise, experience, and valuable technological skill sets. The current undergraduate design faculty body is one of intellectual, philosophical, and creative diversity. Currently, the BFA in Graphic Design Program are comprised of professional design faculty who graduated from top design schools that include: Yale, Rhode Island School of Design (RISD), Cranbrook Academy of Art, Harvard, OTIS College of Art and Design, Virginia Commonwealth University (VCU), Corcoran School of the Arts and Design, University of Maryland (UMD), and the Massachusetts College of Art and Design (MassArt). The goal is to continue hire and retain professional designers as full-time ranked and adjunct faculty, who are highly educated and possess specific design expertise, experience, and technological skill sets. The majority of departmental design faculty are currently working in the design industry on a daily basis. This provides a continual dialogue regarding design industry trends and technology in the curriculum, and for the students’ undergraduate educational experience. (Handbook, II.E.a.1-5)

(See the Syllabi for all BFA Graphic Design Courses in Appendix R.2.)

4. N/A
5. Results of the program and means for evaluating results and assuring that requisite student competencies are being developed.

Through the NASAD self-study process, the BFA in Graphic Design program has created new assessment tools to work in tandem with existing and historical assessment tools. Assessment areas include students, faculty, and the program as a whole. A program curriculum map has been developed to track learning outcomes according to each part of the curriculum. This material will be available on site to the visiting team, together with greater detail on student assessment and learning outcomes broken down by year level and individual courses within the curriculum.

Full-time faculty assessment: Existing and historical full-time faculty assessment procedures have been the reappointment process and package for full-time (ranked) faculty and student course evaluations. The reappointment process is coordinated by the CPE Committee and the Provost’s Office. Faculty peers and the College review three areas in the submitted reappointment package: teaching; research and professional development; community service (to the School and general community). The full-time (ranked) faculty assessment process is changing to the GW full-time faculty annual report system. Currently, student course evaluations are a faculty assessment tool.

Adjunct faculty assessment: Existing and historical adjunct faculty assessment procedures and tools have been: the student course evaluations. The program will work with GW’s Department of Academic Planning and Assessment, and the College office to implement GW’s adjunct faculty assessment procedures and tools.

Student assessment: Existing and historical student assessment procedures are the student end-of-semester review and student end-of-year review. With the self-study process, the digital media design program has added new assessment tools for the student end-of-semester and student end-of-year reviews. The new assessment tools are the end-of-semester and end-of-year assessment/evaluation forms, which are discussed among faculty and distributed to students.

New student assessment procedures are mid-term assessment and evaluation forms.

There is “micro” to “macro” assessment. Students are assessed from projects to courses to semester (fall and spring) to year (freshman, sophomore, junior, and senior). The “micro” or smaller, up close, student assessment and evaluation is done by faculty on a weekly basis for the semester of each course. The “macro” or larger focus of student assessment and evaluation at the end-of-the-semester reviews.

Program Assessment: Existing and historical program assessment procedures are the end-of-semester program reviews and end-of-year program reviews. Based on the self-study process, faculty have created a new annual program assessment procedure and tool—The Digital Media Design Program Structure and Educational Strategic Plan Document. In addition to being an assessment tool, this program document also serves as a resource for the program’s mission, goals, and academic policies. This program document will be reviewed and updated annually by faculty in the summer semester.

(See the BFA Graphic Design Coded Final Student Transcripts in Appendix R.3.)
6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

Strengths

1) Faculty: The Graphic Design program’s prime strength is its faculty, both full-time (ranked) and adjunct. The program employs working professionals in the design industry, insuring an ongoing dialogue about design industry trends and technology in the curriculum. The current undergraduate design faculty body is one of intellectual, philosophical, and creative diversity. The goal is to continue hire and retain professional designers as full-time ranked and adjunct faculty, who are highly educated and possess specific design expertise, experience, and technological skill sets. The majority of departmental design faculty are currently working in the design industry on a daily basis. This provides a continual dialogue regarding design industry trends and technology in the curriculum, and for the students’ undergraduate educational experience.

2) Program structure and curricula: Another strength is its program curricula which is in compliance with NASAD competencies. The BFA in Graphic Design degree program’s structure and curricula strengths are successful learning competencies in which students obtain, use and apply intellectual, aesthetic, communicative, and technological skill sets in the field of communication design/graphic design, which include design theory, methods, processes, and vocabulary to solve design problems and implement design solutions, in cultural, social, and personal context. The program’s curricular structure also produces successful learning outcomes in teaching communication design/graphic design as an interdisciplinary/multidisciplinary design field. Communication design/graphic design as an interdisciplinary/multidisciplinary field is comprised of branding & typography (print, interactive, motion media); environmental (2D/3D media); publication and book design (print design); interaction and interactive design (interactive media); and motion design (kinetic media).

3) Student placement in jobs, internships, graduate school: Based on the professional partnerships and community relationships, another program strength is the external feedback and assessment received through students obtaining jobs and internships in the DC, national, and international markets. The program’s strength is also in preparing students to seek out and be accepted into top-level design graduate programs.

Areas for improvement

1) Revised curriculum: For the Fall 2015–Spring 2016 academic year, the BFA in Graphic Design program will be implementing a new curriculum, which includes GW’s general education academic course requirements (G-PAC). The revised curriculum had been submitted for review and approval in June 2015.

2) Develop new Art/Design History required courses: In addition to the current Art/Design History course CAH 3150 Theories and History of Graphic Design, create two new Art/Design History required courses for the Graphic Design program: history of architecture and industrial and design and history of animation.
3) Faculty: The goal is to continue to hire and retain professional designers as full-time ranked and adjunct faculty, who possess specific design expertise, experience, and technological skill sets. (See the BFA Graphic Design Program Assessment Worksheet in Appendix R.4.)

**Plans for addressing weaknesses and improving results.**

**Future Curricular Programs and Goals**

Curricular Integration with GW
- Teach out the current Corcoran College of Art and Design curriculum for legacy students
- With the Corcoran’s integration into GW, consider new BFA and MFA programs.

Further Curricular Development of Interactive Design
- Add more user experience (U/X), user interface (U/I), accessibility, web/mobile apps (front and back end development) courses to the current interactive design curriculum.

**Proposed New Programs/Majors**

Future curricular goals are to create new BFA and MFA programs. Creating specific new BFA/MFA programs supports the GW goal of creating the pre-eminent mid-Atlantic arts and design school on the East Coast. Proposals for new programs and majors will be submitted to the GW Dean’s Office, the provost’s office, and NASAD for review and approval.

The proposed new GW Corcoran 2D Design programs are:
- BFA and MFA Interaction Design
- MFA Design Management (partnership with GW School of Business)
- MFA Graphic Design
- MFA Motion Design
- BFA and MFA Digital Illustration
- Concentration within the BFA Graphic Design Program: Book Arts and Letterpress

(See the BFA Graphic Design Faculty CVs in Appendix R.5.)
14. BFA in Photography

Section II.B.

1. Statement of Purposes

The Corcoran School’s undergraduate photography major focuses on fine art photography practices and emphasizes technical development, personal creativity, awareness of cultural contexts, and critical analysis. The important functional roles of lens-based images in contemporary culture are related to students’ individual identities and their ambitions for creative expression. Students receive an intensive grounding in the current concerns of photo-based art while simultaneously refining their technical skills and developing their own individual styles and subject matter. *(Handbook, VIII.A.2.)*

Taught by experienced faculty mentors who are practicing artists, the program pairs a required progression of studio courses designed specifically for the major with seminar studies in art-historical and photo-specific topics that are shared with students majoring in Photojournalism. The overall curriculum provides flexibility for electives so that students can tailor their studies to their specific interests. The curriculum design encourages students to develop artistic and technical skills in a broad range of image-making areas, including traditional darkroom work as well as digital photography and video; the studio sequence also challenges Photography majors to create and hang exhibitions, sequence their work in book form, and design installations using photographs. *(Handbook, II.E.1.a.1; III.C.1.,2.)*

The two majors offered within the photography program, Photography and Photojournalism, influence and strengthen each other, as issues of documentary practice (denotation) and subjective interpretation (connotation) play out across both curricula. The majors share a commitment to risk-taking, analytical thinking, and conceptual problem solving. The dialogue in joint seminar courses and critiques enhances each major’s practice and energizes students and faculty in both disciplines. In addition, visiting artists, along with exhibitions in Washington, D.C.’s museums, enrich students’ experiences of how photography becomes a vehicle for creative expression as well as an agent for social and cultural change. *(Handbook, IX.L.3.a.,b.)*

With its location in the heart of Washington, D.C., the Corcoran School offers its Photography majors a rich range of internship opportunities as well as career options in the arts, including exhibiting as an artist, teaching, commercial and editorial photography, and curatorial practices. Students gain an international, cross-cultural awareness through study abroad courses, community-based mentorship programs, and interaction with embassies and diplomatic cultural organizations. *(Handbook, IX.L.3.)*

Photography majors have interned with The Washington Post, National Geographic magazine, the National Portrait Gallery, the U.S. Holocaust Memorial Museum, Transformer Gallery, and the Latin American Youth Center. Graduates of the program have secured positions at the Smithsonian Institution, Museum of Modern Art, and at nationally recognized outlets including United Press International, U.S. News & World Report, Politico, The Washington Post, and other organizations, and have successfully pursued M.F.A. degrees at Yale University, Columbia College, University of Harford, University of New Mexico, and University of Pennsylvania, among others. *(Handbook, IX.L.3.g.)*

The photography curriculum has developed since the first BFA degrees in photography were offered in the mid-1970s, with changes made on a frequent basis to keep it current with practices in the field. Two
major changes are worth noting here: the widespread acceptance of photography within the art world, starting in the 1980s, and the replacement of analog, film-based materials and processes by digital technology. The most recent curricular changes were made in 2010, when the entire BFA curriculum was reviewed by a faculty committee. One result was that all BFA majors now follow a consistent, coherent curricular pattern; another was that seminar-type material once taught within the studio courses was separated into discrete courses. Digital and video courses are now required, although darkroom techniques are still used in the early years of the curriculum. In addition, the first year was revamped to better serve entering students’ desires to immediately take courses within their prospective majors. (Handbook, II.E.1.a.1.-5.; II.K.1.,2.)

For the most part, students arrive at the Corcoran knowing the course of study they intend to pursue, although they officially join their majors in their second year. In the first year of the curriculum, recently renamed First Year Experience, foundation-level courses in studio, art history, and writing are common to all students; the studio course includes introductory instruction in drawing, 2-D and 3-D design, and lens-based media. In addition, students intending to major in either Photography or Photojournalism take a two-semester sequence of courses (Light Studies and Optical Culture and Technique and Practice) that introduce them to the program’s instructional approach and rigor. These courses are prerequisites to entry into the Photography major. (Handbook, IV.A.2.a.; VII.1.a.)

In second year, the fall studio photography course (Studio I) is again shared by Photography and Photojournalism students, allowing them to judge the differences and similarities in approach of the two majors. This also allows students to have “second thoughts” about which major they plan to pursue without penalizing their progression toward a degree, should they switch from Photography to Photojournalism, or vice versa. The course emphasizes assignments that apply to both cohorts. (Handbook, VII.B.1.b.)

The spring studio courses (PH and PJ Studio II) are separate for Photography and Photojournalism majors, as are the remaining studio courses in their major. This allows the Photography curriculum to concentrate on fine-art practices, personal experimentation, and locating one’s artistic drives and identity. Intensive darkroom work for Photography majors in second year is complemented by a sequence of digital courses, Media Lab I (digital image processing, printing, and archiving) and Media Lab II (digital video/ film-making).

In the third year Photography majors continue to refine their individual visions while being encouraged to experiment in terms of process, genre, and presentation styles. PH Studio III and IV involve assignments in such areas as alternative processes, photo book making, video, and installation, with the aim of expanding students’ technical toolkits while also forcing them to take risks at the edge of their comfort zone. Students also take a required, photography-specific Junior seminar, which introduces contemporary practices and critical issues in the context of specific topics, such as cultural identity. At the end of the third year, all photo students must present their work to date before a departmental review panel, at which photography faculty assess whether the student is prepared, technically and conceptually, to proceed to the senior year thesis project. (Handbook, VIII.B.1.b.)

Photography majors spend their final year in an intensive sequence of studio courses devoted to preparing their thesis (PH Thesis I and II). The thesis project is an expression of each student’s individual interest and ambition as an artist, as well as an invaluable assessment tool used by the photography faculty and entire school to gauge how well they have been prepared to become functioning image makers. A senior seminar course and a professional practices course specific to the major help ensure
that they develop needed skills in presenting themselves and their work before the public, writing artist
statements, and creating resumes, websites, and other forms of marketing. A mid-year departmental
review provides faculty a final opportunity to assess whether a student is ready for thesis presentation
in the annual BFA student exhibition ("NEXT"), in terms both of a coherent body of work and an ability
to speak about it in front of an audience. (Handbook, VIII.B.1.d.)

Throughout the course of study in the major, critiques play a crucial and ongoing role. These take several
forms: the entire class commenting on one student’s work, one-on-ones between a student and
one teacher, and exhibition critiques and departmental reviews, when several faculty are present. While
sometimes uncomfortable, these sessions serve to assist presenting students in developing and refining
their visions, to nurture the other students’ abilities to critically analyze and express their visual
experiences, and to provide ongoing assessments to both teachers and students about the students’
progress toward achieving the program’s learning goals.

2. Curricular Table

Program Title: BFA in Fine Art Photography
Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval
Current Semester’s Enrollment in Majors: 15
Name of Program Supervisor(s): Muriel Hasbun

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<th>Studio Electives</th>
<th>Art/Design History</th>
<th>Art/Design History Electives</th>
<th>General Studies</th>
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(Unless specified otherwise, courses are 3 credits.)

Studio
Art/Design History
General Education
Total

BFA in Photography Courses

Studio Courses
CFN 1090 First Year Studio 1
CFN 1091 First Year Studio 2
CPH 1090 Photo Fundamentals 1: Light Studies
CPH 1091 Photo Fundamentals 2: Tech and Practice
CPH 2090 Photography Studio 1
CPH 2091 Photography Studio 2
CPH 2100 Media Lab 1
CPH 3050 Media Lab 2
CPH 3090 Photography Studio 3
CPH 3091 Photography Studio 4
CPH 3120 Photography Seminar 1
CPH 4090 Photography Thesis 1
CPH 4091 Photography Thesis 2
CPH 4120 Photography Seminar 2
CPH 4170 Professional Practices for Photography

Total studio or related areas credits 45 cr

Studio and Related Areas Electives
CFN/PH/DE/FA 1000 First Year Elective
CFN/PH/DE/FA 1000 First Year Elective
CPH/PJ Electives (Four courses, 12 credits)
Studio Electives (Four courses, 12 credits)
Total studio or related areas elective credits 30 cr

Art/Design History
CAH 1090 Art History NOW
CAH 1091 Art History THEN
CAH 2025-20th Century Art
CAH 2026 Contemporary Culture
CAH 3050 History and Aesthetics of Photography

Total art/design history credits 15 cr

Art/Design History Electives
CAH 2000+ - Any AH Elective
Total art/design history elective credits 3 cr

General studies
CAS 1110 Writing 1
CAS 1120 Writing 2
CAS 200% or AS 201% Humanities course
CAS 200% or AS 201% Humanities course

Total general studies credits 12 cr

General Studies Electives
CAH or AS 2000+ or any AH or AS Elective

Total general studies elective credits 15 cr

(See the BFA Photography Curriculum Map in Appendix S.1.)
3. Assessment of compliance with NASAD Standards

The photography program’s expected competencies follow those detailed in the *Handbook*, Section IX.L.3.a.-g. In addition, we have added program-specific departmental competencies of our own.

1) Understanding the distinct visual elements of photography, including composition, color, framing, time, light, and qualities of description, and how these can be controlled and combined to create meaning in an image. (*Handbook*, IX.L.3.a.)

2) A thorough grounding in the history, techniques, aesthetics, practices, and critical understandings of photography, including an awareness of photography’s role in reflecting society, culture and history. (*Handbook*, IX.L.3.b.,d.)

3) Possession of a high level of technical skill and understanding in the areas of camera handling, film and darkroom techniques, and digital processes both still and video, and demonstrating an ability to produce a quality finished result as a print or projection. (*Handbook*, IX.L.3.b.)

4) An ability to work in a variety of genres and modes, and to experiment with non-traditional forms of photography, as a means of finding one’s own artistic territory and form of self-expression. (*Handbook*, IX.L.3.e.)

5) Facility in doing research using library resources, online searches, and other means of accessing information about the medium, and the ability to muster these sources in writing and discussion. (*Handbook*, IX.L.3.a.,f.)

6) The ability to work independently and to assess one’s own progress as part of the artistic process. (*Handbook*, IX.L.3.g.)

7) The exploration of local/global through visiting artists, outreach community experiences, and cultural exchanges, including but not limited to study abroad. (*Handbook*, IX.L.3.g.)

8) Presentation of a coherent body of work in an exhibition that demonstrates a mastery of research, process, and practice.

9) Preparation for future changes in techniques, styles, and uses of photography, and an ability to adapt one’s working process to new developments. (*Handbook*, IX.L.3.e.)

Each year addresses the competencies listed above, prepares the student with skills and projects building upon each other cumulatively, and culminates in the senior thesis exhibition.

Admission requirements and declaration of major

Students are admitted into the photography program by portfolio review. Most photography students declare their major through direct entry admission into the First Year Experience. Because of the partially integrated curriculum between Photography and Photojournalism, after students have decided that they want to major in either they may still switch photo majors after completing the first semester of their sophomore year, provided that they have successfully completed CPH 1090 Fundamentals of Photography I: Light Studies and Optical Culture and CPH1091 Fundamentals of Photography II:
Techniques and Practice, and PH/2090 Photography Sophomore Studio I, or the equivalent. (Handbook, V.A.-D.)

Other students may enter into either Photography major as first semester Sophomores, if they have completed CPH1090 Fundamentals of Photography I: Light Studies and Optical Culture and CPH1091 Fundamentals of Photography II: Techniques and Practice or the equivalent, or into the CPH 2091 Photography Sophomore Studio II or CPJ 2091 Photojournalism Sophomore Studio II, if they have successfully completed the previous required courses of equivalent. Occasionally, placement into CPH/CPJ 2091 may also be granted through a combination of equivalent courses completed and portfolio credit, per review and recommendation of the Program Head of Photography. Transfer students into CPH 3090 Photography Studio III or CPJ 3090 Photojournalism Studio III must have successfully completed equivalent requirements at an accredited institution and their portfolios must show sufficient technical proficiency as well as conceptual ability. Portfolios are reviewed by the program head of photography, and portfolio credit may be given in cases of exceptional ability and proficiency.

Sophomore (2nd) Year

CPH/CPJ2090 Sophomore Studio I: First implemented as part of the curriculum revision during fall 2010. This course is based on the philosophy of the program that Photography and Photojournalism majors should interact, explore and challenge the territory and definitions of their individual majors while learning together. This develops a strong sense of community and cohort, while energizing each others' practice and discourse.

After careful consideration by a photo program committee, a syllabus/curriculum guide was developed that also allows for each instructor to tailor the course to his/her instructional preferences and interests. Both majors develop basic skills in black and white photography as well as an understanding of the different photo genres. Readings complement the assignments. See syllabi attached.

In the spring semester, each major goes into their own specialty studio (CPH Photography Studio II or CPJ 2091 Photojournalism Studio II), where specific outcomes for each major are emphasized. Photography majors engage in a deeper understanding of the photographic genres and further develop their conceptual abilities and individual vision.

- Ability to produce artistically finished black-and-white prints, specifically in courses such as CPH 1091 Photography Fundamentals II: Techniques and Practice and CPH 2090/CPH2091 Sophomore Studio I and II. Assignments such as “20-40-10” prepare the student to develop a discipline and way of working from the first stages of choosing a subject or theme, to photographing, editing, making print proofs, and to making fine black-and-white prints. Hence the name: 20 rolls of film, 40 proof prints and 10 final prints. (See Assignment and Assessments for CPH 2090.)
- Technically conversant with digital photography workflow, specifically in CPH 2100 Media Lab I.
- Understanding of color composition and adjustment (white balance), specifically in CPH 2100 Media Lab I.
- Technical skills to produce artistically finished color prints, chemically or digitally, as learned in CPH 2100 Media Lab I, and in CPH 2110 Color Photography (elective).
- Basic understanding of moving images, video production, audio recording and processing, as learned in CPH 3050 Media Lab II.
• Understanding of photographic genres through photographic assignments and related discussion of historical and contemporary examples and writings (CPH 1091, CPH 2090, and CPH 2091). Readings, discussions, and museum visits complement the exploration of photographic genres, such as the portrait, street photography, etc. (See “Presence, Mirror, Gaze: The Portrait Assignment” in Assignments and Assessments for CPH 2090 and “Genre Assignment” in CPH 2100.) (Handbook, IX.L.3.b.)

**Junior (3rd) Year**

The Junior year demands experimentation and the beginnings of developing a body of work that reflects individual vision. For Photography majors, assignments integrate multidisciplinary approaches beyond the still image. In the joint CPH/CPJ 3120 Photography/Photojournalism Seminar I, students continue a dialogue about contemporary photographic practice as a cohort through the exploration of a theme that alternates per semester.

• Ability to work in series or sequence to construct a narrative, specifically in CPH 3090/CPH3091 Photography Studio III and IV, through assignments that challenge the student to devise strategies for building narratives, series or constructions in a variety of ways, such as “Visual Haiku,” “Simultaneity” and “The Constructed Image.” (See assignment sheets in the syllabus.)
• Ability to create installation work or to created multimedia pieces. Students create installation work in a variety of lens-based media for different assignments, including an exhibition in the Corcoran’s White Walls gallery.
• Understanding of varied approaches to photo, media and art practices, including historical and contemporary examples, socially engaged art practices and critical writing. Students explore a variety of approaches through CPH 3090, CPH 3091, and the joint CPH/CPJ 3120 Photography/Photojournalism Seminar I. (Handbook, IX.L.3.b.,d.,e.)

**Senior (4th) Year**

*CPH 4090 and 4091 Senior Thesis Studio I and II* represent the final implementation of the curriculum through an iterative and integrative process of research, interrogation and creative interplay between all types of creators and thinkers, each bringing unique perspectives, so as to foster innovative solutions to each student’s thesis project, to be exhibited in NEXT, the capstone exhibition. *CPH 4120 Photography Seminar II* complements the studio work by locating the students’ work in the contemporary art world and nurturing interdisciplinary dialogue, critical thinking, writing, and research.

• Ability to produce a coherent body of work expressive of student’s intentions.
• Ability to mount and install a body of work to professional standards.
• Ability to reference historical and contemporary precedents relevant to thesis projects.
• Ability to write an artist statement.
• Ability to speak/write critically about a body of work. (Handbook, VIII.B.1.a.-c.; IV.C.2.a.-b.)

**Outcomes and Assessments**

Each year’s required studio plus other required courses cover the material needed for students to acquire the competencies outlined above. Photography faculty is instructed by the program head to
clearly delineate the goals and objectives of the course in their course syllabi and to follow these in developing the rubrics for each assignment. Students’ work is assessed in class through group critiques, one-on-one meetings, and written assignments. Besides the dialogue generated by group or one-on-one meetings, in many cases, faculty members communicate assessments in a written report to each student.

Each year, students prepare a project to exhibit in the different exhibition spaces of the School. Exhibitions in the Corcoran School’s galleries (White Walls, White Halls, and Gallery 31) are integrated into the curriculum and provide practice to test out ideas in a public forum and to generate interdisciplinary dialogue regarding the ideas surrounding their work. These spaces provide practice towards working as a professional artist: preparing work to be seen by others, installing it, and having it critiqued by a larger constituency sets up an expectation of excellence. It also provides cumulative experience towards NEXT, the capstone exhibition.

Departmental Reviews are held at the end of the CPH/CPJ 3091 and at the end of CPH/CPJ 4090. Each student is evaluated by a group of photography faculty. Students know that they will be evaluated on: concept, clarity of intention, technique, relevance to discipline, progress, and presentation. Third year students are asked to bring their most representative work to date and are evaluated on how well they fulfill the Sophomore year and Junior year learning outcomes. Fourth year students are assessed on the viability, merits, and strength of their thesis project and on whether their work is sufficiently developed to be exhibited in NEXT, the capstone exhibition.

NEXT, the capstone exhibition, is the culmination of the four years of the curriculum. A group critique with peers, faculty, and outside reviewers is held to generate a dialogue about the success and relevance of each students’ artwork. Students are assessed on their research, editing, technical proficiency, conceptual coherence, installation, development, and translation of concepts and ideas into making a work of art. The exhibition is open to the general public and to critique by the press as well. In the past, Photography majors have garnered positive attention and been featured in articles in the Washington Post and Washington City Paper. (Handbook, VII.C.3.)

As a complement to in-class discussions and assignments, students are asked to go to exhibitions, performances, films, and lectures outside of class. Visits to Washington, D.C. area museums, libraries, and collections such as SAAM, NMAI, NGA, US Holocaust Memorial Museum Photo Archives, Hirshhorn, Newseum, etc., are part of course syllabi and curricula. Students are required to regularly write reviews and present to the class, reporting on said exhibitions, books, articles, audio and video casts, films, and lectures that contextualize the work that they’re doing in class. Students, especially in their senior year, are required to do in depth multi disciplinary research. (Handbook, VIII.C.3.)

Additionally, students are required to interact with the communities where they’re photographing and regularly interview individuals related to their projects. In the process, students develop keen information-gathering and research skills. Similarly, students’ biases and knowledge are tested when working in a new setting, with different cultural cues and histories. They become better able to navigate and understand the world that they live in, expanding their definition of themselves and others beyond their original experience. (Handbook, IX.L.3 b.,c.,g.)

Elective courses in Photography and trans-disciplinary collaborations push the envelope in providing hands-on experiential knowledge-based teaching and invaluable professional experience, such as in CPH/CPJ Advanced Lighting Studio and Commission Project and CPH 3401/CPJ 6401 El Salvador.
Studio+Seminar+Travel. CPH/CPJ Advanced Lighting Studio and Commission Project provided the opportunity for undergraduate Photography and Photojournalism and graduate New Media Photojournalism students to work collaboratively to produce still photography and video portraits of U.S. Department of State diplomats for the United States Diplomacy Center. These were exhibited at the US Department of State with design collaboration from Design Lab, the MAEX student group. Please see the GW Today story “Corcoran Students Put a Face on Diplomacy.” This program also provided a generous grant to the Photography programs via a grant from the Annenberg Foundation (approximately $50,000), and the opportunity to work on developing a second iteration that will involve study abroad, planned for Spring 2016. CPH 3401/CPJ 6401 El Salvador Seminar+Studio+Travel provides opportunities to learn about the history and culture of El Salvador, work with communities in Washington, DC and abroad, as well as hands-on experience in developing an exhibition via research of an art collection archive, collaboration across disciplines (BFA Photo and Photojournalism, MA Exhibition Design, MA New Media Photojournalism students in the class), and the creation of an outreach, socially engaged project, to be implemented at the Cultural Center of Spain in San Salvador, El Salvador, in March 2015. This program has also attracted awards and funding, specifically the Howard Chapnick Grant of the W. Eugene Smith Memorial Fund and from the Lee and Juliet Folger Fund. Another example of interdisciplinary collaborations can be seen here: “Corcoran Student Explores Latin Identity Through Photography” (Dec. 3, 2014).

(See the Syllabi for all BFA Photography courses in Appendix S.2.)

5. Results

The strength and effectiveness of the Corcoran’s Photography programs is measured by the high quality of students’ thesis exhibition projects in NEXT, and is evidenced by features of students’ work in the press, inclusion in exhibitions such as “Academy” of Conner Contemporary, Transformer and Washington Project for the Arts, “Faces of Diplomacy” at the U.S. Department of State and Ronald Reagan Building gallery (Feb. 2015), and by other successes beyond graduation, including the pursuit of MFAs in Photography, MAs in Photojournalism, hires at prestigious institutions such as the Smithsonian, National Geographic, Voice of America, US Holocaust Museum, and National Gallery of Art, and by winning awards and grants, etc. For a sampling of recent successes, please see the following:


Corcoran Students Put a Face on Diplomacy (GW Today, Nov. 5, 2014)
(See the BFA Photography Coded Final Student Transcripts in Appendix S.3.)

6. **Assessments of strengths, areas for improvement, challenges and opportunities, and aspirations for excellence.** *(Handbook, VII.C.1.)*

Photography in the 21st century has been a rapidly changing medium, and the program has endeavored, through a constant process of curricular review within the faculty and with student input, to maintain currency while still recognizing the medium’s traditions. This has meant heavy investment in digital equipment and software and at the same time maintaining traditional darkrooms and their processes. The Corcoran still operates a chemical color processor, for example, one of the few schools in the area to do so. In curricular terms, this has meant devising new efficiencies in instructional delivery to cover what has become a broader range of image-making possibilities. At some point student interest in analog photography may wane, but today the evidence is anti-intuitive: our students are strongly attached to the darkrooms and even seek out instruction in what are now outmoded, 19th-century processes for making photographs, such as wet collodion.

The linkage of the two photography majors, Photography (which emphasizes fine art approaches) and Photojournalism (which emphasizes socially engaged documentation and narrative), is an essential key to the program’s strengths. Under our new situation at George Washington University, this symbiosis may be challenged by the existence of a school of journalism and a department of art and art history. The program intends to advocate for the ongoing linkage of the two majors within its purview as a means of ensuring that students continue to be exposed to the overlapping territories of art and social practice and to see the functions of the medium as an indivisible whole. *(Handbook, II.L.; VII.C.1.-3.)*

The ongoing strength of the undergraduate BFA Photojournalism major also is linked to that of the four-year-old graduate MA in New Media Photojournalism program. To fully exploit their possibilities for growth, and to insure the best possible student outcomes, at least one additional full-time faculty member is needed. At present, only one faculty member with a background in photojournalism holds a full-time appointment, and her time is split between the two cohorts. Since the two programs are interactive and in some ways interdependent, a split appointment is not an issue, but the lack of sufficient faculty for the size of the programs is. *(Handbook, II.L.)*

(See the BFA Photography Program Assessment Worksheet in Appendix S.4.)

(See the BFA Photography Faculty CVs in Appendix S.5.)
15. BA in Art History (AH)

Section II.B.

1. Statement of Purposes

The Art History program prepares students to engage critically with art of the past and present. The program provides majors in art history, visual arts, and non-majors with a course of study that develops visual literacy, analytic, and research skills. We challenge our students to think beyond the classroom, to interpret the arts within a broader visual culture, treating the classroom as a testing ground for their ideas. With easy access to Washington, D. C.’s bountiful cultural resources, the program facilitates direct, interpretive engagement with the visual arts. Our faculty attends to cross-cultural interchange in both their course offerings and research to provide students with broad chronological, geographical, and theoretical coverage of the history of art and visual culture. In teaching the research and writing of art history, we cultivate connections to the studio arts and interdisciplinary exchanges with other fields of inquiry.

2. Curricular Table

Program Title: BA in Art History
Number of Years to Complete the Program: 4
Program Submitted for: Plan Approval and Final Approval for Listing
Current Semester’s Enrollment in Majors: 41
Program Supervisor(s): Bibiana Obler and Siobhan Rigg

<table>
<thead>
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<th>Studio and Related Areas</th>
<th>Art/Design History</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total</th>
</tr>
</thead>
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<td>3 units</td>
<td>28 units</td>
<td>56 units</td>
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<td>27.5%</td>
<td>23.33%</td>
<td>46.66%</td>
<td>100%</td>
</tr>
</tbody>
</table>

| Studio                          | 3 units | 2.5%     |
| Art/Design History              | 33 units| 27.5%    |
| General Studies                 | 28 units| 23.33%   |
| Electives                       | 56 units| 46.66%   |
| **Total**                       | **120 units** | **100%** |
(Unless stated otherwise, all courses are 3 credits each.)

**Studio or Related Courses**
One undergraduate fine arts course

**Art / Design History**

- Satisfaction of the distribution requirement: A minimum of one course in six of the seven categories listed below. A second course in an area of choice for a total of 21 credits.
- Courses that bridge two categories are italicized and may count for either distribution requirement but not both. Students should confirm with the Director of Undergraduate Studies.
- Junior/Senior seminars may count towards the distribution requirements

**Ancient**

- AH 2109 Seminar: Ancient Art & Architecture
- AH 3101 Ancient Art of the Bronze Age and Greece
- AH 3102 Ancient Art of the Roman Empire
- AH 3103 Art and Archaeology of Egypt and the Near East
- AH 3104 Art and Archaeology of the Aegean Bronze Age
- AH 3105 Topics in Ancient Art and Archaeology
- AH 3106 Art and Archaeology of Israel and Neighboring Lands

**Medieval/Islamic World**

- AH 3111 Early Christian and Byzantine Art and Architecture
- AH 3112 Romanesque and Gothic Art and Architecture
- AH 3113 Islamic Art and Architecture
- AH 3114 Art of the Book in the Medieval Muslim World
- AH 3120 Italian Art and Architecture of the 13th through 15th Centuries

**Renaissance/Baroque**

- AH 2145 History of Decorative Arts: European Heritage
- AH 3121 Italian Art and Architecture of the 16th Century
- **AH 3122/AH 3122W Topics in Early Northern Renaissance Art and Architecture**
- **AH 3123/AH 3123W Topics in Northern Renaissance Art and Architecture**
- AH 3131 Italian Art and Architecture of the 17th Century
- AH 3132 Topics in Northern European Art and Architecture of the 17th Century
- **AH 3134/AH 3134W Topics in Spanish and Portuguese Art through the 16th Century**
- **AH 3135/AH 3135W Topics in 17th/18th Century Spanish and Portuguese Art**

**18th/19th Century**

- AH 2154 American Architecture I
- AH 2161 History of Decorative Arts: American Heritage
- AH 2071 Introduction to the Arts in America. 3 Credits
- AH 3140 European Art of the 18th Century
- **AH 3141/AH 3141W European Art of the Early 19th Century**
- **AH 3142/AH 3142W European Art of the Late 19th Century**
- AH 3151 American Art in the Age of Revolution
- AH 3152 American Art in the Era of National Expansion
**Modern and Contemporary**

AH 1000 Dean’s Seminar: Art of the Exhibition  
AH 2155 American Architecture II  
AH 2162/AH 2162W History of Photography  
AH 2071 Introduction to the Arts in America  
AH 3143/AH3143W European Art of the Early 20th Century  
AH 3146/AH 3146W Modern Architecture in Europe and America  
AH 3153 American Art of the 20th Century  
AH 3165/AH3165W Modernist and Postmodernist Art and Theory

**3 cr**

**Asian**

AH 1000 Dean’s Seminar: Buddhist Art  
AH 2190 East Asian Art  
AH 2191 South Asian Art  
AH 2192 The Art of Southeast Asia

**3 cr**

**Pre-Columbian/Latin American/African**

AH 3107 Ancient Mexican Civilizations  
AH 3116 The Aztec Empire  
AH 3117 Special Topics in Pre-Columbian Art and Archaeology  
AH 3160 Latin American Art and Architecture

**3 cr**

**Art History Seminars**

AH 4109 Seminar: Ancient Art & Architecture  
AH 4119 Seminar: Medieval Art and Architecture  
AH 4129 Seminar: Renaissance Art and Architecture  
AH 4139 Seminar: Baroque Art and Architecture  
AH 4149 Seminar: Modern European Art and Architecture  
AH 4159/AH 4159W Seminar in American Art and Architecture  
AH 4169 Seminar: Contemporary Art  
AH 4189 Seminar: Special Topics in Art History

**6 cr**

**AH 1000-4999 Art History Courses**

Students may choose any of the courses listed above or below to fulfill electives. With prior approval from the Director of Undergraduate Studies, students may select up to 6 credits of electives from highly related coursework in another department.

AH 1031 Survey of Art and Architecture I  
AH 1032 Survey of Art and Architecture II  
AH 1070 The American Cinema  
AH 1135 Spanish Art: Prado/Thyssen Museums, Madrid study abroad - in Spanish  
AH 1136 Spanish Art: From Goya to Picasso, Madrid study abroad - in Spanish  
AH 3170 Materials, Methods, and Techniques in Art History  
AH 4197 Honors Thesis  
AH 4198 Independent Study 1-3 Credits  
AH 4199 Internship: Art History

**Total Art/Design History credits**

**36 cr**
General Studies
The General Education Curriculum - Perspective, Analysis, Communication (G-PAC) educates students to engage in active intellectual inquiry by developing analytical skills, communication skills, and diverse perspectives. Across a range of disciplines, students acquire enhanced analytic skills in quantitative and scientific reasoning and critical and creative thinking, along with a global and cross-cultural perspective, local/civic engagement, and effective communication skills.

The maximum number of unique credits for General Studies is 24 credits of approved analytic course, which cover a range of disciplines. Students may apply AP and IB credit towards G-PAC. A list of approved courses may be found in Appendix xx or online (http://advising.columbian.gwu.edu/g-pac-courses).

- 3 credits in mathematics or statistics—quantitative reasoning
- 6 credits in natural and/or physical laboratory sciences—scientific reasoning
- 6 credits in social sciences—quantitative, scientific, critical, or creative thinking
- 6 credits in humanities—critical or creative thinking
- 3 credits in art (visual, performing, critical, or historical practices)—critical or creative thinking

Of the Analytic courses, students must take two of the following Perspective courses:
- One that includes a global or cross-cultural perspective, and
- One that includes local/civic engagement

In addition, all students must take:
UW 1020 University Writing 4 cr
Two Writing in the Disciplines (WID) courses
- UW 1020 must be taken before enrolling in the WID courses, and each WID also needs to be completed before the next; all in separate semesters
- One of the two WID courses may double count toward the Analytic and/or Perspective course work
- The Oral communication course may count toward the Analytic, Perspective, and major requirements

Total number of general studies credits 28 cr

Electives
Language Studies electives (Proficiency established through the fourth semester level either through coursework or language test) 12 cr
Open Electives in any department, including optional second major 44 cr

Total number of elective credits 56 cr

(See BA Art History Curriculum Map in Appendix T.1.)

3. Assessment of compliance with NASAD standards

The Art History major in the Department of Fine Arts and Art History allows students to pursue their major academic focus within the context of a broad-based education that is steeped in both rigorous scholarship and practical application responsive to the needs of our times. The major credit requirement (36 units) is in line with liberal arts majors across the Columbian College of Arts and Sciences. This requirement allows students time to pursue minor or major studies in another field. (At GW, a minor consists of a minimum of 18 credits, of which a minimum of 9 credits must be in upper division courses. See Section IV MDP I.A.3. for GW’s definition of a minor.) (Handbook, Appendix II.C; IV.C.2.e.) Many students take advantage of this
opportunity. Over the past four years, an average of 27% of Art History majors pursued a second major and the majority completed a minor. (Handbook, VII.G.1.) Art History majors consult with their course faculty, as well as their departmental academic advisor, the Director of Undergraduate Studies (DUS), to develop a course of study that builds both breadth and concentration in core areas of interest. The advising process helps students customize a course of study in the major and identify courses in other disciplines that extend their understanding in related areas. In order to meet the overall NASAD credit requirement, starting in Fall 2015 all newly declared BA in Art History majors must take 36 credits in the major. The previous requirement was 33 credits, slightly under the NASAD minimum.

At the 1000 introductory level, the Art History program primarily offers survey courses. Currently these survey courses are: AH 1031 Introduction to Art and Architecture I and AH1032 Introduction to Art and Architecture II. Students in the survey acquire a general knowledge of monuments and principal artists of major art periods of the past. AH 1031 Introduction to Art and Architecture I covers the pre-historic period to the 14th century while AH 1032 Introduction to Art and Architecture II covers the 15th – 20th centuries. Both courses incorporate trans-national art and visual culture histories. (Handbook, VII.G.A.-b.)

Knowledge of the tools and techniques of scholarship begins at the survey level and increases in complexity and variety throughout the curriculum. At the survey level, students learn to practice oral and written visual analysis, analysis using secondary sources, and research incorporating a primary source. Both courses heavily utilize area museums. Discussion sections meet in museum galleries most weeks, so that students begin their research in active engagement with the objects of study. (Handbook, VII.G.2a.-b.)

An additional category of courses is placed at the 1000 level: Dean’s Seminars. These seminars are reserved exclusively for first year students of any major. They are small classes (11-16 students) that address an advanced topic in the field at a level accessible to first year students. These seminars also provide an opportunity for faculty to share their research focus with new students. At this time, the AH program regularly runs two Dean’s Seminars: Buddhist Art and The Art of the Exhibition. While numbered at the 1000 level, Dean’s Seminars may fulfill the distribution requirements outlined below.

At the 2000 and 3000 levels, the Art History program has established a range of course offerings designed to provide students with a broad understanding of the periods and areas of art historical study. The scope of the curriculum encompasses coverage of a variety of time periods, cultural locations, and methodological approaches. Courses that meet distribution requirements are numbered at the 2000-3000 level and are primarily small lecture courses (of 30-35 students).

Art History majors must take one course in at least six of the seven distribution areas. These distribution areas are designed to broadly capture major periods and movements and are organized to begin to break down the false dichotomy between “West” and “non-West,” paying specific attention to trans-national histories where relevant. In order to best support a program of study that establishes breadth of knowledge, as well as an area of more concentrated study, the distribution area requirements may be met with courses between the 2000 and 4000 level (including honors). (Handbook, VII.G.2.a.)

Distribution areas are: Ancient, Medieval/Islamic World, Renaissance/Baroque, 18th-19th Century, Modern/Contemporary, Asian, and Pre-Columbian/Latin American/African.

Study at greater depth begins with the requirement that majors must take at least one additional course in one of their distribution areas. This course is generally taken at the 3000 level or above. Majors then progress to the seminar level. The 4000 level houses Junior/Senior seminars. These are small classes (10-
15 students) in which majors delve into a more focused topic. Effectively, this organization means that students must progress to the advanced level in one of their areas of concentration, although, practically, students often move to this advanced level in at least two areas. (*Handbook, VII.G.2a.,c.*)

Two elective courses remain in the curriculum, allowing students to maintain flexibility in customizing the major to their interests. These electives can be utilized to take or complete an internship or honors thesis, take additional courses in the department, or take related courses in another department (with approval by the DGS). For students who entered the major through the survey courses, one or both 1000 survey courses may be counted towards fulfillment of this category.

Knowledge of the tools and techniques of scholarship continues to increase in complexity as students move through the program. At the 2000-3000 level, courses introduce a variety of methodological approaches (largely driven by the focus of the faculty member teaching the course) and present increased expectations for the complexity of secondary source research. At this level, students also work to build and refine their writing practice. All CCAS students must meet a requirement of 6 credits of Writing in the Discipline (WID) (courses marked W). Within the department, these courses focus on the writing and revision process as a tool for doing the creative work of building persuasive, critically engaged arguments. At the 3000 level, WID courses are generally taught as one section within a larger course. The lower cap allows faculty time to offer intensive feedback throughout the writing process, from research to final version of a paper. At the 4000 or seminar level, students are expected to undertake sustained independent research that engages with historical, analytical and theoretical secondary sources; relevant primary source materials; and more in depth direct engagement with the materials of study when possible. (*Handbook, VII.G.2.c.*)

A critical tool of scholarship in Art History is the language of primary sources. Without significant language study, majors cannot progress to research with such sources. The undergraduate program assumes that most students studying materials that are not written in English will be heavily reliant on secondary sources and utilize primary sources in other languages with the support of secondary sources. All majors are required to achieve second year proficiency in a foreign language as demonstrated by completion of four semesters of college-level language study in Arabic, French, German, Italian, Latin, Persian, Portuguese, or Spanish. Students may also utilize the systems present in each language department to test through the second year requirement. In such cases, students are encouraged to continue language study related to their primary area of focus. If the language of focus is not listed, students may work in consultation with the Director of Undergraduate Studies (DUS) to establish whether another language meets the requirement. Language coursework is not included in the number of hours required toward the major; however, students may request upper level (usually 3000 and 4000 level) literature, film, and similar courses to count towards the elective requirement. Students with aspirations toward continuing art history studies in graduate school are advised by the DUS and their faculty to pursue concentrated language study in a central area of their research interests beyond the minimum requirement. (*Handbook, VII.G.2.b-c.,3.*)

The Art History area relies on the G-PAC courses that students take to provide an introductory and general knowledge of world history. Within the major, most Art History courses address the social, political and historical contexts of the art works under discussion. Depending on the area and language of materials associated with the works, this coverage may be facilitated through secondary or primary sources. At the seminar level, discussion of historical context is targeted much more narrowly to address the range of material covered. In consultation with the faculty and the DUS, students are encouraged to contextualize their areas of focused study with coursework from relevant other departments (*Handbook, VII.G.2b.-c.*).
Art History majors are expected to gain familiarity with the creative process both in the classroom and beyond. Students must take at least one Fine Art course of their choice in any medium. They are encouraged to take additional courses, particularly in media related to their areas of concentrated study. Additionally, they have the option to take **AH 3170 Materials and Methods**, an elective course that particularly focuses on historical methods of production that may not be covered in contemporary Fine Art courses. Students may complete a Fine Arts minor with six courses taken according to the requirements of the FA minor. *(Handbook, VII.G.2.d.)*

Outside of the classroom, Art History majors (particularly those with an interest in contemporary art) are encouraged to participate in the student-run Gallery 102, either as a member of the organizational committee, or by proposing and curating exhibitions. Students who organize shows in the Gallery gain direct exposure with the ways in which the creative process intersects with exhibition, from the proposal stage to installation and publicity to opening reception.

*(See Syllabi for all BA Art History courses in Appendix T.2.)*

### 4. Graduate degrees
*(See #18 MA in Art History)*

### 5. Results of the program related to its purposes

In the past, the Department of Fine Arts and Art History has undertaken assessments in accordance with goals prepared in relationship to Middle States requirements. The department is in the process of transitioning these strategies to now also meet NASAD program requirements. While these two strategies are related, they are not identical. In the coming year, a departmental goal is to integrate the two assessment processes and organize the TaskStream workspace as a more effective location of record keeping.

At the program level, the faculty has identified three primary goals for the BA in Art History:

1) Identify and explain artwork in multiple mediums and time periods: Assessed directly through scores on papers graded with a rubric from a sampling of introductory courses; and indirectly through selected questions from the Graduating Senior Survey of Art History majors’ responses.

2) Make observations, collect, analyze, and interpret data to explain historical and contemporary developments and contexts: Assessed directly though scores on papers graded with a rubric and indirectly via classroom discussions and presentations.

3) Conduct and create original research on art history topics: Assessed directly via scores on senior research papers, graded with a rubric and indirectly through selected questions from the Graduating Senior Survey of Art History majors’ responses.

The assessment process has each year identified clear ways to improve levels of student achievement. To date, the course level assessments have been far more effective in addressing weaknesses. Program level assessments have been suffering from small sample sizes because of the way the direct assessments have been defined. Even so, they have identified issues that exist across the department and across the curriculum.
In addition to the organized assessment process, end-of-semester student evaluations of courses provide subjective evidence of whether enrolled students themselves feel if they have achieved competencies addressed by the course. These evaluations are reviewed within the department by the faculty member and the department chair in the process of reviewing faculty annual reports. When individual or collective student feedback indicate potential faculty incompetence, the department addresses the issue in accordance with the type of faculty member involved. For tenured faculty members, the chair addresses the issue directly; for junior faculty members, the mentoring committee takes on evaluation of the issue and works with the faculty member to identify potential solutions; for part-time faculty, the area head and chair address the issue with the faculty member. Student evaluations do not generally provide a reliable systemic analysis of the course or the program, however, when they do, faculty use them alongside direct and indirect course and program assessments to inform course revisions.

(See BA Art History Coded Final Student Transcripts in Appendix T.3.)

6. An assessment of strengths, areas of improvement, challenges and opportunities

Strengths
Over the last decade, the Art History program has expanded with three new faculty members. These hires have contributed to a faculty with diverse, but complementary, expectations for their undergraduate courses. The department has advocated the intertwining of visual, historical analyses with philosophical hypotheses and theoretical, political debates. The faculty offers a diversity of methodological approaches to these issues. The strong partnership between Fine Art and Art History (faculty and students) promotes a critical approach, which is grounded in both contemporary and historical concerns and opens opportunities for students to work together that are more challenging to maintain when these programs are not so closely linked.

In addition to the ranked faculty, the Art History program benefits from the formal and informal relationships with area institutions and museums. Students benefit from these relationships and proximities in multiple forms: direct study with objects from museum collections; established contacts in the field for internships and work; field trip opportunities both in class and independently. Courses are regularly taught by curators from these institutions, allowing the department to supplement the strengths of the full-time faculty. The accessibility of internships during the school year is a benefit of location that students of all levels take advantage of. The existing internship programs could be expanded if there were an advisor to administer it.

While the Department of Fine Arts and Art History is home to multiple majors and degrees, in practice the programs are very interconnected. For that reason, many of the strengths within the department benefit all programs.

External Relationships
The department maintains relationships with two area institutions that benefit students in multiple ways. The partnership with The Phillips Collection includes three programs connected to the Department of Fine Arts and Art History: the Conversations with Artists lecture series, a postdoctoral fellowship supporting one early career scholar or curator each year, and a dedicated internship application process for GW students. The collaborative Postdoctoral Fellowship supports research and teaching on topics in American, European, or non-western art from 1780 to the present. Each year the Fellow teaches one undergraduate or graduate course, presents a public lecture, and participates in other programs and discussions with students, scholars, critics, and museum staff at the museum and the university. The co-sponsored
Conversations with Artists series provides opportunities to hear from and speak with leading contemporary artists in an informal, small-group setting. The series brings undergraduates into contact with six visiting contemporary artists per year. The partnership with The Phillips Collection benefits the BA in Art History program most directly by offering regular access to talks by a range of contemporary artists and through a more accessible internship application process.

An agreement with Dumbarton Oaks supports a four-year Postdoctoral Fellowship for a scholar working in topics connected to Byzantine art history. The Fellow is in residence for three years at Dumbarton Oaks, and teaches one course per semester in Art History. In the fourth year, the Fellow is in residence at GW. The work of the current Fellow, Elizabeth Williams, focuses on jewelry and textiles in the Byzantine and early Islamic eastern Mediterranean during the 6th through early 11th centuries, with particular focuses on adornment, the body, and display. She rotates between teaching of undergraduate seminars and lecture courses and graduate seminars. The fellowship benefits the BA in Art History program most directly by offering students the opportunity to regularly take courses in an area not directly covered by full-time faculty expertise.

Internal Programs
There are also multiple programs within the department that benefit students of all majors and degrees in various ways. The department supports two vibrant student-run programs with open membership: the Visiting Artist and Scholar Lecture Series (VASC) and Gallery 102. Both programs are also University-recognized student organizations. Art History and Fine Arts undergraduates and graduate students work together with interested students in other majors, and, as of this year, Corcoran students to create and implement public programming on campus.

The Visiting Artist and Scholar Lecture Series committee members identify, invite, and host approximately six artists and scholars each year. The speakers reflect the interests of students and represent a wide range of scholarly and creative work. Students work in consultation with a faculty advisor to identify potential invitees and determine a final schedule. The series offers students access to a wide range of creative practices and research through lectures, critiques, and seminar discussions. Committee members gain the additional experience of researching guests, hosting them on campus, introducing the lectures, and organizing seminars or individual critiques.

The VASC lecture series benefits the BA in Art History program most directly by offering students the opportunity to hear from a range of artists and scholars within the program. Lectures are often required by art history faculty, and incorporated with course content as applicable.

Gallery 102, the student-run exhibition space located in the department, plays a significant role in the creative and social life of the department. In the seven years that it has been active, the gallery has been an accessible and flexible site for students to explore the possibilities of organizing and participating in exhibitions. The gallery is a venue for ambitious and experimental curatorial and creative projects. The space was founded under the name Classroom 102, and though the name has changed, the principle of an exhibition space for learning has remained a key part of the gallery’s identity. The approximately 600-square-foot space includes a small black box space and a full wall of windows opening onto one of the center walkways on campus. Gallery 102 supports student curatorial projects, solo and group exhibitions and performances, collaborations between students of different programs, and occasional visiting artists. In addition, Gallery 102 regularly works with outside organizations to mount shows over the summer when students are off campus. Exhibitions generally run two to three weeks, though they may vary in length to accommodate the work being presented or the academic schedule.
The Gallery 102 Committee organizes and administers all aspects of the space. Composed of undergraduate and graduate students from Fine Arts and Art History, Corcoran, and interested students from other programs, the committee operates with support from faculty advisors and a part-time staff member. The committee solicits proposals for exhibitions from student and faculty curators, puts out open calls for work, maintains the gallery facility, organizes installation and de-installation, publicity, documentation, and all other tasks that are required to effectively run an exhibition space. A recent gift to the department has endowed funds in the support of the gallery. The committee and faculty look forward to making improvements to the space that can increase its functionality as an exhibition space.

BA in Art History students are regular participants in the Gallery 102 Committee and frequent attendees at exhibitions. Those students interested in contemporary art and curatorial practices are the most regularly involved, and are key organizers of exhibitions.

Challenges and Opportunities
While the department has a clearly outlined assessment strategy, there is not a clear path by which the results of the assessments will be folded into processes of curriculum development. This gap particularly affects the Art History area. Additionally, following the merger with the Corcoran, there is not yet a clear path towards assessing program level goals in relationship to the goals of the entire Corcoran art/design unit. As the structure of the new entity becomes clearer, this level of assessment should be addressed more directly and a more articulated process by which assessment evaluation is brought to the curriculum committee should be established. The existing assessment process has identified a number of curricular challenges, based on our previous goals. The addition of NASAD standards adds additional topics that must be addressed in coming months.

As identified in the last external review committee report (2009) from the last Academic Program Review, there is an ongoing need for one additional full-time staff member to coordinate visual resources within the department. The Visual Resource Center (VRC) currently supports Art History faculty by maintaining an image collection, basic audio/visual equipment, and image scanning support. The VRC staff member also provides some technical support to Art History classrooms. With additional highly-skilled staffing, the resources for the VRC could be extended to support all faculty in the department – studio faculty, Corcoran program areas, as well as faculty in other areas of the college that require visual resources. Developing visual resources according to a plan that will benefit the university at large as well as the department could create an important shared asset. There is an ongoing effort to scan all analog slides in the Visual Resource Center collection. This process is not simply a matter of completing a set of scans (although with thousands of images, the initial scan is no small matter). The ongoing maintenance and updating of the open source database MDID, as well as the continued addition of new images to support teaching, requires significant and ongoing technical and organizational work. An additional highly trained staff coordinator would assist with organization and implementation of VRC growth.

A weakness that affects all areas of the department, including the Art History area, is a struggle to effectively publicize its degree programs and, therefore, recruit students. The combination of an alumni network and our location mean that the Art History program is known, however, there is a great deal of additional potential given both the current faculty and the location. Responsibility for producing and distributing materials has largely fallen to the department itself. With faculty resources stretched thin, this is a concern that does not receive as much attention as it should. All the resources mentioned above need better marketing, particularly since the programs are changing rapidly. They need to establish a new public identity, in order to attract students, funding, and faculty. This publicity should stress the fact that courses take advantage of local institutions. While some students who already know Washington well are
attracted by the wealth of area collections, this advantage needs to be foregrounded in publicity materials.

(See BA Art History Program Assessment Worksheet in Appendix T.4.)

7. N/A

8. Plans for addressing weaknesses and improving results

The department has identified several curricular challenges through the previous assessment process and in evaluating the program’s relationship to the NASAD standards. These changes are being submitted in Summer 2015. These changes include adjusting the distribution areas to match the MA distribution areas, increasing the number of course credits in the major from 33 to 36 to meet NASAD expectations, and renumbering certain courses to clarify their position in the curriculum.

To address a broader question, the Art History faculty is considering a change in requirements at the survey level. Under this proposal, the surveys would be restructured and taught under the new structure in AY16-17. The proposed new structure includes one introductory level course concentrating on art of the 20th and 21st centuries and a second course that focuses on earlier periods. Additional discussion will take place in fall 2015, and may shift as additional details emerge in connection with the Corcoran merger. Both courses would be submitted for G-PAC status.

These changes address two concerns: first, with the introduction of more BFA students into the school and department, the period ranges of the surveys are not ideal. A concentrated introductory level course in modern and contemporary art is important for first year studio students. Second, the majority of students enrolled in the survey courses are general education students taking them to fulfill a GPAC requirement. For these students, the course is a wonderful and challenging introduction to the field. However, the majority of these students do not take any additional courses. For these students, a two-semester sequence does not make sense. Several years ago, the Art History faculty committed to staffing the introductory surveys only with full-time faculty. This has been a valuable and effective change. However, it presents a staffing pressure. At the same time, for committed art history students who have taken AP level courses in high school, the survey courses can present a barrier to entering the department. These more serious students are often disinclined to take such a large, general course.

The revised survey would not be required for the major, although it would count towards it. The course would build on recent revisions that have been very successful: discussion sections meet in area museums; courses are taught by full-time faculty members; and students undertake active research and writing about art objects from direct observation. The goal would be to continue teaching a large, popular course that welcomes many students in the University to the field and into area museums and galleries. Based on experience in the recent past, most students will continue to take the surveys as the entrance point to the department whether or not they are required. (Data for this conclusion is based on that fact that, until recently, the surveys were not required for the major and did not count toward major requirements, though majors still entered the department by this route.)

Additionally, the faculty has begun to address clarity in course numbering. Renumbering courses could be a first step towards addressing the lack of a clear progression of complexity as students move upwards through the course sequence. Over time, the difference between 2000 and 3000 level courses has become less distinct. Based on the current numbering, there is the implication that 2000 level are less complex and
advanced than 3000 level courses. That was the original intent; however, in practice that is not the case. Because certain instructors’ courses have been assigned the 2000 level number, it inadvertently appears that certain areas of study are lower level (for example, the South Asian and South East Asian Art courses are assigned 2000 level). Moving forward, the difference between these two levels should be clarified, and course numbers altered to reflect that structure.

Lastly, past assessment processes have identified the question of how to more effectively build students’ skills as they move through the program. That analysis indicated that faculty need to be made further aware of the learning objectives, and must be further reminded to consider these goals in the design of their courses. Additionally, it addressed the fact that the rigor of upper-level art history lecture courses and seminars varies greatly. Some courses require significant amounts of reading, while others do not. The same holds true for the demands placed on research papers and the expectations for class participation. Reducing the degree of discrepancy was identified as an important goal. Meeting this goal would allow the major to incrementally build in difficulty. Revisions should place greater emphasis on the mechanics of scholarly research and writing and there should be greater emphasis on methodology and historiography. Changes would need to be written by the faculty and would require significant commitment in the short term. However, doing so would provide a stable foundation for the major and ensure that across the board all majors receive a demanding and stimulating education—one that prepares them either for advanced graduate study or for art-related professions.

(See BA Art History Faculty CVs in Appendix T.5.)
16. Bachelor of Fine Arts (BFA) in Interior Architecture and Design (IAD)

Section II.B.

1. Statement of Purposes

The origin of the IAD program dates back to the 1960s as part of Mount Vernon College. When GW acquired the college in 1998, the well-regarded interior design major became a legacy program at GW as a part of the Department of Fine Arts and Art History. In 2008, it became a stand-alone program. From fall 2009 to fall 2013, the faculty revised and restructured the curriculum to create a new, stronger, and more robust curriculum that supports the emphasis on interior architecture. In fall 2013, the degree name (previously the Interior Design Program) was changed to include “architecture,” primarily to emphasize the creation of architectural space and the 3D aspect of design—using more models and 3D tools. The department developed a clearer vision and more defined goals to describe a vision: design excellence and creative scholarship, as well as related goals to build a sense of community and to achieve outreach and engagement with Washington, D.C., and beyond.

The BFA program has been continuously accredited by the Council of Interior Design Accreditation (CIDA) since 1979. The most recent visit occurred in September 2014, and IAD received a full six-year accreditation. Please refer to the CIDA Visiting Team Report and corresponding photographs from the student work display.

Undergraduate students take 60 credits in the IAD major and an additional 60 credits elsewhere within GW, comprised of general education requirements (refer to BFA curricular table) and additional electives for a total of 120 credits to graduate. The general education requirements within a research university build a strong, well-round BFA student. Required of all GW undergraduates, these courses educate students to engage in active intellectual inquiry by developing analytical skills, communication skills, and diverse perspectives. Across a range of disciplines, students acquire enhanced analytic skills in quantitative and scientific reasoning and critical and creative thinking, along with a global and cross-cultural perspective, local/civic engagement, and effective communication skills.

GW undergraduates typically take 15 credits per semester. Once in the IAD program, students take 12 credits in the major and one additional 3-credit course elsewhere in the college. IAD undergraduate students are also very involved in extracurricular activities that assist in their disciplinary and individual formation, such as; student government, clubs/organizations, athletics, internships, jobs, and work-study positions.

The department’s purpose is to provide an outstanding interior architecture and design education to students in the effort to create innovative design thinkers and creative problem solvers. We believe in fostering an environment that encourages creativity and pushes the boundaries of design with an emphasis on conceptual thinking and the design process. The studio-based curriculum, the core of the IAD program, is where students learn to design three-dimensional space through the use of dynamic concepts, a wide variety of current materials, and innovative methods and techniques. A recent change to the BFA curriculum was the addition of a capstone studio sequence. These courses are Pre-design for Studio 5 (capstone prep: 3 credits) and Studio 5 (capstone: 6 credits)—where students select a building type and site and then design the project of their choice. In fall 2015, the first BFA cohort will begin the capstone experience.
Studio projects take advantage of GW’s urban location in the nation’s capital and the department’s position within a research university with interdisciplinary studies. That context is significant, and is reflected in studio projects. As a part of a large and diverse university, IAD places importance on collaborating with varied departments and schools (such as past projects with the biology department, the dean’s office, the medical school, etc.). IAD will expand these interdisciplinary collaborations as such connections and projects strengthen the program. Studio adaptive re-use projects that use historic buildings within the city provide students the opportunity to view, tour, and study in-depth the buildings and construction documents and gain a deeper understanding of the history and context of the building and site. The headquarters of significant organizations (e.g., AIA, ASID, and USGBC) make clear that DC has a thriving architecture and design community. IAD strives to incorporate on-site learning as much as possible; field trips of many varieties integrate with projects in the studios and their coordinating courses. (Handbook, X.A.1.-3.)

Upper-level (Studio 3 and 4) encourage students to approach design in a holistic manner incorporating: sustainable design principles; global design issues; and budget and building code parameters. This exploration will continue into the new Studio 5 sequence. IAD emphasizes studio courses as ‘unique’ from others; thus, studio grades are weighed heavier in credits and hours than the other ‘supporting’ courses. Studios are 6 credits and meet 9 hours per week (this includes 6 hours of lab and 3 hours of lecture). Each semester, along with studio, the student takes two supporting courses. These supplement and contribute to the studio (e.g., the project they work on Digital Drafting and Modeling is their Studio 2 project) and are considered either labs (which meet 6 hours a week) or lectures (which meet 2-1/2 hours a week) in accordance with Handbook, III.A.2.a.,b. Studios meet Monday, Wednesday, and Friday for 3 hours each; more meeting times per week provide students a greater connection to both faculty and peers.

IAD’s design community continues to expand through participation in the US Department of Energy’s Solar Decathlon; ‘Design in Schools’, an outreach program to local high schools; involvement in an annual Civic Engagement all-day design charrette that pairs students with a non-profit project; an advisory board that links IAD with design professionals; a summer study abroad program that offers courses that focus on the history and design of dynamic cultures; and a distinguished designer lecture series, which brings world renowned architects and designers to GW.

IAD’s core values are creativity, conceptual thinking, and contextual design (the three c’s). As previously indicated, the focus since the last CIDA visit has been to define the main goals to describe IAD’s vision. This has resulted in a concentration on design excellence and creative scholarship, as well as related aims to build a sense of community and to achieve outreach and engagement with Washington, D.C., and beyond.

2. Curricular Table

Program Title: Bachelor of Fine Arts in Interior Architecture and Design (BFA IAD)
Number of Years to Complete the Program: 4
Program Submitted for: Program Approval and Final Approval for Listing
Current Semester’s Enrollment in Majors: +/- 40
Name of Program Supervisor(s): Stephanie Travis

NOTE: The BFA IAD program structure parallels the NASAD guidelines and recommendations (HB.X.F.1.a-b; IV.C.5.a)
Major Studios or Related Areas | Art/Design History | General Studies (G-PAC) | Electives | Total
---|---|---|---|---
57 units | 9 units | 28 units | 26 units | 120 units
47.5% | 7.5% | 23.3% | 21.7% | 100%

Major Studies in Art/Design
IAD 2200 Studio 1 6 cr
IAD 2204 Graphic Communications 3 cr
IAD 2210 Sketching Architecture + Interiors 3 cr
IAD 3300 Studio 2 6 cr
IAD 3304 Interior Materials 3 cr
IAD 3310 Digital Drafting + Modeling 3 cr
IAD 3400 Studio 3 6 cr
IAD 3410 Sustainability/LEED 3 cr
IAD 4500 Studio 4 6 cr
IAD 4505 Lighting + Acoustics 3 cr
IAD 4510 Pre-Design for Studio 5 3 cr
IAD 4600 Studio 5 6 cr
IAD 4605 Professional Practice 3 cr
IAD 4610 Structures and Building Systems 3 cr

Total number of credits earned in major studios in art/design 57 cr

Art/Design History*
IAD 3405 History of Modern Architecture and Design 3 cr
AH Students choose any two art history courses 6 cr

Total number of art/design history credits 9 cr
* Students also learn Art/Design History in the courses Studio 1 and Sketching Architecture and Interiors.

General Studies
The General Education Curriculum - Perspective, Analysis, Communication (G-PAC) educates students to engage in active intellectual inquiry by developing analytical skills, communication skills, and diverse perspectives. Across a range of disciplines, students acquire enhanced analytic skills in quantitative and scientific reasoning and critical and creative thinking, along with a global and cross-cultural perspective, local/civic engagement, and effective communication skills.

The maximum number of unique credits for General Studies is 24 credits of approved analytic course, which cover a range of disciplines. Students may apply AP and IB credit towards GPAC. A list of approved courses may be found online (http://advising.columbian.gwu.edu/g-pac-courses).
- 3 credits in mathematics or statistics—quantitative reasoning
- 6 credits in natural and/or physical laboratory sciences—scientific reasoning
- 6 credits in social sciences—quantitative, scientific, critical, or creative thinking
- 6 credits in humanities—critical or creative thinking
- 3 credits in art (visual, performing, critical, or historical practices)—critical or creative thinking
Of the Analytic courses, students must take two of the following Perspective courses:

- One that includes a global or cross-cultural perspective, and
- One that includes local/civic engagement

In addition, all students must take:

- UW 1020. University Writing 4 cr
- Two Writing in the Disciplines (WID) courses
  - UW 1020 must be taken before enrolling in the WID courses, and each WID also needs to be completed before the next; all in separate semesters
  - One of the two WID courses may double count toward the Analytic and/or Perspective course work
  - The Oral communication course may count toward the Analytic, Perspective, and major requirements

**Total number of General Studies credits** 28 cr

**Electives**

Students can choose a total of 26 credits of electives of their choosing 26 cr

(See BFA Interior Architecture and Design Curriculum Map in Appendix U.1.)

### 3. Assessment of compliance with NASAD Standards

NASAD Standards as indicated in the *Handbook*, X.F.3.a.-n. are assessed below.

The IAD program established excellence in design as one the main goals and stresses the significance of the design process, ensuring that students continuously employ it in their projects. Design process is taught with increasing complexity in Studios 1 through 4, and in the Lighting and Acoustics course (*note*: as previously stated, the first undergraduate IAD cohort will reach Studio 5 in Spring 2016 under the new BFA program). Other classes rely on students’ familiarity with the phases of design, including pre-design research, conceptual design, schematic design, design development, construction documents, construction administration, and post-occupancy evaluation. In all studios, concept development is essential in order to establish the “big idea” or *parti*. (*Handbook*, VIII B.1.a.-c.; X.F.3.a.,b.)

Color theories and principles are presented in various courses as students progress through the curriculum. The primary courses for color understanding and application are Studio 2 and Interior Materials. The courses Sketching Architecture and Interiors, Graphic Communications, and Lighting and Acoustics also provide instruction on color as it relates to individual subjects.

This requires an in-depth knowledge of the aesthetic and functional properties of structure and surface, space and scale, materials, furniture, artifacts, textiles, lighting, acoustics, heating and cooling systems, air quality systems, and the ability to research and solve problems creatively in ways that pertain to the function, quality, and effect of specific interior programs. Students learn about the process of design in Studio 1; in Studio 2 this exploration continues through the use of an adjacency matrix, bubble diagrams, concepts, blocking diagrams, lighting studies, and the generation of multiple plan options. They later apply these skills to their final project. Studio 3 incorporates commercial projects and includes an intense space planning exercise. Tools for the design process are commonly expected from students. Projects included interacting with real clients such as: designing a contract; the interview process; and creating a scope of services for the project (*Handbook*, X.A.1.,2.,3.,5.; X.B.1.-5.). By the time students reach Studio 4, the projects—often institutional—are larger in scope and size. There are additional topics and subjects that require study such as acoustics, wayfinding, security, etc. This project is more
complex, and the class is structured to help students with smaller exercises that amount to a semester-long project (Handbook, VIII B.1.a.-c.; X.A.1.,2.,3.,5.; X.B.1.-5., X.F.3.c.)

Lighting and Acoustics also introduces students to the design process as it relates to lighting and lighting controls. Students must address issues such as (but not limited to) user needs and preferences, space functions, visual tasks, Correlated Color Temperature (CCT), Color Rendering Index (CRI), controls, security, and life-safety. Students produce a lighting plan complete with a fixture schedule and energy calculations (Handbook, X.A.4.; X.B.1.-5.; X.F.3.c.)

Human factors are an important part in the IAD curriculum with a focus on ergonomics, anthropometrics, accessible design, and design for special populations. Students are exposed to theories of human behavior, mostly through observation and analyses such as case studies. Instruction on human-centered design is initially introduced in Studio 1, Interior Materials, Studio 2, and Digital Drafting and Modeling. As an example, in Studio 1, comprehending scale begins with understanding how the human body is used as a reference point in models and in drawings. Dimensions of the human body are used to extrapolate the dimensions of a piece of furniture and students begin to draw humans in their elevations and sections. Studio 2 teaches anthropometrics through a lecture and an introductory chair project. It is reinforced the substantial mobile domicile project. Human-centered design is further reinforced and evidenced in upper level Studio 3 and Studio 4 (Handbook, X.A.1.,2.,3.,5.; X.B.1.-5.; X.F.3.d.)

Students in lighting and acoustics design and build a working luminaire for a specific area considering the quality of light needed for tasks performed in that area. Human factors play an important role in determining the luminaire and lamp controls; their locations and accessibility as well as the luminaire mounting height, visibility, glare, and beam spread. Structures and building systems introduces students to the size and assembly of stick-built building components. Students work in groups to draw a full-size framing plan and elevation of a typical residential wall. The project includes actual member sizes and framing for both a door and a window with careful attention to human proportions (Handbook, X.A.1.3.4.5; X.B.1.-5; X.F.3.d.)

Building Systems and Interior Construction is evidenced mainly through three courses in the IAD Curriculum. It is introduced in Interior Materials and Digital Drafting and Modeling. Students are expected to demonstrate a solid understanding of these concepts in Structures and Building Systems (Handbook, X.A.4.5.; X.B.1.-5.; X.F.3.e.)

In Interior Materials, integration of systems (supply and return) as well as locations for ductwork is reviewed. An understanding of substrates and construction methods is critical in making project selections. Digital Drafting and Modeling introduces students to building systems through a residential project designed to demonstrate light frame/stick built construction with details. The relationship between ceiling type, material, and fixture type is discussed and demonstrated through elevation and section drawings. In Structures and Building Systems, building models of wall construction types showing fire ratings and electrical systems demonstrate interior construction and building systems.

Students are immersed in codes and regulations through various projects and courses in the curriculum such as Interior Materials, Studio 2, Digital Drafting and Modeling, and Studio 3. More advanced expectations are incorporated in Studio 4, as well as Lighting and Acoustics. Through the curriculum, students get an overview of various regulations and how they apply them to interior environments (Handbook, X.A.1.,3.,4.,5.; X.B.1.-5.). Since LEED is one of the U.S. industry’s benchmark for measuring...
sustainable buildings, students are taught to refer to this system to calculate or assess ‘green’ built environments in Sustainability/LEED: Architecture and Design. (Handbook, X.A.1.d.; X.B.1.-5.; X.F.3.e.)

The IAD Program provides instruction in oral, written, and visual communication. Visual communication techniques include technical drawings, hand drafting, sketching, computer-aided drafting, digital modeling and rendering, graphic design, and hand modeling. Communication skills are sharpened throughout the curriculum in all courses and studios. Faculty incorporates communication in grading rubrics in projects, and students present to their peers, faculty, clients, and invited jurors (Handbook, X.B.1.-5.; H.,F.3.f.)

Instruction and practice with oral communication begins with Studio 1 and continues through Studio 4. For all studios, a portion of the grade for their project is oral presentation. Written communication spans a variety of examples, such as writing concept statements, contract, proposals, specifications, professional documents, and project narratives. The IAD curriculum presents a rigorous series of technical courses focused on effective visual communication. These include: Sketching Architecture and Interiors, Graphic Communications, Digital Drafting and Modeling, and Structures and Building Systems. After the first two semesters, students are equipped with a full range of hand and digital visual skills, which continue to be refined in later courses. Demonstrating strong communication skills is consequently expected in studios. There is no drafting course in the IAD curriculum, as it is taught in Studio 1 (2D representation) and Sketching Architecture and Interiors (3D representation).

In Sketching Architecture and Interiors students explore: freehand sketching; (3D) mechanical drafting; architectural lettering; field measuring and documentation; field sketching; orthographic and perspective drawing; and informal and formal drawing presentations. In Graphic Communications, students are introduced to a range of digital graphic and modeling media (Photoshop, Illustrator, InDesign, Sketch UP and Podium) and the fundamental theory of graphic design and presentation. Basic modeling and rendering are taught using Google Sketch Up and its rendering plug-ins. In Digital Drafting and Modeling, AutoCAD, Revit, and Rhino are introduced, and students are taught to communicate ideas graphically through contract/construction drawings for residential and commercial projects.

As indicated, all work throughout the curriculum is executed in a wide variety of ways, including computer-generated technical drawings and hand-drafted or freehand drawings of plans, sketches, perspectives, sections, and process work (HB VIII.A.6.a.1.,6.; HB VIII.B.1.b.).

Furniture, Fixtures, and Equipment () and finish material selections are introduced at various stages in the IAD curriculum. Finishes and material selections are thoroughly studied in the Interior Materials course. Students begin to include materiality and furniture selections in Studio 2 and progress to full selections in Studio 4. (Handbook, X.A.2.4.; X.B.1.-5.; X.F.3.g.)

In Lighting and Acoustics, students select light fixtures and lamps for residential and commercial projects. In Sustainability/LEED: Architecture and Design, the LEED Reference Guide for Green Interior Design and Construction is the starting point for discussion and lecture regarding selecting sustainable finish materials. Students in Structures and Building Systems design the layout for a public restroom in a commercial building where all plumbing fixtures are selected in compliance with the Americans with Disabilities Act (ADA) Title III and the International Plumbing Code (IPC). Additionally, students select light fixtures, lamps, and lighting controls for all spaces. Students in Digital Drafting and Modeling evaluate and select furniture, fixtures, and equipment for a Reconfigurable, Innovative, Student-focused, and Experiential (RISE) Classroom for GW. The furniture, fixtures, and finishes that students
include in their projects is reviewed by members of the GW Teaching and Learning Task Force; feedback from the task force gives insight into the heavy maintenance requirements and security issues of the items selected.

Collaboration is encouraged throughout the curriculum and includes various types of relationships. Collaborative experiences for students include working: in teams within classes; on projects that span multiple classes within the program; with professionals and consultants; and with other disciplines in the design process. Projects are designed to provide students with opportunities to work in teams of different sizes and with diverse responsibilities and dynamics. While students must develop their individual design skills and familiarity with the design process, these opportunities give the student the experience of group dynamics. The curriculum encourages the collaboration between courses, where the core studio is supported by two concurrent courses. (Handbook, X.A.2.; X.B.1.-5.; X.F.3.h.)

Collaborative work occurs in History of Modern Architecture and Design, where students complete two team projects consisting of research, written analysis, and oral/visual presentations for their faculty and peers. Studio 4 also includes a team project. For example, students collaborated with designers from GW Facilities Department and the Principal of The School Without Walls, a small public magnet high school. Along with the design portion, this project involved: multiple interviews; field measurements; bi-weekly meetings; and art installations. Collaboration is also a common teaching approach in Professional Practice, where students are broken up into teams for in-class exercises and larger assignments. Along with providing the design for a pro-bono project, students are assembled into teams to help with the organization of the annual department-wide Civic Engagement Design Charrette. For this assignment, they not only assist with preparation for the event, but also act as team leaders and facilitators during the process, leading other students in design and managing various team issues.

The IAD curriculum is developed to immerse students in the history of architecture and interior design. It is important to note that this is achieved by bringing the history of art, decorative arts, design, interior design, and architecture into the studio projects and supporting courses (as well as a designated history course in the IAD curriculum and two required history courses taken anywhere at GW). History, Theory, and Criticism are introduced, discussed, and built upon throughout the entire curriculum, not just in the designated history courses. A historical background of built structures is introduced initially in Studio 1, is further emphasized in Sketching Architecture and Interiors, and culminates with a thorough survey in History of Modern Architecture and Design. Other courses focus on specific areas or historical movements, further enhancing students exposure to the forces that shape the profession. (Handbook, VIII.A.6.a.3.,4.,7.; VIII.B.2.a.,b.,c.; X.A.5.; X.F.3.i.)

History is emphasized by the inclusion of lectures in the Sketching Architecture and Interiors course. Rather than drawing random objects, students are required to study landmark buildings in DC (such as the Kreeger Museum by Philip Johnson) or structures that have historic elements (such as the National Building Museum). During museum visits, students are required to examine historic artwork and analyze them through diagrams in their sketchbook. In addition, sketching furniture is done in showrooms (e.g., Allsteel) that include the study of well-known pieces such as the Mimeo chair.

Understanding how the emergence of industrialized societies and the Industrial Revolution developed dependence and greater use of fossil fuels can be found in William McDonough and Michael Braungart’s book Cradle to Cradle: Remaking the Way We Make Things. Students read excerpts from this book in Sustainability/LEED: Architecture and Design and write short essays to analyze the influences affecting the past and current built environment.
In the History of Modern Architecture and Design course, lectures on architecture and interior design (including some decorative arts, graphic design, and fine art) from the Bauhaus to present are balanced with discussion on lectures and readings as well as field trips, journal entries on relevant topics, and a final exam. In the project History: Presentation #1, teams of three students research, write, and create an oral/visual presentation on the history of one of six topics; furniture, lighting, products, textiles, graphics, and art. These presentations are followed by a quiz on each topic, created by the students. Students analyze and critique the presentations in their journals. Students submit their journals at the end of the semester which include: written analysis and critiques; reading discussion questions; quizzes; and visual presentations.

Other experiences in the IAD program expose students to historical issues. For example, students participated in the Made in America competition, designing historical spaces at the Washington Design Center and Mount Vernon, Virginia. Students have other opportunities that expose them to the history of design, such as visiting the Textile Museum and discussing how the Industrial Revolution affected all aspects of manufacturing, as well as current global distribution of production and changing roles of women within industry.

Professionalism is the fundamental standard of design education. Students are introduced to professional standards in various courses, culminating with a thorough study of ethics and industry practices in the Professional Practice course during their final semester. The application of learned industry standards is tested and solidified during a mandatory internship experience of 120 hours prior to graduation. This requirement is graded as a part of the course. (Handbook, X.A.2.; X.B.1.-5.; X.F.3.j.)

The first course that provides instruction on professionalism and business practices is Interior Materials. Lectures and demonstrations cover industry codes and regulations, as well as licensure in respect to FF&E and textiles. In Sustainability/LEED: Architecture and Design, students study the direct impact that designers have when specifying products, from their ecological responsibility to considering the indoor air quality for the end-user as well as for those who are handling the materials during the construction phase. In Lighting and Acoustics, students are exposed to professional Continuing Education Unit (CEU) requirements by completing one online CEU course offered through industry providers such as IES, Philips Lighting, and Cooper Lighting, etc. Students in Structures and Building Systems demonstrate project communication and project delivery methods in a set of drawings for a commercial project and a specification book. The co-dependency of these two documents as it relates to the project is emphasized.

BFA students are required to attend a presentation by the Council of Interior Design Qualifications (CIDQ). Students are made aware of the new exam format, Interior Design Fundamentals Exam (IDFX), Interior Design Professional Exam (IDPX), and Practicum for the NCIDQ. The exam sequencing and steps to become a certified interior designer are outlined. The designers’ responsibility to health, safety, and welfare are emphasized.

The Professional Practice course focuses on the traditional contribution of interior architecture and design and interaction with clients, users, and professionals of related disciplines. The course further reinforces the wide variety of design practices and markets through lectures and offers instruction on the topics of professional organization, life-long learning, legal recognition for the profession, various market sectors, and community service. It is a course specifically designed to cover the everyday issues of professional environments, starting with lecture and reading materials, and reinforcing this
information through class activities and individual and group assignments. Students learn to write a contract, respond to a Request for Qualifications (RFQ) with a proposal for a hypothetical firm developed in teams, prepare for the NCIDQ exam, develop identity packages, and stage mock interviews. Much of this material is put to the test when students enter professional firms for the 120-hour internship requirement, while other topics will become more relevant later in their education and practice. (Handbook, X.A.1.,2.,5.a.-g.; X.B.1.-5.; X.F.3.k.)

In IAD’s studio sequence, students must gather information, conduct research, and apply research and analysis to design projects. This begins in Studio 1 and continues to Studio 4. Understanding historic and contemporary design is emphasized in the curriculum; all studio faculty require that students use case studies as an important tool in their design process. Research expands the students’ knowledge and creates stronger design projects. Students understand that this level of inquiry and fact-finding is an integral part of the design process. This level of research gathering will be further enforced in the Pre-Design for Studio 5 course that the BFA students begin in fall 2015. This course focuses on gathering information on their selected building, context, and project/program to create a unique capstone project. (Handbook, X.A.5.; X.B.1.-5.; X.F.3.l.)

As stated, each student must intern with an architecture or interior design firm for 120 hours prior to graduation to meet the internship requirement. This must be completed while the student is enrolled in the IAD program. After completion of the 120 hours, the student and their direct employer must fill out the necessary paperwork and submit it to the instructor of their Professional Practice course in their last semester for final assessment approval. Their assessment will be a part of their final grade for this course. The IAD Program receives numerous inquiries for interns; these requests are forwarded to students by email and posted to the GW work website called GWork. (Handbook, X.A.2.,5.; X.B.1.-5.; X.F.3.m.)

The Advisory Board, which consists of interior designers and architects from leading Washington DC firms, meets with IAD faculty and students each semester to discuss topics pertinent to education and the professional field. BFA student representatives become essential members of the Board, participating in the meetings and allowing them one-on-one access to the Board’s professionals. Faculty regularly bring in professional interior designers and architects to serve as jurors on presentations—both informal and formal—giving the students feedback from leading professionals as well as the ability to interact with the jurors at the conclusion of the presentation.

The program also leads a short-term study abroad course each summer that is open to BFA students, creating an international experience outside of the classroom in cities such as Rome, London, and Paris.

In the History of Modern Architecture and Design course, student teams research architecture and interior design firms from a business-practice point of view. The students discuss the differences in the structure (e.g., what it means to use the term associates vs. partner) and how the firm size, type, and organization impact its work. (Handbook, X.B.1-5; X.F.3.n.)

Another opportunity to hear about the current events in the design-related disciplines is the Distinguished Designer Lecture Series, which is required for all students to attend. We invite leading professionals to speak to students and the DC community about their experiences in the practice of design. In the past six years, we have had representation from a range of disciplines, including residential and commercial architects (Barbara Bestor, Gisue Hariri, Tsao + McKown), interior and product designers (Vicente Wolf, Karim Rashid, Jason Miller), and a museum curator (Paola Antonelli,
MOMA, NYC). The IAD program finds sponsors for the event so that it remains free and open to the public, thus reaching out the DC design community.

Undergraduate students must complete 120 credits and receive a grade of ‘C-’ or better in all upper level courses in the IAD major. Students who maintain this requirement show achievement in IAD, as the studio-based curriculum maintains a high level of challenge and rigor. Students accepted to CCAS are automatically accepted into the IAD major. Now that IAD has merged with Corcoran School of Arts and Design, incoming IAD applicants will be able to apply directly through the Corcoran and submit a portfolio (the portfolio requirements will be consistent with Corcoran standards).

Five-Year BFA data* shows the following:
- Attrition Rate: 0%
- Retention Rate (year-to-year): 100%
- Graduation Rate (amount of students who graduated in 6 years or less): 91% (8% did not graduate with an Interior Architecture and Design degree, 1% did not graduate).
- Job Placement (over the course of 6 months after graduation): 86% (The remaining 14% either got jobs in other fields or went to graduate school).
- Acceptance into Graduate Programs: 100% of the students that applied got into graduate programs. 13% of all graduates applied to graduate school.

*Note: The percentages represent an average over 5 years time. Data is updated with each graduating class.

BFA Recognition:
Students who show promise in Studio 1 are awarded the Share Fund Start-Up Scholarship Award that provides $1000 in start-up materials. Students that excel in the program are awarded the IAD BFA Undergraduate Studio Award, given to the student(s) that have proven to be outstanding in all studios in the studio sequence and exemplify the IAD BFA student. The IAD BFA Juror’s Choice Award will be awarded to the student(s) that have the strongest capstone project in Studio 5 as voted by the jurors.

c. N/A
There is no distance or corresponding learning course in the BFA IAD program.

d. N/A
The BFA IAD program is not explicitly designed as a multi- or interdisciplinary combination.

e. Electronic Media
The BFA IAD program does not rely on software to teach the methodology of the program. Software programs are taught as tools to communicate their design, not as a means to design. Graphic software includes Adobe Creative Suite (Photoshop and InDesign). Drafting software includes AutoCad, Revit, Sketch Up, Rhino, and Podium. The IAD program emphasizes hand drawing/sketching and hand model making as an integral part of the design process.

(See Syllabi for all BFA Interior Architecture and Design courses in Appendix U.2.)

4. Graduate Degree: See Section II.B. (#22) MFA in Interior Architecture and Design
5. Results of the program related to its purposes

The BFA Annual Program Assessment Worksheet (and additional tools such as notes, evaluations, rubrics, reflections, comments, assignment grades, and course grades) indicates that the essential program and general education competencies required by NASAD are being met by IAD’s BFA students. For IAD, there are 14 competencies; each competency has been assigned to a course for assessment and review using one direct measure and one direct or indirect measure.

While we are pleased with the program, we realize that improvements can always be made. For example, the intent for two supporting (non-studio) courses is to collaborate with the adjoining studio courses; however, we believe we can incorporate more collaboration between courses so that the content learned in a lecture course is applied in the studio. The studio coordinators (full-time faculty who are responsible for a specific studio) will now be in control of the two courses that support that studio as well. Their role will be to encourage collaboration with the goal to further strengthen the semester’s curriculum. Furthermore, while we have many stimulating conversations in class with students, sometimes they are not evidenced in course work. In summary, although there are ways to improve and strengthen the curriculum, as indicated in the comments in the Action Plan column, it is evident that students receive a thorough and balanced design education that prepares them to be creative thinkers and obtain employment at leading architecture and interior design firms.

(See BFA Interior Architecture Coded Final Student Transcripts in Appendix U.3.)

6. An assessment of strengths, challenges and opportunities

The program is constantly involved in program assessment, whether informal or formal. Informally, weekly faculty meetings and bi-annual retreats bring the full-time, part-time, and adjunct faculty together to discuss relevant and timely topics about the program, often reviewing current courses and projects and analyzing what works and what doesn’t.

Aside from NASAD, IAD is also involved in three other formal assessments. As noted, we continue to be accredited by the Council of Interior Design Accreditation (CIDA).

(See CIDA’s IAD Fall 2014 Report in Appendix U.4.)

As a part of GW, IAD is accredited by the Middle States Commission on Higher Education (MSCHE). As such, the program must complete a yearly assessment that is submitted with the annual department report to the Dean’s office. This assessment tool is a worksheet, based on the program’s expected learning outcomes. While most departments have three or four outcomes, we based the worksheet on the 14 competencies as defined by NASAD Handbook, 2014-15, X.F.3.a.-n. This helps us align the GW assessment with NASAD and enforces the NASAD competencies. For the worksheet, the expected learning outcomes (14 competencies) are defined and analyzed using an assessment strategy of direct and indirect measures. IAD faculty then note the results or findings, the interpretation or implication of results, and the actions taken in response to assessment.

Furthermore, IAD just completed its Academic Program Review (APR) for Columbian College of Arts and Sciences which programs must submit every 5 years. Since the APR process occurred simultaneously with CIDA accreditation, IAD was permitted to use the CIDA PAR report as the main document as well as the results from the external review. There was, however, an internal GW team that that visited the
program in January 2015. The reviewers wrote a detailed review that was submitted to the provost’s office.

(See attached APR Winter 2015 report in Appendix U.5.)

In summary, informal discussions continue to assess the program, while assessment from NASAD, CIDA, MSCHE, and APR add a formal level of evaluation. Between the informal and formal assessments, the program has been evolving and improving. All assessments lead to strengthening the quality of the program and the experience of the student. IAD’s small, dynamic faculty is very open to change; therefore, constructive criticism about program, course curricula, etc., is valued and appreciated. Weekly faculty meetings are centered on the discussion and assessment of the program.

(See BFA Interior Architecture and Design Program Assessment Worksheet in Appendix U.6.)

7. N/A

8. Plans for addressing weaknesses and improving results

Weaknesses
Many of IAD’s weaknesses were addressed in the internal assessment that began in 2009. Through research and discussions, the faculty realized that there was a lot of room for the program to become stronger; not only within its courses, but also within its overall identity—and that a clearer set of goals, mission, and sense of community was necessary to take IAD to the next level. The faculty addressed each weakness with a plan for action; which have been implemented. Summarized below are some are the gaps/issues discovered in the BFA curriculum through in-depth assessment and the results that led to significant changes:

Studios were not emphasized within the curriculum:
- They were 3 credits like every other course; thus, they did not seem special
- There was not enough time in the studio to meet with all of the students
- BFA students did not have a capstone project

Too much reliance on the computer at the start of a project
- Reliance on the computer as a crutch in the design process
- Students need to learn how let creativity flow through sketching
- Sketching needed to work in model form to understand 3-dimensionality
- Students need to learn graphic programs skills to better communicate their designs

Not all students took the Sustainability elective
- Need to understand how sustainability can relate to their projects

Improving Results
Studios increased to 6 credits and 9 hours a week. Studio 5 and Pre-Design for Studio 5 were added to the BFA curriculum. Sketching Architecture and Interiors, Graphic Communications, and Sustainability/LEED: Architecture and Design were added as required classes, thus eliminating electives in the IAD curriculum. Every student must have the knowledge, skills, and tools that these courses
provide to become outstanding designers and compete for employment among designers from competing interior design programs after graduation.

The BFA IAD program emphasizes hand drawing/sketching and hand modeling in all of the studios. Skills begin in the Sketching Architecture and Interiors course, the first course in the visual communication series, where students are challenged to explore both free hand and drafting drawing tools in their research, process, and final presentation. These skills are both technical and artistic. The goals of the course are that the student will strengthen their power of observation; develop eye-hand coordination; and build confidence towards their graphic work.

**NOTE:** In writing this self-study, we consulted the content outlined for *All Professional Baccalaureate Degrees in Art and Design*. *(Handbook, VIII.A.-D.)*

(See BFA Interior Architecture and Design Faculty CVs in Appendix U.7.)
17. Combined BA in Art History and MA in Art History

Section II.B.

1. Statement of Purposes

The BA/MA program in Art History offers undergraduate art history majors who excel in their studies the opportunity to advance to graduate level coursework during their senior year and enter the MA program upon graduation. In all other respects the programs are identical to the separate undergraduate and graduate BA and MA Art History degrees. BA/MA students apply to the program in their junior year. If accepted, they take Historiography and an additional six credits of MA-level coursework in their senior year. If their final course grade is a B or better, these 9 credits count toward both their undergraduate and graduate degrees. After completing the BA degree, students take an additional 27 credits while enrolled in the MA program. The program allows committed students to develop strong academic foundations while completing a bachelor’s degree along with the opportunity to shorten the time period and reduce the associated costs required to complete an MA program.

2. Curricular Table

Program Title: Combined BA in Art History and MA in Art History
Number of years to complete the program: 5.5
Program submitted for: Plan Approval and Final Approval for Listing
Current Enrollment: 2
Program Supervisors: Bibiana Obler, Alexander Dumbadze, and Siobhan Rigg

B.A. Art History

<table>
<thead>
<tr>
<th>Studio and Related Areas</th>
<th>Art/Design History</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 units</td>
<td>33 units (9 final units taken at MA level)</td>
<td>28 units</td>
<td>56 units</td>
<td>120</td>
</tr>
<tr>
<td>2.5%</td>
<td>27.5%</td>
<td>23.33%</td>
<td>46.66%</td>
<td>100%</td>
</tr>
</tbody>
</table>

(Unless stated otherwise, all courses are 3 credits.)
MA Art History

<table>
<thead>
<tr>
<th>Advanced Academic Studies: Art/Design History, Distribution Areas</th>
<th>Advanced Academic Studies: Art/Design History, Specialization(s) *</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 units</td>
<td>18 units</td>
<td>36 units</td>
</tr>
<tr>
<td>60%</td>
<td>60%</td>
<td>120%</td>
</tr>
</tbody>
</table>

(Unless stated otherwise, all courses are 3 credits.)

*Students pursuing the Museum Training Concentration must complete six credits of internships within the “specializations” category.

Course listings and program requirements of the BA/MA combined program mirror the constituent components of these two programs. See Section II.B.2. BA in Art History (#15) and MA in Art History (#18) for program requirements and course listings.

(See the BA-MA Art History Curriculum Map in Appendix V.1.)

3. Assessment of compliance with NASAD standards

The BA/MA program mirrors the compliance with NASAD standards established by the BA in Art History (See Section II.B.3. #15 BA in Art History and #18 MA in Art History)

The primary difference is that BA/MA students have additional opportunity to take advantage of resources within the department, the University, and the city to build connections within the university and in the wider art community in the city. With good planning, BA/MA students are able to take fuller advantage of research and internship opportunities due to their increased familiarity with area resources and application timelines. (Handbook, XIV.B.1,5.)

Knowledge of the tools and techniques of scholarship begins at the survey level and increases in complexity and variety throughout the curriculum, transitioning in the final year of the undergraduate program to advanced seminar work. If accepted into the program in their junior year, BA/MA students take AH 6258 Art Historiography in the fall of their senior year. In the spring semester, they take 6 credits of graduate level pro-seminar or seminar coursework. As the distribution areas are identical across the graduate and undergraduate programs, students are advised to not replicate any undergraduate coursework at the advanced course or pro-seminar level as replicated courses do not count towards satisfaction of the MA degree requirements. (Handbook, VII.G.2.a.; XVI.B.2.)

(See the Syllabi for all BA-MA Art History courses in Appendix V.2.)
4. Institutions offering graduate degrees must include discussion of the following

a) Proficiencies required for entrance into the program.

Proficiencies required for acceptance into the BA/MA program mirror those for the MA in Art History, with a few differences. Applicants must have completed a major in art history in GW's Department of Fine Arts and Art History. Students from related fields may not apply to the BA/MA program. In addition, GRE scores are not required for applicants seeking to continue in the department. Instead, applicants must have a 3.5 overall GPA and a 3.7 GPA in the in Art History major. The Art History graduate admissions committee reviews the applications of BA/MA candidates. A range of factors determines the admission decision: letter of intent, recommendation letters, writing sample, language proficiency, evaluation of undergraduate transcript, and GPA. As with the MA in Art History, the admissions committee reads the materials for evidence of the candidate’s academic preparedness for graduate study, academic or professional potential as evidenced through the letter of intent, writing sample, and commitment to graduate studies. Additionally, the committee evaluates the quality of work and engagement the applicant has shown within undergraduate coursework and whether the resources of the department can support the research goals of the candidate for the entirety of the program. (Handbook, XVI.B.1; XV.A.-D.)

b) Research and professional tools required in the program; when these must be achieved and how they are tested; whether credit toward the degree is permitted for study related to these proficiencies

As with the MA in Art History, students must pass a language exam before completion of the program. If the student takes language courses to achieve the minimum required proficiency, these courses do not count towards the 36 credits the MA program requires for graduation. Therefore, advisors work with students to assure that sufficient language proficiency is achieved during completion of the BA degree when these courses do count towards satisfaction of the overall 120 credits required for graduation. (Handbook, XV.E; XVI.B.4.)

Students also must take AH 6258 Historiography in the first semester in the BA/MA program (fall of their senior year) and must achieve a grade of "B" (3.0) or better.

BA/MA candidates must also receive a grade of "B" (3.0) or better in the two additional seminars they take in their final undergraduate year. If they do not achieve a qualifying grade, the course will not apply to their MA degree. If a candidate is not succeeding in the first, undergraduate, year of the program, the Director of Graduate Studies (DGS) evaluates why the required grades are not being achieved, and works with the student to resolve the issue or make a plan for an alternative course of study.

c) Institution’s policy for conducting a comprehensive review at or near the conclusion of degree study 1) initial degree candidate 2) terminal degree candidates by using such methods as written and oral comprehensive exams, seminars providing summary evaluation, or a cumulative series of reviews

Review of BA/MA candidates is identical to that of MA candidates. The main tool for BA/MA student assessment is also the qualifying paper (QP). The BA/MA program differs in how work on the QP paper is scheduled. Upon completion of 18 credit hours of graduate-level coursework students select a seminar topic that they want to develop for the QP. However, because the process of writing the QP proposal and paper is heavily peer supported, BA/MA candidates may propose their QP paper slightly before or
slightly after the 18 credit mark, in order to remain on schedule with their cohort. Candidates make a determination about their schedule in consultation with the DGS, who takes into account the student’s preparedness for the QP process. In all other respects, the QP process is identical to the MA in Art History outline in Section II.B.4.c. in the MA in Art History. *(Handbook XIV.B.4.-5.)*

d) Candidacy and final project requirements. Discuss the purpose of these requirements and how they serve the objectives of the program.

(The BA/MA program is identical to Section II.B.4.d in MA in Art History)

(See the BA-MA Thesis Titles in Appendix W.4.)

5. Results of the program related to its purposes including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3 and 4 are being developed. Means for using such evaluations as the basis for program improvement. Means for using such evaluations as the basis for program improvement

Assessment of components of the BA/MA program primarily mirrors that of the BA in Art History and the MA in Art History (Section II. B.5. BA in Art History and MA in Art History). The combined degree program is relatively new, and as of yet, has not independently enrolled more than two students per year. As such, evaluation of student experience in the program has not reached statistical significance independently of the BA and MA programs. Therefore, effective evaluation has primarily occurred in dialogue with faculty and the DGS and are reflected in questions 6 and 8 (below).

(See BA-MA Art History Coded Final Student Transcripts in Appendix V.3.)

6. An assessment of strengths, areas of improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence

Strengths and weakness of the of the BA/MA program primarily mirror those of the BA in Art History and the MA in Art History (Section II.B.6. BA in Art History and MA in Art History). Independently, the strength in the program has primarily stemmed from the fact that it increases the affordability and accessibility of a master’s degree. Additionally, because of their continuing course of study, students build connections within the University and in the wider community that allow them to take fuller advantage of interdisciplinary and professional opportunities. The key weakness is a related one. Students may outgrow the course resources of the department. As there is a rotating roster of excellent part-time faculty and two postdoctoral fellows, this weakness has to date been mitigated through attentive schedule planning and regular advising.

Additional weaknesses stem from the relative newness of the BA/MA program. Some problems that students have faced were unanticipated at the deployment of the program (for example, the importance of working on the QP at the same time as one’s peers). The DGS’s have been assembling small adjustments and guidelines for advising students through the hiccups generated by progressing through the program one semester out of sync with the cohort. The goal is to provide students an accurate description of these challenges at the beginning of the program, such that they can make decisions most beneficial to their academic and professional needs.
The final weakness is a key item for improvement. To date, the BA/MA does not offer enough added value to attract the best undergraduate majors. As these are the students the program was in part established to retain, current efforts to improve the overall MA in Art History program include consideration of how changes may additionally benefit those majors interested in graduate work but not seeking immediate entrance to a Ph.D. program.

(See the BA-MA Art History Program Assessment Worksheet in Appendix V.4.)

(See the BA-MA Faculty CVs in Appendix V.5.)

7. N/A

8. Plans for addressing weaknesses and improving results

In addition to the plans identified in the BA in Art History and the MA in Art History sections (Section II.B.8. BA in Art History and MA in Art History), there are plans specific to the BA/MA.

The final weakness outlined in question 6 (above) is an area for improvement that could benefit not just the BA/MA, but also the MA program as a whole. Adjusting the BA/MA to attract and retain the best undergraduate students requires establishing opportunities that significantly enhance the student’s preparation for scholarly, curatorial, or professional activities. Over the course of the past academic year, departmental faculty members have been working to identify, evaluate, and organize additional opportunities for students both on campus and in the wider community. A goal of the next year is to build on the current focus on direct engagement with works of art currently part of the MA program to develop and implement opportunities for students to experience and participate in the life of those objects and materials within a museum exhibition and collecting structure (including researching materials for exhibition, analyzing current collection for acquisitions strategizing, and researching works for acquisition).
18. MA in Art History

Section II.B.

1. Statement of Purposes

The MA in Art History degree offers students a curriculum from ancient to contemporary art. For some students, the MA degree is a final degree in preparation for curatorial or education careers in galleries, museums, and private concerns; for others, it is preparation to enter a Ph.D. program. In either case, students receive training for honing their research and writing skills. Additionally, students have the option to concentrate in museum training, and can take advantage of the many opportunities to experience and study works of art first-hand at the various museums and galleries in the region. Students also have the chance to meet and interact with a number of leading art professionals through the department’s robust visiting artist and scholars lecture series as well as in seminars taught by Washington D.C.-based curators.

2. Curricular Table

Program Title: MA in Art History
Number of Years to Complete the Program: 2
Program Submitted for: Plan Approval and Final Approval for Listing
Current Enrollment: 18
Program Supervisor(s): Alexander Dumbadze and Siobhan Rigg

<table>
<thead>
<tr>
<th>Major Studies in Art/Design</th>
<th>Other Studies in Art/Design (Specializations*)</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 units</td>
<td>18 units</td>
<td>36 units</td>
</tr>
<tr>
<td>60%</td>
<td>60%</td>
<td>120%</td>
</tr>
</tbody>
</table>

* Students pursuing the museum training concentration must complete six credits of internships within the “specializations” category.

(Unless stated otherwise, all courses are three credits.)

**Major Studies in Art/Design**
AH 6258 Art Historiography 3 cr

**Distribution Areas**
MA students must take classes in 5 of the following 7 distribution areas. The courses may be of any course type offered at the graduate level: advanced lecture, proseminar, or seminar.
Ancient
AH 6201 Proseminar: Ancient Art of the Bronze Age and Greece
AH 6202 Proseminar: Ancient Art of the Roman Empire
AH 6205 Seminar: Ancient Art

Medieval / Islamic World
AH 6211 Proseminar: Early Christian and Byzantine Art and Architecture
AH 6212 Proseminar: Romanesque and Gothic Art and Architecture
AH 6213 Islamic Art and Architecture
AH 6214 The Art of the Book in the Medieval Muslim World
AH 6215 Seminar: Medieval Art and Architecture
AH 6265 Seminar: Islamic Art and Architecture

Renaissance/Baroque
AH 6220 Proseminar: Italian Art & Architecture of the 13th through 15th Centuries
AH 6221 Proseminar: Italian Art & Architecture 16th Century
AH 6222 Proseminar: Early Northern Renaissance Art and Architecture
AH 6223 Proseminar: Northern Renaissance Art and Architecture
AH 6225 Seminar: Renaissance Art
AH 6231 Proseminar: Italian Art and Architecture of the 17th Century
AH 6232 Proseminar: Northern European Art and Architecture of the 17th Century
AH 6234 Proseminar: Spanish and Portuguese Art through the 16th Century
AH 6235 Seminar: Baroque Art

18th/19th Century
AH 6240 Proseminar: European Art of the 18th Century
AH 6245 Seminar: European Art of the 19th Century
AH 6251 Proseminar: American Art in the Age of Revolution
AH 6252 Proseminar: American Art in the Era of National Expansion
AH 6254 Seminar: American Art before 1900

Modern/Contemporary
AH 6246 Proseminar: Modern Architecture in Europe and America
AH 6250 Seminar: Modern Art
AH 6256 Seminar: American Art of the 20th Century
AH 6269 Seminar: Contemporary Art

Asian
AH 6261 Seminar: Asian Art

Pre-Columbian/Latin American/African
AH 6260 Seminar: African Art

Total number of major/art studio credits 18 cr

Specialization Areas
Students build a program of study of increasing specialization by choosing additional coursework in one or two areas of focus. Students work with the Director of Graduate Studies (DGS) and their faculty to identify courses that build a program of study that meets their academic and professional goals. The
courses may be of any course type offered at the graduate level, but are predominately taken as seminars.

(See MA Art History Curriculum Map in Appendix W.1.)

3. Assessment of Compliance with NASAD Standards applicable to the program

The MA in Art History is designed to allow students to develop a broad general knowledge of art history, followed by an intensification of focus and effort in one or two areas of more limited specialization. Beyond the required historiography course taken in the first semester, there are two broad categories of courses within the program: those that satisfy the distribution area requirement and those that students choose to build toward specialization. All courses beyond the distribution requirement are effectively elective, although they are not labeled as such, as students build a program of study according to interests. (*Handbook*, XVI.B.2.)

The department offers three types of courses at the graduate level. All three types may be taken to satisfy the degree requirements.

1. Advanced courses: A limited number of graduate courses are cross-listed with an upper level undergraduate course. These are advanced lecture/discussion courses of approximately 35 students that contain additional graduate-level reading, discussion, and research. These courses are open to all who meet the prerequisites of the course or by permission of the instructor.

2. Proseminars: Early graduate level seminars that are open to advanced undergraduates. In practice, these are offered primarily in the summer. These courses are open to Art History students or by permission of the instructor. No more than 9 credits of proseminars may be counted the degree.

3. Seminars: The large majority of credits within the program are taken as small research seminars of 7-14 graduate students. Topics are announced one semester in advance on the university registration system and the department website.

The course listing in Section 2, above, does not fully reveal semester-by-semester offerings. Each seminar is listed for registration under a topic name, rather than the generic title listed in the GW Bulletin. (For example, in Fall 2015, *AH 6260 Seminar in African Art*, is listed under the topic name, *AH 6260 Africa and the Lens*.) Unique courses and courses taught by part-time faculty often run under the special topic number. The program consistently seeks to include areas of research not represented by the full-time faculty by working with area curators, fellows, and independent scholars to teach courses in a range of specializations. In particular, the department seeks to create opportunities under the special topics seminar for students to meet their distribution requirement in Pre-Columbian and Latin American art.

Broad general knowledge of art history is developed through the distribution requirement. MA students must take classes in five of the seven areas. Distribution areas are designed to broadly capture major periods and movements and are organized to begin to break down the false dichotomy between “West” and “non-West,” paying specific attention to trans-national histories where relevant. (*Handbook*, XVI.B.2.) Distribution areas are: Ancient, Medieval/Islamic World, Renaissance/Baroque, 18th-19th Century, Modern/Contemporary, Asian, and Pre-Columbian/Latin American/African.
Beyond the distribution requirement, students are expected to develop focus on one or two topics of research and/or professional practice. Specialization in a more limited subject begins as students move into deeper engagement with their core subject matter by taking additional courses and by initiating independent research. *(Handbook, XVI.B.3.)* By the end of the first year in the program, students must identify a paper that they will revise as their qualifying paper (QP). At this point, students effectively choose an area of specialization that they will pursue in the second year. As their focus develops, they seek out related coursework that supports their areas of specialization and the development of professional skills to participate in the field following graduation. *(Handbook, XVI.B.2.)* If students choose the Museum Training Concentration, this serves as one of their specialization areas, and they must complete two internships after 18 credits of the program are complete. *(Handbook, XIV.A.7.a.)* As many as two courses (six credits) may, with the approval of the DGS and the Associate Dean for Graduate Studies, be taken outside the department in another department at GW, or at a member of the Washington Metropolitan Area Consortium of Universities.

Students also have multiple opportunities outside of the curriculum to both expand the breadth of their general knowledge and develop depth in particular areas of interest. Through two lecture series in the department, each year students have the opportunity to engage in conversation with 14-16 visiting artists and scholars representing a range of practice and research. Students are also supported in seeking internships and paid positions with museums, galleries, or other organizations that both broaden skills and offer opportunities for specialized experience in direct relationship with the field. Lastly, both within the department and more broadly in the city, students have opportunities to engage in curatorial work and exhibition preparation to build their capacity in formulating, organizing, and presenting exhibitions. *(Handbook, XIV.B.4.-5.)*

Development of scholarship and research methods is interwoven throughout the program. All incoming students complete *AH 6258 Historiography* in the first semester. In this seminar, students work toward developing their own approaches to art history by considering the history of art history as a discipline. The course is taught differently by various faculty, but regularly begins by examining the origins of art history as an academic discipline in nineteenth and early twentieth-century Germany and Austria (Hegel, Riegl, Wölflin) through its migration — quite literally — to England and the United States (e.g., Panofsky). The course then shifts gears slightly, working through a series of methodological approaches that offer a range of varied, if often interrelated, options for interpreting the visual world (Marxist, feminist, semiotic, psychoanalytic, etc.). In addition to reading these texts closely, students are expected to participate actively in discussion and required to write frequently. The ultimate goal of the course is for students to hone a sense of what matters to art-historical writing and to cultivate and refine their approach. The primary learning objectives of this course is for students to be able to: 1) read and think critically about art historiography, art theory, and contemporary interdisciplinary methodologies; 2) develop their abilities to articulate these new-found insights in oral and written form; and 3) formulate original arguments anchored in description. *(Handbook, XVI.B.3.,5.)*

Beyond the Historiography course, students develop methods of scholarship within seminars to both explore specific methodologies and to apply the skills they have acquired to other areas of research. Many seminars address the interdependence of methodology and material. *(Handbook, XVI.B.3.)*

Each year, MA students have the opportunity to submit proposals to a graduate symposium in art history jointly hosted by GW and American University. These proposals sometimes originate in seminars; however, the papers are often written or rewritten independently. Four to six papers are selected for inclusion, and of those presented, one is selected for presentation at a Mid-Atlantic Symposium. This
process allows students to practice the process of writing a proposal, fulfilling the expectations of that proposal, and then presenting in a professional conference. (Handbook, XVI.B.3.)

In the final QP, students are expected to move their research into a more independent context. While QP advisors work with each student as needed during the paper’s development, this contact is highly driven by the student’s initiative. (Handbook, XVI.B.3.,5.)

Students must demonstrate reading proficiency in at least one language. A reading examination in Arabic, Dutch, French, German, Italian, Latin, Persian, Portuguese, or Spanish must be passed. If a student’s research is in a language other than those listed above, the student may demonstrate proficiency in said language in consultation with the DGS. Generally, students sit for the language proficiency exam when they arrive in the program. Reading exams are established and evaluated by a faculty member with competence in the relevant language. (Handbook, XV.E, XVI.B.4.) Students are encouraged to incorporate their language proficiencies in their seminar and QP research in the interpretation of secondary and primary sources. (Handbook, XVI.B.3.-4.) Advanced language skills are indispensable for serious art-historical work. Even if students pass the language exams, they may want to pursue further study in those languages or others. In addition to taking classes at GW, students can profit from a host of other resources for language classes Washington has to offer.

**Students must successfully complete a qualifying paper.** QPs are typically based on seminar papers that are revised as publishable work (targeted toward article length). Once the student chooses a paper to revise, the professor for whom the student wrote the paper in seminar assesses whether the paper will serve as a viable foundation for a QP. If that professor is not a member of the full-time faculty, the student must confirm the decision to use the paper as the basis of the QP with the DGS. A first draft is due in the fall of the second year, after completion of 18 credits; the final draft is due the following spring. Part-time students submit the qualifying paper at date set in consultation with the DGS. In consultation with the first reader and DGS, the student selects two additional readers. A panel of full time faculty members reads and assesses all QPs. (Handbook, XVI.B.5.)

(See Syllabi for all MA Art History courses in Appendix W.2.)

4. **Institutions offering graduate degrees must include discussion of the following**

   a) **Proficiencies required for entrance into the program.**

   In addition to meeting the requirements for entrance to Columbian College, applicants must have completed a bachelor’s degree with a major in either art history or a related field, such as visual art, history, literature, philosophy, or religion. (Handbook, XVI.B.1.) All general requirements for admissions to graduate programs within the Columbian College of the Arts and Sciences are published online in the Graduate Admissions Requirements. On entering the program, all MA candidates receive the MA Guidebook, which outlines requirements and resources. (Handbook, XV.D.)

   Applicants must have had a minimum of four courses in art history, visual culture, or highly related field or otherwise establish their preparedness for graduate level study in Art History. The Art History graduate admissions committee reviews the applications of degree candidates. A host of factors determines the admission decision: letter of intent, recommendation letters, writing sample, language
proficiency, evaluation of undergraduate transcript, as well as GPA and GRE scores. The admissions committee reads the materials for evidence of the candidate’s academic preparedness, academic or professional potential as evidenced through the letter of intent and writing sample, and commitment to graduate studies. Students from countries where English is not the official language must demonstrate language proficiency as outlined by University guidelines. Scores required to be considered for a graduate assistantship are higher than the scores for admission. (Handbook, XV.E.) The department values diversity of education, background, and interests and seeks applicants who can participate in a strong and supportive academic community. Lastly, the committee factors whether the resources of the department can support the research goals of the candidate through availability of faculty expertise and the accessibility of relevant coursework. (Handbook, XV.A.,B.,C.,D.)

b) Research and professional tools required in the program; when these must be achieved and how they are tested; whether credit toward the degree is permitted for study related to these proficiencies

Students must pass a language exam before graduation. Examinations are given in the following languages: Arabic, Dutch, French, German, Italian, Latin, Persian, Portuguese, or Spanish. Exams are given in the second week of a student’s first semester in residence. Exams are prepared, administered, and evaluated by the faculty member with proficiency in the language being tested. Students are given a passage on an aspect of art history in the language of their choice. Accompanying the passage is a list of questions. After reading the passage, students answer the questions in English. Students are also asked to produce a translation of a short excerpt. The exam is intended to simulate the way in which art historians use scholarly materials to obtain opinions and facts on various issues. Dictionaries are allowed as long as there is no danger of cheating (non-electronic dictionaries preferred). The time limit is three hours. If a student fails the exam, they are able to retake the exam. If a student is unable to satisfactorily complete the language exam, the student works with the DGS to develop a plan to redress the issue. If the student takes language courses to achieve required proficiency, these courses do not count towards the 36 credits the program requires for graduation. (Handbook, XV.E.; XVI.B.4.) With permission of the DGS, students may take graduate level coursework in a language of study as a portion of the six credits they may take outside of the department.

The research tools and methods taught in AH 6258 Historiography are assessed as part of the MA in Art History program assessment. In accordance with the department’s Middle States assessment plan, the program learning outcome that students will effectively “analyze art history criticism and theory” is regularly assessed using papers and grade averages from this course. The target has been that 100% of students will achieve an adequate grade of “B” (3.0).

c) Institution’s policy for conducting a comprehensive review at or near the conclusion of degree study

a) initial degree candidate b) terminal degree candidates by using such methods as written and oral comprehensive exams, seminars providing summary evaluation, or a cumulative series of reviews

Matriculated students are reviewed in several ways while in the program. All seminars require a seminar paper in which students receive productive feedback from their professors. Classes are also assessed using rubrics, which are then analyzed by the DGS. Faculty have regular conversations about students in department and section meetings which give a chance to compare thoughts and determine if certain students need more assistance or guidance. All students must maintain a minimum cumulative grade-point average of 3.0 (B) in all course work taken following admission to a graduate program and follow all academic guidelines published in the University Bulletin.
The main tool for MA student assessment is the QP. By the spring of their first year (or upon completion of 18 credit-hours of graduate-level coursework for BA-MA students or those attending part-time), Art History graduate students need to select a seminar paper from the first or second semester that they want to work on further for the QP. Students must meet with the appropriate faculty member(s) to make sure that the seminar paper will serve as a viable foundation for researching and writing a substantial QP. No later than the beginning of their second year, in consultation with the first reader and DGS, students must also find two other readers willing to comment on their next draft. The readers’ names should be submitted and approved by the DGS.

A first draft of the QP is due in October of the student’s second year and is read by all three readers. The final draft is due in March of the spring semester of the student’s second year. The entire full-time art history faculty reads all the papers and meets to discuss them. QPs are assessed on several points, including the clarity with which the author lays out the thesis in the opening as well as how the conclusion establishes the art-historical significance of the research and argument. Has the author demonstrated the ability to use sophisticated visual analysis? Are appropriate written sources used and employed in a methodologically sound fashion? For example, instead of drawing exclusively on secondary literature on key written sources, students should consult the sources themselves, when available. Are the mechanics of writing and documentation at an acceptable scholarly level? Finally, there is the issue of tone, in particular as it relates to the concept of authority. The author needs to recognize when he or she speaks with authority and when not. Working with objects in local collections may lead to observations of importance, ones that can form the core of a useful contribution based on the author’s direct observational authority. (Handbook, XVI.B.5.)

d) Candidacy and final project requirements. Discuss the purpose of these requirements and how they serve the objectives of the program.

The QP’s goal is to ensure students can research, analyze, and write about an aspect of the history of art in a scholarly, professional manner. Students who successfully complete the QP, especially those with distinction, are ready for the demands of top Ph.D. programs. They also have necessary analytic and written skills for professional work in the field (i.e. curatorial work, archivist, galleries, etc.). Another important aspect of the QP is to ensure students complete the program in two years. Previously, when we had students write more traditional MA theses, students often took more than two years to complete the degree, which was counterproductive to all involved. This is no longer the case and students complete their QPs on time with their cohort.

5) Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3 and 4 are being developed.

Like the BA in Art History, assessment of the BA in Art History is transitioning from Middle States assessment requirements to NASAD. Please refer to Section II.B.5 BA in Art History for a fuller discussion of the transition.

Currently, assessment for the MA program takes place in two areas: 1) course-level assessment managed by individual instructors including assessments targeting the learning outcomes of the individual course; 2) assessment of program goals, managed by the DGS and the department chair. At the program level, the faculty has identified three primary goals for student achievement:
1) Analyze art history criticism and theory, assessed directly via a review of papers alternately from Historiography and targeted seminars scored with rubrics and indirectly with grade averages of AH 6258 Historiography.

2) Conduct and create original research on a body of work of a number of artists or the work of a single artist assessed directly via scores on qualifying papers, graded with a rubric and indirectly with selected questions from student evaluations.

3) Evaluate historical and/or contemporary artwork in order to create an original thesis/argument, assessed directly by review of papers, scored with a rubric and indirectly by percentage of placement of graduates into appropriate career positions or graduate programs.

In recent years students have been accepted into the following art history Ph.D. programs including University of California, Los Angeles; Northwestern University; and University of Texas. There have also been students who have taken curatorial positions at such institutions as the Philadelphia Museum of Art, the Archives of American Art, the National Gallery of Art, and Glenstone, among others.

As covered in Section II.B.5. BA in Art History, end-of-semester student evaluations of courses provide subjective evidence of whether enrolled students themselves feel they have achieved competencies addressed by the course. These evaluations are reviewed within the department by the faculty member and the department chair in the process of submitting faculty annual reports.

(See MA Art History Coded Final Student Transcripts in Appendix W.3.)

(See MA Art History Thesis Titles in Appendix W.4.)

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution – wide or art/design unit aspirations for excellence

Strengths
The prime strength of the MA in Art History program is its faculty, especially those members who are both dedicated to graduate teaching and are very active scholars, highly regarded within their respective disciplines. The curriculum is increasingly improving and has recently seen expansion of course offerings beyond the Western, North Atlantic tradition. We have been able to offer a more diverse range of classes in part because of the accessibility of exceptionally good part time faculty, including curators from the National Museum of African Art, the Hirshhorn Museum and Sculpture Garden, Dumbarton Oaks, The Phillips Collection, and the National Portrait Gallery. We are able to offer Pre-Columbian classes through courses cross-listed with Anthropology, but are reliant on part-time faculty for more recent courses in Latin American art. Additionally, with the two post-doctoral fellowships in collaboration with the Phillips Collection and Dumbarton Oaks, we have been able to offer remarkably high quality classes for a relatively small program. Additionally, our location is a tremendous asset. Students have access to many of the world’s greatest collections as they pursue their research. They also have the opportunity for a number of internships and programs for professional development.

The external partnerships and internal organizations outlined fully in Section II.B.6 BA in Art History benefit the MA program deeply. Each of these programs benefits the MA students in particular ways.
MA students are among the primary beneficiaries of the Phillips Post-doctoral fellowship. The fellow teaches one graduate seminar heavily attended by MA students. The fellow regularly becomes a resource for conversation and research advice beyond the seminar as well. The MA program also benefits from the Conversations with Artists lecture series by offering regular access to talks by a range of contemporary artists. Finally, MA students are regular users of the accessible internship application process offered by the Phillips to GW students.

MA students are the primary organizers of the Visiting Artist and Scholar Lecture Series (VASC) committee. MA students regularly serve as chair of the committee as well. The VASC lecture series benefits the entire program most directly by offering students the opportunity to hear from a range of artists and scholars and continue that discussion over a meal and in a seminar. MA in Art History students are regular participants in the Gallery 102 Committee and frequent attendees at exhibitions. Those students interested in contemporary art and curatorial practices are the most regularly involved, and are key organizers of exhibitions.

A third student organization, the Association of Graduate Art Students (AGAST) is a social organization that works to unite graduate art history and fine arts students by offering peer support and networking through social and educational events. The group has recently opened to undergraduates as well, though it remains heavily grad-focused. They offer various activities throughout the semester including scholarly lunches where faculty and students share their work, happy hours, studio tours where student artists open their studios and discuss their current projects, and group trips to area museums.

Challenges and Opportunities

One of the greatest challenges is to continue to expand course offerings beyond Europe and the North Atlantic within the work of full-time faculty members. The Art History program aims to provide students with broad chronological and geographical coverage, and our faculty attends to cross-cultural interchange in their course offerings and research. However, the faculty expertise remains overwhelmingly in the art of Western Europe and the United States. While we are in an excellent location to support our offerings with part time faculty, we strongly feel this is a priority in future tenure-track hiring. We have requested a tenure track search for an historian of East Asian arts. The second priority at this time is a faculty member with a focus on modern or contemporary African art.

Another challenge for the program is how to attract top students, which can be difficult when competing against Ph.D. programs. A related challenge is the high cost of graduate tuition at GW. While the number of credits in the program (36) helps, making the education affordable for many students is a struggle given current funding levels. We receive two GTA packages from the College, so we can only offer one full tuition-plus-stipend package per entering class. Several partial tuition fellowships assist. Greater funding or the ability to provide tuition offsets would allow the recruitment of more high quality students and would also allow us to be more selective in our admissions. Nonetheless, the overall quality of our applicant pool has been increasing.

(See MA Art History Program Assessment Worksheet in Appendix W.5.)

8. Plans for addressing weaknesses and improving results

We need to expand our fulltime faculty ranks, particularly in areas beyond the North Atlantic tradition. This is dependent upon College and University approval. A new line would greatly enable FAAH to further correct the Western and North Atlantic biases of our program, and would build upon the recent
The department is currently addressing student funding challenges by working towards partnership programs with area institutions that may lead to better compensation for internship-type work, additional partial fellowship packages, or more substantive opportunities to engage with arts institutions in the area. These proposals would also address a need to create better professional learning opportunities for MA students who wish to pursue careers in museum-related professions. On an internal planning level, the faculty have discussed making sure one course per semester addresses a topic relevant to museum and exhibition work. Such courses are not intended to focus on professional skills, but rather scholarly issues connected to exhibiting institutions.

Additionally, the DGS has begun work to develop more chances for students to network with area arts professionals, such as participating in newly-existing events on campus connected to the GW and Textile Museum, hosting alumni networking events, and organizing a series of brown bag talks by individuals in a range of museum professions – from curator to registrar. Also under consideration in this area is the proposal to devise supporting workshops outside of the curriculum that teach students key arts administration skills (i.e., how to use various software, programs, and databases). This should help in the job placement of students and should also be a good recruiting tool.

(See MA Art History Faculty CVs in Appendix W.6.)
19. MA in Art Therapy

Section II.B.

1. Statement of Purposes

Program Mission: The mission of GW Art Therapy Graduate Program is to train exceptionally skilled art therapists whose professional practice is grounded in a broad understanding of the most current clinical art therapy, counseling, and trauma theories, the application of the best research and evaluation methodologies and the consistent use of diverse, integrative and culturally responsive treatment strategies. (Handbook, XIV.A.1.)

Program Goals:

- Students will have a broad knowledge of foundational approaches, theories, techniques, and evaluation methods of art therapy and counseling.
- Students will be able to engage in clinical work with insight and self-awareness and a high level of professional, ethical, and multicultural competence with diverse client populations.
- Students will have developed proficiency as art therapy researchers, understanding the interrelationship between theory, practice, and science.
- Students will cultivate their identity as an artist and art therapist and have experience exhibiting their artwork in a professional manner.
- Students will gain understanding of the latest theory of the psychobiology of traumatic stress, and will have clinical skills using verbal and non-verbal approaches in the treatment of trauma related disorders.

Within the Art Therapy Program there are three options of study:

- The MA in Art Therapy: 61 credit program with 900 internship hours (400 direct client contact hours) and a final capstone/culminating project.
- The MA in Art Therapy Practice: 30 credit program for students with an MA in a related mental health field (i.e., counseling, social work, psychology). The program of study focuses on the art therapy and trauma aspects of our training as the student already has an understanding of the counseling aspects. Students are integrated into the same course work as the MA in Art Therapy. Required internship hours 700 (with 350 direct client contact) and a final capstone/culminating project.
- The BA/MA in Art Therapy: this has the same requirements as the 61 credit program; however, the student may begin their studies during their final senior year of their BA, taking and double-counting 12 credits of art therapy course work towards their BA and their MA. They graduate with a Master of Arts, Art Therapy.

Theoretical and Philosophical Base: Incorporating our rich past as a program based on the teachings of Edith Kramer, Elinor Ulman, Margaret Naumburg, Hannah Kwiatkowska, and Bernard Levy, we define ourselves as broadly based both theoretically and philosophically. With five full-time faculty and 20+ adjunct faculty GW offers a collective and inclusive approach with expertise in Psychodynamic (Freudian, Jungian, Attachment, Object-Relations), Humanistic (Gestalt, Existentialism, Person-centered), Cognitive Behavioral and Developmental, Trauma Informed, Mindfulness, Art-Based, Positive Psychology, Eclectic, and Culturally Responsive theory. We offer varying viewpoints to our students.
allowing them to cultivate their own identity as a future art therapist rather than define for them who they should be or how they should approach their clients. Therefore, our approach is student-centered—providing the expertise, the opportunity to experiment, and the ability to support our students’ in defining their own identity. GW is a clinically- and artistically-based program whose graduates possess a broad knowledge of foundational approaches, theories, techniques, and evaluation methods of art therapy and are able to engage in clinical work with insight and self-awareness and a high level of professional, ethical, and multicultural competence.

2. Curricular Table

Program Title: MA in Art Therapy
Number of Years to Complete the Program: 2
Program Submitted for: Plan Approval and Final Approval for Listing
Current Semester’s Enrollment in Majors: 68
Name of Program Supervisor(s): Heidi Bardot

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<th>Major Studies in Art Therapy</th>
<th>Other Studies in Art Therapy</th>
<th>Electives</th>
<th>Total Number of Units</th>
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<td>12 units</td>
<td>3 units</td>
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<tr>
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<td>40%</td>
<td>10%</td>
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</tbody>
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(Unless stated otherwise, all courses are 3 credits.)

Major Studies in Art Therapy
ARTH 6205 History & Theory of Art Therapy 2 cr
ARTH 6211 Counseling/Art Therapy Theory 3 cr
ARTH 6210 Counseling/Art Therapy Process I 3 cr
ARTH 6221 Studio & Technique of Art Therapy 3 cr
ARTH 6231 Child Art Therapy 2 cr
ARTH 6232 Art Therapy with Adolescents 2 cr
ARTH 6233 Marital & Family Counseling Art Therapy 3 cr
ARTH 6234 Group Process 3 cr
ARTH 6235 Social and Cultural Diversity 3 cr
ARTH 6241 Assessment Procedures 3 cr
ARTH 6243 Substance Abuse and Addictions 3 cr
ARTH 6261 Ethics and Professionalism 3 cr
ARTH 6271 Art Psychotherapy & Trauma I 3 cr
ARTH 6272 Art Psychotherapy & Trauma II 3 cr
ARTH 6281 Practicum in Art Therapy 1-6 cr
ARTH 6292 Special Projects: Art Therapy-Research or Culminating Project 1 cr

*Total number of credits in Major Studies* 46 cr

**Other Studies in Art Therapy-Related Content**
(12 credits selected from the following courses)
ARTH 6206 Human Development & Art Therapy 3 cr
ARTH 6221 Studio & Technique of Art Therapy 3 cr
ARTH 6235 Social and Cultural Diversity 3 cr
ARTH 6235 International Social and Cultural Diversity: International 3 cr
ARTH 6241 Assessment Procedures 3 cr
ARTH 6242 Psychopathology/Art & Diagnosis 3 cr
ARTH 6251 Research Methods 3 cr
ARTH 6262 Career Counseling 3 cr

*Total number of credits in art therapy-related content* 12 cr

**Electives**
ARTH 6265: Advanced Issues in Psychotherapy & Art Therapy (topics vary)1-3 cr)

*Total number of elective credits* 3 cr

3. **Compliance with NASAD Standards**

The GW Art Therapy Program meets all required curriculum standards. The Art Therapy Program (as of 2010) is officially a 61 credit program. The required art therapy content areas total 46 credits of core course work (history and theory of art therapy, techniques of practice in art therapy, application of art therapy with people in different treatment settings, group work, art therapy assessment, ethical and legal issues of art therapy practice, standards of practice in art therapy, cultural and social diversity, culminating project, practicum, and specialization), therefore, we exceed the required 24 credits. Students are also required to complete a culminating project in the form of a research based exploratory study, arts-based heuristic project, program development proposal or intensive case study. (*Handbook*, XVI.F.3.a.)

The course work allows students to secure several specializations in applications of art therapy. They take course work to learn how to work specifically with children, adolescents and families. Courses introduce them to working in clinical, educational, medical, and community settings with individuals, groups and families. Students also have training in the specialization of trauma work and substance abuse. (*Handbook*, XVI.F.3.b.)

In addition to the core areas, students take additional course work in the related areas of psychopathology, human growth and development, counseling and psychological theories, assessment, research, career and lifestyle development, and studio art. The Program also provides a workshop series with informational topics that might not be covered in course work. Workshops are optional for students, open to the community, and sometimes carry an additional fee. Such topics in the past have included: Native American and International Art Therapy Experiences, Inner and Outer Monsters, Graffiti and Art Therapy, Collage Art, Felting the Senses, Ethics for Art Therapists, Soul Collage, and Zentangle. (*Handbook*, XVI.F.3.c.)
Practical Training

Practicum and Internship
GW’s practicum and internship requirements meet the NASAD Education Standards. Students complete a 100 hour practicum, and continue with internship; in order to graduate, they must have 900 internship hours, 400 being direct client contact hours, which is the suggested number for counseling licensure. NASAD requires only 600 hours with 350 direct client contact hours; therefore, we are above the minimum requirements). Detailed information and explanation of expectations are outlined in the Student Handbook. Specifically, semester competencies, divided by each semester, are listed so that each student knows exactly what they should be learning and be capable of doing by the end of each semester and year. The competencies are cross-related to their course work and their internship experience. This information is also provided to supervisors. (Handbook, XVI.4.a.1.-4.)

Students are required to work in a child/adolescent placement as well as an adult/geriatric placement. Additionally, students may choose a community-based setting (i.e., open art community center), but must also complete a clinically-based internship (i.e., psychiatric hospital). Students work with individuals, groups and/or families; they attend treatment team meetings, attend and/or facilitate in-services, write progress notes, participate in case review, and are expected to generally become an integral student member of the treatment team. Students demonstrate the ability to effectively communicate clinical material and integrate theory and practice through case presentation, both at their placement site and in on-campus supervision. Students’ supervised hours (indirect hours) include discussion of student’s work with the supervisor (on-site and on-campus) and related activities including, but not limited to: case review, record keeping, preparation, treatment team meetings, in-service conferences, and related milieu activities, evaluation of outcome, and successful termination of therapy. (Handbook, XVI.4.a.3.)

Supervision
Students receive individual on-site supervision by a registered art therapist (ATR) or licensed professional in a related field (1 hour for every 10 direct client contact hours) (NASAD Supervision_b.1.). In addition, on-campus group supervision (1 hour and 50 minute weekly supervision (above the NASAD required 1.5 hours); 8 or fewer students) (NASAD Supervision_b.2.). All on-campus supervisors are ATR-BCs (second year supervisors are also Licensed Professional Counselors) (NASAD Supervision_b.2.), and on-site supervisors are either ATRs, ATR-BCs or other qualified professionals. (Handbook, XVI.F.4.b.1.-2.)

Evaluation of the student is done collaboratively between the site and on-campus supervisors. The detailed process is outlined in the on-campus supervision syllabus. On-campus supervisors are in contact with the site supervisors throughout the semester. There is a problem-solving flow chart that graphically outlines the procedure to follow if there are challenging issues between supervisee and supervisor.

Supervisor’s Workshops and Training
Supervisors are required to attend Supervisor’s Supervision once or twice a semester. Since 2008, these workshops have been facilitated by Dr. Katherine Williams, Faculty Emerita, and use small and large group formats. CEUs are offered for these workshops. New supervisor training sessions and on-campus supervisor’s trainings are also scheduled, as are on-site visits with supervisors and other staff. Students are provided an overall view of what supervision should be like, with role-plays and Q&A, and the discussion points continue throughout their supervision classes.
In order to procure CEUs, objectives, a workshop flyer and the facilitator’s CV are submitted prior to each scheduled workshop. Supervisors are also encouraged to email concerns or issues for discussion at the workshop.

Placement Sites
The list of active placement sites continues to grow and diversify; with higher student enrollment, we are able to place more students with organizations interested in having interns. Art therapy in this area is well-known, and recent graduates working in the area and promoting the field have increased the number of inquiries we receive from potential placement sites.

The process of developing sites includes:
- Initial contact and outline of requirements
- Site survey
- Site visit by the Clinical Placement Coordinator
- Entry on CommunityWalk map of internship sites
- Referral of students

(See Syllabi for all MA Art Therapy courses in Appendix X.1.)

4. Graduate degree

4a. Proficiencies required for entrance to the program

The GW Art Therapy Master’s program is a 61 credit program. The GW Art Therapy Practice Master’s program is a 30 credit program building on a previous MA in a related mental health field.

Admissions
The GW Art Therapy program requires the following for admission of all prospective students:

- A bachelor’s degree from an accredited institution in the United States, or be accepted into a bachelor’s/master’s dual degree program in art therapy, or have the equivalent academic preparation from an institution outside the United States.
- A portfolio of studio work demonstrating competence in the use of art materials with examples of drawing, painting and sculpture.
- Complete prerequisite courses including a minimum of 18 credits of study in studio art and a minimum of 12 credits of study in psychology. The psychology component must include developmental psychology and abnormal psychology. Student must have earned a grade of B or better in each prerequisite course in order for it to count. If any of these credits have not been earned prior to admission, they must be completed no later than 12 months after beginning the program. Credits for prerequisite courses may not count toward the 48 credits minimum for the degree.
- A GRE test score and, for international students, a passing score on a test of English as a foreign language (TOEFL). (Handbook, XV.A.-E.)

4.b. Research and professional tools in program

No research experience is required prior to enrollment; however, two mandatory research courses are required once in the Program: ARTH 6251 Research Methods in Art Therapy, and ARTH 6292 Special
Projects: Research. Volunteer work or jobs related to the mental health field or the helping profession are valued, but not required. (Handbook, XV.B.)

The purpose of ARTH 6251 Research Methods in Art Therapy is to familiarize graduate students with concepts of research applied to the field of art therapy, and to promote an understanding of current research approaches in the broader sphere of mental health. The process of writing a research proposal, complying with the requirements of George Washington University’s Office of Human Research (OHR), and submitting a protocol to Institutional Review Board (IRB) will be reviewed. At the conclusion of the course, each student is expected to critically read and apply art therapy research literature and to develop a proposal to conduct art therapy research.

As a result of completing this course, through participation in experiential activities, assigned readings, class discussion, graded assignments, and other teaching/learning methods delineated below, students are able to:

- Understand the purpose, benefits, and challenges of conducting art therapy research;
- Demonstrate a broad knowledge of foundational approaches, theories, techniques, and evaluation methods of art therapy and the mental health professions;
- Develop proficiency as art therapy researchers, understanding the inter-relationship between theory, practice, and science;
- Develop self-evaluation and critical-thinking skills through art making, and written critique of research;
- Possess a comprehensive understanding of the components of a research proposal, including the annotated bibliography, and literature review;
- Demonstrate knowledge in methods of data collection and analysis, interpretation, and reporting results; and,
- Demonstrate knowledge of the requirements of GW’s Office of Human Research (OHR) for approval of human subjects research.

Course requirements and evaluation include: class participation and professionalism; completion of an article critique, an annotated bibliography, and a research proposal paper, as well as a final presentation, and completion of CITI training for Social-Behavioral research.

The purpose of ARTH 6292 Special Projects: Research is to guide students through the steps toward completing their Culminating Project paper or Thesis. Students are supported through phases including data collection, and interpretation/analysis.

During the semester, depending on the status of their project, students are expected to pilot their interventions; practice consenting and administering measurements; begin collecting raw data; and conduct preliminary analysis and interpretation of their findings. The required sections for their culminating papers are covered in detail. At the end of this class students should have a well-developed working draft of their paper, comprising some or all of the following sections: Chapter I (Introduction), Chapter II (Literature Review), Revised Chapter III (Methods), Draft of Chapter IV (Results), and Draft of Chapter V (Conclusions).

Participation in the class is expected to be hands on and interactive. It is a working class where students consult with each other, in dyads and as part of a larger group in order to provide written and verbal feedback, and 1:1 mentoring time is scheduled in with the instructor.
As a result of completing this course, students are able to:

- Have a broad knowledge of foundational approaches, theories, techniques, and evaluation methods of art therapy, psychology, and counseling,
- Have developed proficiency as art therapy researchers, understanding the inter-relationship between theory, practice, and science,
- Learn qualitative and quantitative methods of data collection, analysis, and interpretation, and,
- Complete a preliminary draft of their data collection procedures, preliminary analysis, and findings by the end of this course.

Evaluation of student performance in this class is determined by students’ completion of their Culminating Project, described in the section on “Final Projects,” below.

**Professional Tools: Practicum, Internship, and Supervision (Handbook, XIV.B.)**

Students complete a 100 hour practicum, and continue with internship; in order to graduate, they must have 900 internship hours, 400 being direct client contact hours, which is the suggested number for art therapy and counseling licensure. Semester competencies, divided by each semester, are provided so that each student knows exactly what they should be learning and be capable of doing by the end of each semester and year. The competencies are cross-related to their course work and their internship experience and evaluation completed by their internship supervisors.

Students receive individual on-site supervision (1 hour for every 10 direct client contact hours), as well as on-campus group supervision (1 hour and 50 minute weekly supervision; 8 or fewer students). All on-campus supervisors are ATR-BCs (second year supervisors are also Licensed Professional Counselors), and on-site supervisors are either ATRs, ATR-BCs or other qualified professionals.

Placement of students is facilitated by the full-time Clinical Placement Coordinator. Students are required to work in a child/adolescent placement as well as an adult/geriatric placement. Additionally, students may choose a community-based setting (i.e., open art community center), but must also complete a clinically-based internship (i.e., psychiatric hospital). Students work with individuals, groups and/or families; they attend treatment team meetings, attend and/or facilitate in-services, write progress notes, participate in case review, and are expected to generally become an integral student member of the treatment team. Students demonstrate the ability to effectively communicate clinical material and integrate theory and practice through case presentation, both at their placement site and in on-campus supervision.

**4.c. Comprehensive review upon completion (Handbook, XIV.C.7.,8.)**

**Student Professional Performance Evaluation**

Initial graduate degree candidates: In addition to meeting academic and clinical requirements, students must demonstrate to the faculty’s satisfaction that they have or can develop the personal characteristics that will enable them to function adequately as art therapists. They are evaluated through the Student Professional Performance Evaluation. This evaluation assesses characteristics that a student should already possess in order to be a successful graduate student in our Program. These are not areas that are taught in our course work; however, they are integral in the make-up of a future art therapist. This is not a reflection on who the student is as a person, but rather what they present to us in the Program. The review is based off of behavioral observations and verbalizations, not personal opinions, of each faculty member working directly with the student. The characteristics assessed are in 13 categories: Academics, Classroom Interactions, Professionalism, Communication Skills, Respect, Interpersonal Skills,
Critical Reasoning Skills, Conflict Resolution, Resiliency, Self-Improvement, Personal Characteristics, and Personal Management/Self-Care. The student and faculty complete an evaluation during the mid-point of the first semester. If there are significant areas of improvement needed, the student is provided the feedback in a meeting with the Director and is given the rest of the semester to improve upon areas of weakness. Another final evaluation is then completed at the end of the 1st semester. If student fails to improve at this point, he/she may be asked to leave the Art Therapy Program. (Handbook, XIV.C.7.)

(See MA Art Therapy Student Performance Evaluation in Appendix X.2.)

Internship Evaluation (Clinical Placement Competencies)
Terminal degree candidates – Cumulative series of reviews: Evaluation of the student is done collaboratively between the site and on-campus supervisors. The detailed process is outlined in the on-campus supervision syllabus. On-campus supervisors are in contact with the site supervisors throughout the semester. There is a problem-solving flow chart that graphically outlines the procedure to follow if there are challenging issues between supervisee and supervisor. (Handbook, XIV.A.7.a.)

4.d. Final Projects

Thesis or culminating project: The integration of knowledge with regard to the profession of art therapy including the literature in the field through a culminating project including, but not limited to, thesis or other extensive and in-depth projects. Use of structured methods and formats such as quantitative and qualitative research, formal case studies, and arts-based research.

Options for the GW Graduate Art Therapy Program Culminating Project are:

- Original Institutional Review Board (IRB) Research: Student-generated IRB thesis research project, employing either a qualitative, quantitative, or mixed method methodology and requiring IRB approval. Students who pursue this option must take 6 additional thesis-related credits in (or replace Trauma course work), and submit their official thesis to the University. These students must also audit a one-credit Special Topics Research course.

- Student-generated IRB research project, employing either a qualitative, quantitative, or mixed method methodology and requiring IRB approval.

- Faculty or Program Research: Students are encouraged to work on an established faculty research project or program research protocol as part of their culminating project.

- Culminating Project: (Handbook, XIV.A.8.)
  - Heuristic study: A self-study incorporating personal art making in response to a topic of interest.
  - Practicum-based case study: A case paper, based upon either an exploratory qualitative case study or a quantitative single subject design.
  - Program Development and Grant Proposal: Preparation of a proposal for the development of an art therapy program, piloting interventions, and preparation of a grant to obtain funding for proposed program.
  - Community-Based Development Project: Development of a proposal for an art therapy community-based project, implementation of the proposal, and completion of a culminating curriculum.
Graduation Exhibit: In their final semester the graduating class puts together a Graduation Exhibit in the Art Therapy Gallery, comprised of artwork from each graduating student. This artwork can be any media but must reflect their growth as and support their art therapist and artist identity. This exhibit is displayed from January-May, culminating in the graduation ceremony in May.

(See MA Art Therapy Thesis Titles in Appendix X.3.)

5. Results of program related to its purposes

In 2008, the GW Art Therapy Program moved to the Alexandria Graduate Education Center (AGEC) and have greatly benefitted as a result. In a recent survey of graduate vs. current students and their view of the facility (graduates—33% good; current—93% excellent). We also seem to have raised our quality of instruction/academic standards (grad—55% good; current—59% excellent) and overall program quality (grad—45% excellent; current—63% excellent). The move not only increased our quality and size of space and improved our technological capabilities, but it also allowed us to offer more sections and smaller sections of classes (thus improving class intimacy, quality of instruction, scheduling options); to expand full-time faculty (from 2.5 to 5) and adjunct faculty (8-10/semester to 20/semester); to create an Open Studio and Gallery (which enhanced student participation in artistic opportunities); and to develop a community Clinic (which allows additional training opportunities for students, options to view professors working with clients, ability to analyze student/client sessions, and access to high tech video editing equipment). These additional opportunities seem to have raised our overall program quality.

Our students are continually assessed in order to maintain competencies through the Student Professional Performance Evaluation, the Internship Evaluation, and the Culminating Project, Poster Presentation, and Gallery Exhibit. We assess our Program each year through our accreditation with the American Art Therapy Association and internally through a focus on one of our programmatic goals each year, utilizing qualitative and quantitative methods.

(See MA Art Therapy Coded Final Student Transcripts in Appendix X.4.)

6. Assessment

Strength and Growth

- The GW Art Therapy Clinic: In Fall 2009, the GW Art Therapy Clinic (GWATC) officially began seeing clients. Our mission is to provide art therapy services at a low fee to the community, to give clinical experience to our GW art therapy students, to create opportunities for training and supervision, and to conduct research connecting the theory of art therapy to clinical practice.

The modern, well equipped GWATC provides students and faculty alike an opportunity to see clients, conduct research, and expand and develop clinical skills. Each of our three clinic rooms is equipped with two wall mounted cameras that provide split screen viewing, so both client and therapist are seen on the film. The images from the session are streamed into a secure server that can be viewed live or reviewed after the session is complete. The high-tech equipment allows students to critically observe and analyze their work, an invaluable tool for self awareness, supervision, and teaching.

Classes (Process/Counseling and Trauma I & II) meet weekly in the Clinic using the equipment to role play art therapy sessions and review ongoing art therapy sessions with trauma clients. Per a student in Trauma class:
“Working at the clinic is providing me with a unique opportunity to experience first-hand what it means to be a therapist, seeing an individual client over an extended period of time. It gives me hands-on experience in the kind of everyday, practical matters that concern a practicing therapist... and is proving to be invaluable in terms of applying the theories and techniques I am currently learning in my course work. Although initially a bit intimidated by having our sessions videotaped, I have benefitted greatly from being able to record and later review my sessions. I have found this aspect to be especially helpful in terms of self-assessment and the further development of my therapeutic skills, particularly in the area of attunement with a client.”

Art therapy services at GWATC are based on a sliding fee scale and can be as low as $5 per session to cover material costs. The Clinic works with adults, adolescents and children in individual as well as family and group sessions. As a requirement of seeking art therapy through the Clinic, most clients will be seen by students and all sessions are videotaped and may be used for student training purposes.

Because of the additional client work, students are required to attend Case Consultation, a supervision group led by ATR-BCs and LPCs, with no more than six students in each group. The consultation reviews videoed sessions and discusses issues that may arise in the Clinic work. Case Consultation is in addition to their weekly Practicum course (which focuses on their internship work). (Handbook, XVI.F.6.a.-b.)

- Art Therapy Gallery: The GW Art Therapy Gallery encompasses the Alexandria Graduate Education Center. The Art Therapy Gallery acts not only as a gallery, but also as an opportunity to educate the public about art therapy. Most importantly, it strengthens, promotes and showcases what art therapy is based on—art. As a component of the Program, studio art has become more prevalent and students have the opportunity to develop their artist identity.

The Gallery has three exhibits a year: Fall is the incoming student show; Winter/Spring is the graduating students’ show; and Summer is a juried show or invitational exhibit for faculty and local art therapists. Additionally, we have a designated Faculty Wall which rotates monthly and a Class Wall which rotates each semester. We have four permanent collections which focus on the history of the Art Therapy Program and the student/supervisor relationship. There is a gallery committee composed of the Gallery Coordinator and current students and is responsible for all aspects of preparing, acquiring and hanging the show, thus learning important skills that they would not learn in the classroom.

The Gallery is equipped with a cable tracking system, which allows for easy alignment and movement, flexibility of sizes, and a clean, professional look. Future plans for the AT Gallery also include promotion to a wider audience, and expanding to national and international juried exhibits. (Handbook, XVI.F.6. a.-b.)

- Research: In July 2009, the Program hired two full-time research faculty in order to increase research in the Art Therapy Program and to increase collaborations within GW. This was in response to our Program vision and goals, the intent of GW to increase research university-wide, and student requests for research opportunities. A summary of research growth that has taken place since their hire is:
Mentoring students research projects;
- Support provided for faculty interested in pursuing research;
- Establishment of a department-based trauma research initiative;
- Establishment of the International Art Therapy Research Database (IATRD), (www.arttherapyresearch.com) with the assistance of a GW University Facilitating Funds award;
- Research collaboration with GW's Medical Faculty Associates and award to pursue the study “Assessing Medication Responsiveness in Persons with Autism Spectrum Disorders (ASD)”;

- Trauma Course work: In recent research, specific training in trauma and art therapy has become imperative. This was our goal in the creation of the GW Clinic, having the ability to allow students intensive, closely supervised trauma work in conjunction with training in current trauma theories and techniques. The Program began offering optional trauma course work as a special topics course in Fall 2008. Once the course had been established, we created, Art Psychotherapy and Trauma I: Theory and Approaches to Treatment, Art Psychotherapy and Trauma II: Clinical Treatment and Practice Issues, and Traumatic Loss and Resiliency. These courses are taken at the culmination of studies in the second year and require clinic clients. These courses are part of the 61 credit and 30 credit MA. We are the only art therapy program offering specific trauma training.

- International and National Diversity: The GW Art Therapy Program has made a strong commitment to social and cultural diversity in our course work as well as our student body. Since 2007 the Program has offered International Social and Cultural Diversity in other countries: 2007 and 2008 in France; 2009, 2010, 2012, 2013, and 2015 in India; and 2011 and 2014 in South Africa. The course was initially designed not only to increase self-awareness, knowledge, and skills, but to place our students into an environment where they didn’t understand the language, where the customs where unusual, and where stereotypes where put upon them due to their appearance, this allowed them to feel a small aspect of the vulnerability, confusion, and stress that clients from minority backgrounds might feel on a daily basis. In India, we included internships working in a variety of community programs (psychiatric hospitals, cancer center, hospital, schools with developmentally and physically disabled, mainstream school, substance abuse program, and homeless shelter). This provided the students with an intensive, immersion approach; the students were able to learn and connect on a deeper level and feel that they were able to offer some assistance in a country so overwhelmed by need. The International course in South Africa, was in collaboration with the GW Theatre and Dance Program and included art therapy, drama, poetry, and dance in work with a local youth center, child care program, and abused women’s group.

Specific Areas of Weakness
Some of these areas of weakness have already been addressed as we became aware of them. Below is a description of the problem, the response to it, and, if applicable, areas that still need to be addressed.

- Research: As mentioned above in our Areas of Growth, research at the GW Art Therapy Program has progressed rapidly. However, as a former weakness and with development still taking place, there are still areas of development needed.

Areas to still be addressed: While we have made great improvements in our research capabilities there are still areas in which we would like to improve/grow. We have begun to develop
programmatic research which will take place in the Art Therapy Clinic, involve faculty and students, and focus on trauma and art therapy; we have commenced, however, the process is slow without a dedicated faculty member to recruit students and oversee and analyze the data. Additionally, while our faculty now has the support to pursue research, we still need additional financial and GTA/work-study support as well as the time to invest in this endeavor. Internal funding sources have been more available; however, investment of time is not always possible with administrative, teaching, and advising duties.

• **Internship Experiences**: The Program has a wide range of internship opportunities and full-time support of the Clinical Placement Coordinator who is continually expanding and building these resources. Students have stated that they would like more opportunities for part-time students who need evening or weekend hours and for additional training for their internship supervisors. The Coordinator, since 2004 has provided an e-Newsletter to keep supervisors updated, since 2008 has provided supervisor workshops, and in 2010 created a supervisor informational booklet.

Areas to still be addressed: Training supervisors is an ongoing process as organizations change and supervisors change jobs. Our Coordinator responds to student feedback/evaluations of a site when deciding whether to place students at the site again. Expansion of internship sites and supervisor training is a continual process and will never be “achieved.” Additionally, we are exploring the option of providing training for supervisors to seek their ATCB Supervisor credentials.

• **Curriculum**: Per student feedback and evaluations, this is an area of strength for the Program, but there is always need for reassessing and improvement. Student requests have included: more diverse Diversity course; Career Counseling and Substance Abuse (which became a permanent part of the Art Therapy curriculum Fall 2014); and more studio art, mind-body, sand-tray, trauma elective coursework.

As mentioned previously, International and National Diversity, we are currently providing a wide range of diversity coursework from a variety of backgrounds for varying costs. Additionally, diversity issues are interwoven into each course and students can also learn from their classmates’ various personal experiences. We also include extracurricular lectures from a range of sources: Native American healers and artists, Ugandan professor and philanthropist, Russian art therapist, and Jewish and Palestinian art therapists.

The Program is always responsive to student requests regarding our 1 credit elective course work. In recent years our electives have included: Positive Psychology, Advanced Studio, Mind/Body Connection, Intensive Trauma Training, School-Based Art Therapy, Medical Art Therapy, Therapeutic Journaling, Therapeutic Painting, Graffiti Art Therapy, Sand Tray, and Play Therapy. This course work is always taught by experts in the field (i.e., Linda Gantt, Intensive Trauma Training; Eliana Gil, Sand Tray and Play Therapy; Tracy Councill, Medical Art Therapy).

Areas to still be addressed: The Program has responded to all the past concerns stated by students. However, this is an ongoing process of assessment and evaluation. Some of the areas the Program would like to focus on in the future are: creating a grading rubric for each course, so as to provide clear and concise feedback to students; implementation of faculty peer review in teaching; continual global analysis of curriculum (i.e., increase coursework building on previously gained knowledge, reduce overlaps); continual update of coursework to respond to new information and trends in the field; and increased use of innovative teaching techniques (i.e., technology).
• **Art Therapy Profession and Licensure Information:** Students have requested additional information about job opportunities and LPC requirements. The Program has researched and strives to remain updated on all requirements [because our Program encompasses Virginia (VA), Maryland (MD), and DC, students frequently seek information in both states and district] and we strongly suggest that students planning to return to their home state research those unique requirements, as well. In response to student requests, the Program scheduled two LPC informational sessions and invited art therapists, who are current LPCs in VA, to provide information and clarity regarding licensure and to answer questions and concerns students might have. The Program, clearly states in our Student Handbook, however, that it is the student’s responsibility to research and know what the requirements are for their state; the Program will provide the required coursework, training, and qualified supervision, and support them when/if they seek licensure. In response to VA requirements regarding supervision and qualified supervisors, we have made additional changes:

- For 2nd year students, all on-campus practicum supervisors are ATR-BC and LPC. Virginia requires that in order for students to count pre-graduation hours, one of their supervisors (on-campus or on-site) must be licensed.
- All students seeing clients in the Clinic are required to take part in Case Consultation, additional supervision focused only on their Clinic cases. Because the Clinic is housed in VA, our supervisors are required by VA to be licensed in VA and to have supervision training. Thus providing more than adequate training and information for our students.

Regarding information of job opportunities for our students, each student is on a Student Listserv and then moved to an Alumni Listserv upon graduation. Any local job posting that we are aware of is sent out to this listserv and available to all students. However, if the student is moving to another area, these job postings are limited. We do provide post-grad information in the Student Handbook, regarding AATA’s membership and listings, national and international listservs, and professional options.

Areas to still be addressed: Licensure requirements seem to be continually changing; therefore, this is an ongoing process to maintain accurate knowledge as well as to pass on any information to our students that will ease their transition into the job market.

• **Faculty Tenure Positions:** As evidenced by Faculty feedback and research regarding other Art Therapy programs, it would benefit GW’s Art Therapy Program by providing PhD-level faculty members with the option to pursue tenure. Many other Art Therapy programs currently have faculty on tenure track (or already tenured), including: College of New Rochelle, Drexel University, Emporia State University, Florida State University, Loyola Marymount University, Mount Mary College, Naropa University, Nazareth College of Rochester, New York University, and University of Louisville.

Presently, at least two other accredited graduate art therapy programs that are equivalent to GW in their research status (according to the Carnegie Foundation) in the US have established tenure track positions for PhD-level faculty members: Drexel University and the University of Louisville. These institutions, like GW, hold the status “Basic RU/H: Research Universities (high research activity).” When surveyed, via email, regarding the number of publications required for PhD-level faculty to qualify for tenure track eligibility, both Drexel University and University of Louisville indicated that there is “no specific criteria.”
Two additional programs also provide tenure track, and are based in “RU/VH: Research Universities (very high research activity)” classified institutions: Florida State University and New York University. When surveyed regarding the number of publications required for PhD-level faculty to qualify for tenure track eligibility, FSU indicated that there is “no specific criteria.” NYU indicated that “less than 10” publications are required. GW requires very stringent criteria in order to become tenured.

Areas to still be addressed: In order for our Program to remain competitive with equivalent Art Therapy programs, GW needs to be able to provide faculty tenure lines for PhD-level faculty. This is continually brought up to the Dean and Provost; however, there is no available timeline for this to be resolved.

- Faculty Support: In feedback from faculty during Faculty Meetings and individual meetings, it has been noted that additional faculty support is needed in the following areas: peer evaluation regarding teaching, systematic grading method (i.e., rubrics), GTAs for larger courses, and technology training. We do provide technology training individually, as needed by the Administrative Manager or one of the AGEC IT personnel. Additionally, there are group training sessions available through GW, which we have utilized in the past, but it is difficult for adjunct faculty to clear time in their busy schedules to allow for this additional training.

- Areas to still be addressed: The Program is in the process of creating rubrics for each course working with each faculty member. Students have responded positively to this form of feedback as it is clear, concise and gives direct details of what areas the student is excelling in and what areas need improvement.

  Additionally, we are creating a peer review/evaluation system, whereby faculty can give constructive feedback to their cohorts and new faculty can learn techniques and methods of teaching from more experienced faculty. Faculty will have a choice of which class/date will be reviewed, as some classes are more confidential and/or appropriate than others (i.e., classes when students are presenting) and will be able to sign up for who they would like to review, thus taking an evaluation or learning role.

  We have explored the use of GTAs in our Program with the Dean’s Office; however, this is a financial decision (existing grant money) and an availability concern (only a given number of slots are available, generally used by the larger Departments) on their part. We will continue to explore this option.

  We will continue to explore technology training options for our faculty and are currently exploring online technology that can be utilized in our course work.

- Global Assessment of Students: Feedback from faculty in the Strategic Planning Retreats and Faculty Meetings was the need for development of a method of assessing students, clinically and academically, at the culmination of their first year in the Program. This process would allow for student re-evaluation of goals and abilities and possibly advising students out of the field of art therapy.

  Areas to still be addressed: The Art Therapy Program created the Student Professional Performance Evaluation and piloted it with the current students in Fall 2014.
(See MA Art Therapy Program Assessment Worksheet in Appendix X.5.)

Conclusion

The GW Art Therapy Graduate Program has made fundamental changes to the overall Program—facility, program focus, curriculum, faculty. Additionally, we have added aspects of our Program that enhance the overall quality and would not have been feasible in the old facility—Clinic, Gallery, Open Studio, computer labs, multiple sections of course work. In the past, we have always been hindered by the poor quality and size of our facility as well as the fact that our Program did not provide the additional course work required for our students to seek licensure in art therapy (where available) or counseling. We have created a strong, innovative Program based in historical precedence, but also constantly seeking to improve upon itself and remain current in the field of art therapy.

With all of our changes, it has been a constant goal to receive regular feedback from the students, faculty, and alumni and to strongly consider their valuable input into the process. When we were exploring the option of moving off-campus to our new facility, the Director met with each faculty member individually to get their personal responses, we had Town Hall meetings focused especially on the students who would be moving mid-Masters, and it was decided that the move would not occur unless all members were invested in the change. By honoring the opinion of each, the decision was unanimous. This attention to detail and hands-on approach, as we constantly develop and grow, is what makes GW Art Therapy Program successful.

There are areas in which we still need and want to improve. We take feedback from students, faculty, and alumni seriously and therefore will continue to strive to improve, explore new options, and continuously assess and re-assess all aspects of our Program. Areas we have identified for improvement: research, internship options, curricula options, licensure information, faculty tenure and support, global assessment of students, and training supervisors; will be explored if they have not already been resolved. And we recognize that our current areas of strength: faculty, curriculum, internships, facility, supervision, student body, and overall Program; cannot remain strong unless we consistently assess and support them.

(See MA Art Therapy Faculty CVs in Appendix X.6.)
20. MA in Art Therapy Practice

Section II.B.

1. **Statement of Purposes** (Same as #19, MA in Art Therapy)

The MA in Art Therapy Practice is a 30 credit program for students with an MA in a related mental health field (i.e., counseling, social work, psychology). The program of study focuses on the art therapy and trauma aspects of our training as the student already has an understanding of the counseling aspects. Students are integrated into the same course work as the MA in Art Therapy. Requires internship hours 700 (with 350 direct client contact) and a final capstone/culminating project.

2. **Curricular Table**

**Program Title:** MA in Art Therapy Practice  
**Number of Years to Complete the Program:** 2  
**Program Submitted for:** Plan Approval and Final Approval for Listing  
**Current Semester’s Enrollment in Majors:** 1  
**Name of Program Supervisor:** Heidi Bardot

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**Major Studies in Art Therapy**
- ARTH 6205 History & Theory of Art Therapy 2 cr
- ARTH 6221 Studio & Technique of Art Therapy 3 cr
- ARTH 6234 Group Process 3 cr
- ARTH 6235 Social and Cultural Diversity 3 cr
- ARTH 6241 Assessment Procedures 3 cr
- ARTH 6261 Ethics and Professionalism 3 cr
- ARTH 6281 Practicum in Art Therapy (4 semesters of 1 credit course) 4 cr

*Total of credits in major studies courses* 21 cr
Other Studies in Art Therapy-Related Content
(Students will be advised into two courses below depending upon previous course work and experience)

ARTH 6210 Counseling/Art Therapy Process 3 cr
ARTH 6211 Counseling/Art Therapy Theory 3 cr
ARTH 6271 Art Psychotherapy & Trauma I 3 cr

(Students will choose one or two below to equal 3 credits of specialization)
ARTH 6231 Child Art Therapy 2 cr
ARTH 6232 Art Therapy with Adolescents 2 cr
ARTH 6233 Marital & Family Counseling Art Therapy 3 cr
ARTH 6243 Substance Abuse & Addictions 3 cr
ARTH 6265 Advanced Issues in Psychotherapy and Art Therapy 1 cr
ARTH 6272 Art Psychotherapy & Trauma II 3 cr
ARTH 6292 Special Project: Culminating Project 1 cr

Total number of credits in other studies in art therapy courses 9 cr

3. Assessment of compliance with NASAD Standards

See MA in Art Therapy (#19) report

4. Graduate programs

See MA in Art Therapy (#19) report

5. Results

See MA in Art Therapy (#19) report

6. Assessment

See MA in Art Therapy (#19) report

7. N/A

8. Plans for addressing weaknesses and improving results

See MA in Art Therapy (#19) report
21. MFA in Fine Arts

Section II.B.

1. Statement of purposes

The MFA in Fine Arts fosters a rigorous and experimental approach to art making, while encouraging students to pursue their creative commitments in the studio and in the world. In this broad-based and interdisciplinary program, students develop their creative, critical, and practical skills. Working within the context of a research university prepares students to respond to the complexity of possibilities facing the contemporary artist. The program emphasizes a critical and creative relationship between content and form, an awareness of art historical connections, and engagement with the contexts of creative production.

2. Curricular Table

Program Title: MFA in Fine Arts
Number of years to complete the program: 2
Program submitted for: Plan Approval and Final Approval for Listing
Current Enrollment: 8
Program Supervisors: Julia Brown and Siobhan Rigg

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**Academic Studies**
FA 6294 Writing in Practice (3 credits)
FA 6291 Contemporary Art and Theory for Artists I (3 credits)
FA 6292 Contemporary Art and Theory for Artists II (3 credits)
FA 6293 Professional Practices (3 credits)

**Total number of academic studies credits** 12 cr

**Studio**
FA 6295 Critical Practices (6 credits semesters 1-3; 3 credits in final semester, 21 credits total)
FA 6296 Studio Visits 3 credits per semester (12 credits total)
FA 6998, 6999 Thesis (6 credits)

**Total number of studio credits** 39 cr

**Electives**
Studio elective: Select one from the following 3 cr
FA 6231 Ceramic Sculpture. 3 Credits.
FA 6233 Architectural Ceramics. 3 Credits.
FA 6239 Special Topics Ceramics. 3 Credits.
FA 6249 Special Topics: Sculpture. 3 Credits.
FA 6259 Special Topics: Drawing. 3 Credits.
FA 6262 Painting: Contemporary Issues. 3 Credits.
FA 6269 Special Topics: Painting. 3 Credits.
FA 6272. Photography: Contemporary Issues. 3 Credits.
FA 6279 Special Topics: Photography. 3 Credits.
FA 6289 Special Topics: New Media. 3 Credits.
FA 6290 Special Topics: Fine Arts. 3 Credits.
FA 6901 (former 2190). Special Topics: Fine Arts. 3 Credits.
FA 6911 Collaborative Practices: Social Lives of Art. 3 Credits.
FA 6912 Cinematic in Contemporary Art. 3 Credits.
FA 6931 Narrative/Sequence/Series. 3 Credits.
FA 6951 Creative Photovoltaics

Elective: Studio, AH or non-FAAH academic elective 6 cr
Open electives are selected in consultation with the Director of Graduate Studies and must be at the 2000 level or above, in accordance with CCAS policy. Students are encouraged to seek courses at 4000 level or above.
FA 6298 Internship. 3-6 Credits

(See Section II.B.2 MA in Art History for complete list of graduate Art History courses and Section II.B.2 BA in Art History for complete list of upper level undergraduate Art History courses)

Additional requirements:
Solo thesis exhibition accompanied by a written thesis to be completed in the final semester of study.  
**Total number of elective credits** 9 cr

(See MFA Fine Arts Curriculum Map in Appendix Y.1.)

### 3. Assessment of Program Compliance with NASAD Standards

The MFA in Fine Arts requires a two-year commitment for emerging artists who wish to expand the conceptual, material, and intellectual dimensions of their work. The interdisciplinary nature of the program creates an environment where cross-pollination among fields flourishes. Simultaneously, graduate students enter into a vibrant community of peers, faculty, and visiting artists in which intensive studio visits and critiques facilitate re-imagining the boundaries of art practice. All students receive their own studio space to experiment while further developing their skills and body of work.

Contemporary art seminars with art history faculty, as well as visiting scholars, curators, and critics from the local network of museums, collections, and galleries broaden students’ conceptual foundations and historical, imaginative horizons. At GW, the resources of both an internationally renowned urban research institution and an international arts hub are at students’ fingertips. With the recent merger with what is now the Corcoran School of the Arts and Design and the National Gallery of Art, resources have been further expanded. *(Handbook, XVII.A.b.-c.)*
The students in the MFA in Fine Arts program are required to complete 60 credit hours of course work in Fine Arts. Additionally, in the final semester, a thesis consisting of the execution of creative work along with a critical statement about this work must be completed under the supervision of a thesis committee consisting of two full-time department faculty members. (, XVII.A.a)

During each semester MFA in Fine Arts program students are introduced to research methods and professional tools necessary to succeed as working artists. The vast majority of the course work is focused on studio concerns (48 credits: Critical Practices, Professional Practices, Studio Electives, Studio Visits, Thesis), while they also have a core curriculum concentrating on art history and theory that challenges students to develop their critical thinking and writing skills (12 credits: Writing in Practice, Contemporary Art History and Theory I & II). If a student successfully petitions to substitute one or more of the studio electives with a more academic course, the distribution of credits between studio and non-studio will change slightly; however, the majority of their courses would still be predominantly centered on studio concerns. The faculty believe that this ability to petition to substitute courses adds flexibility to the curriculum and takes advantage of the resources of the art history side of the department, and equally important, opens up the larger university to the students.

All media facilities including digital labs, photography and video facilities, and sculpture shops are available for realizing projects. Special arrangements can often be made to access facilities and resources in other departments within the University. MFA students are able to take three studio electives to develop work in specific studio areas. (Handbook, XVII.A.e.) Below is a brief description of each studio area in the department.

**Painting and Drawing**
Painting and drawing courses explore the contemporary practice of image-making technologies within a media culture. Historical techniques for spatial representation are taught alongside contemporary and conceptual approaches. In the introductory undergraduate curriculum, study of formal elements provides students with a vocabulary for problem-solving and experimentation, and for critical thinking about visual culture. An understanding of materials and historical techniques further aids in achieving control over creative outcomes and the poise to capitalize on the unexpected. Field trips to D.C.’s numerous museums and galleries and guest artist visits generate material for discussion about contemporary context and working practice. Critique and discussion foster independent thinking, experimentation, and interdisciplinary inquiry, and students frequently integrate interests from other areas of study into their work.

**Sculpture**
Our rapidly burgeoning program is centered on the contemporary practice of sculpture, where interdisciplinary practice, object-making, installation, performance, and new media are all encouraged and nurtured. Multiple fabrication techniques are taught, and we focus equally on craft, concept, and execution. The projects our students are encouraged to explore run the gamut, and the ethos we promote is experimental and collaborative in nature.

**Ceramics**
The ceramics program provides an environment where students develop their conceptual foundation while producing work at a professional level of craftsmanship. We concentrate in fostering an understanding of sculptural and wheel thrown ceramics forms, but also have the facilities for industrial design, slip casting, and mosaic making. We push our students to integrate both quality and creativity in their pursuit to create aesthetic and technically developed forms.
Photography
The photography program stands with one foot grounded in the traditional black and white chemical darkroom and the other foot firmly placed in the ever-changing digital environment. The technical skills and basic design principles taught at the introductory level and reinforced at the intermediate and advanced levels are viewed as the foundation upon which more complex and experimental projects are realized. Students are asked to demonstrate an understanding of the historical traditions of photographic practice that informs their work; yet equally relevant, they are challenged to place their photographic practice within a variety of contemporary contexts.

New Media
The new media area offers courses that explore the intersection of art, technology, and society. Production and analysis are often present in the same course, allowing students to become technically proficient and thinking media makers. The area offers courses in electronic and time-based arts, including digital image production, creative distribution, video, sound, and performance. Students study digital media from variety of perspectives. Interdisciplinary practice is at the core of the area, and students are supported in making connections with work in photography, installation, and painting/drawing as well as to their academic studies.

The courses in the program of study are outlined below.

Each semester students are enrolled in a course titled FA 6295 Critical Practices (6 credits each semester except their final semester, in which they are enrolled for 3 credits). Critical Practices is the core studio course of the program. Students in Critical Practices develop strategies for producing independent work throughout their time in the MFA program. Students are asked to actively create problems and uncover solutions throughout the semester. It is the students’ responsibility to generate the work and discern personal critical elements with the help of the faculty and feedback from other students during group critiques. (Handbook, XVII.A.b.) In addition to the development of critical evaluation, students investigate issues such as contextual understanding, framing visual communication, motivation, research, and daily studio routines. One of the goals of this course is to help students get what they need to continue working. Taken together, these issues will eventually form the core of their studio practice beyond GW. (Handbook, XVII.A.a.)

Because Critical Practices includes all students in the MFA program, it is the course in which students practice durational dialogue with artists engaged in range of practices. Because students are working with a variety of media and approaches, they are asked to sustain a dialogue across a range of technical, visual, and conceptual issues. Group and individual critiques aid each student’s search for a balance of these strategies. (Handbook, XVII.A.b,d.)

Finally, Critical Practices is designed to develop students’ visual and verbal articulation of ideas and images by being asked a series of questions. Where do ideas and images come from? How are they formed? How is their realization entwined in technique, medium, theory, research, intuition, and rational thought? How does verbalization move the process forward? In group and individual critiques, students are expected to provide concrete, supportable observations, responses, reactions, and suggestions. These responses should open critical discussions regarding the strengths and weaknesses found in each work. As often as possible, students place criticism into larger relevant contexts (technical, practical, theoretical, historical, contemporary, or cultural). In carefully looking at and discussing the work of others, students are asked to apply the same process when judging their own work. Students
develop and test critical criteria in their individual practice as well as in group critiques. In its most ideal form, participation in this critical process is intended to be thoughtful and challenging for both the presenter and audience. (Handbook, XVII.A.d.)

Each semester students are enrolled in FA 6296 Studio Visits. This relatively new addition to the MFA in Fine Arts curriculum has allowed the program to bring artists and curators to campus who want to interact regularly with students, but are unable to commit to meeting every single week in traditionally structured courses. Instead, this course meets for extended periods of time, adding up to five full days through the semester, and includes extended individual studio visits with each of the MFA students. In addition to the instructor of record, students also receive one-time studio visits by artists who participate in the Conversations with Artists lecture series (co-sponsored with The Phillips Collection), artists who are invited to deliver lectures sponsored by the departmental, student-run Visiting Artists and Scholar Committee (VASC), and other one-time visits by artists who are in town for other reasons. In Fall 2015, for example, one of the associate curators at the Hirshhorn Museum and Sculpture Garden will teach the course, a fantastic opportunity for students to meet regularly with a curator at a major international museum. (Handbook, XVII.A.b., XIV.B.4.-5.)

The two-seminar sequence FA 6291 Contemporary Art and Theory I and FA 6292 Contemporary Art and Theory II provides students with a solid understanding of contemporary art and culture, which enables them to develop their work within a broader artistic and social context. These courses ensure that students are engaged in an ongoing critical inquiry of their practice relative to historical precedents and contemporary concerns. In these courses, students are expected to become more articulate, both verbally and in writing, about the history of art, contemporary culture, and their personal practices. The courses provide two themes: 1) a detailed and thematic history of contemporary art; 2) an introduction to many of the key theoretical ideas shaping contemporary philosophy, art practices, and art history. Each session revolves around a specific topic such as art schools, authorship, appropriation, identity, late capitalism and neo-liberalism, technology, and destruction, ecology and art, bubbles, and space, and the art world. (Handbook, XVII.A.c.,f.)

The two-course sequence FA 6294 Writing in Practice and FA 6293 Professional Practices develops MFA candidates’ preparedness for working independently as an artist creatively and professionally. Writing in Practice focuses on incorporating writing into creative practice and preparing for the writing of the final thesis. The course introduces a wide variety of artists’ writings and the ways in which artists incorporate writing into their practices by providing real-world examples. The course is as much about developing skills in critical reading and thinking as it is about writing. Some issues and methods covered include questions of intention, the reciprocity of an artwork, agency and locational identity, defining a public/audience, and perceptions of care and engagement. (Handbook, XVII.A.c.,d.,f.) FA 6293 Professional Practices provides students with a plethora of practical experiences that demonstrate the myriad of ways to be successful as artists. Topics that are covered include the following: artist resumes, artist statements, project statements, grant writing, commercial galleries vs. non-commercial spaces, identifying and securing non-traditional art venues and installing group exhibitions, meeting with gallery directors and museum curators, teaching, and other types of art-related employment opportunities. The instructor of this course also arranges discussions with many different artists who share their personal stories about surviving and thriving as artists. (Handbook, XIV.B.4.-5.; XVII.A.c.,e.)

Students are able to choose three studio electives over their two years in the program. The studio electives provide students with a range of courses in which they are challenged to find creative solutions to shared assignments, rather than the more self-directed work being done in Critical Practices and
**Studio Visits.** These studio electives are also courses that students may select in order to learn new technical, as well as conceptual skills in a media that may fall outside of their area of expertise. (*Handbook, XVII.A.-b.*) As mentioned above, students may also petition to substitute non-studio art courses, even courses outside of the department, as long as they are relevant to their practice. This is one of the advantages of having an MFA in Fine Arts program in a department along with art history, and equally important, an art department within a larger research university. (*Handbook, XVII.A.b.*)

Beyond the program of study outlined above, students enroll in 6 credits of *Thesis*. When enrolled in this course, a thesis consisting of the execution of creative work along with a critical statement about this work must be completed under the supervision of a thesis committee consisting of two full-time departmental faculty members. (*Handbook, XVII.A.d.,f.*)

(See Syllabi for all MFA Fine Arts courses in Appendix Y.2.)

4. **Graduate degree**

a) **Proficiencies required for entrance into the program**

The MFA in Fine Arts application requirements are published in the online University Bulletin as well as on the Department website. All general requirements for admissions to graduate programs within the Columbian College of the Arts and Sciences are published online in graduate admissions requirements. On entering the program, all MFA candidates receive the MFA Guidebook, which outlines requirements and resources. (*Handbook, XV.D.*)

Admission to the MFA in Fine Arts requires: a bachelor’s degree in studio art or related field, and/or a strong portfolio and statement of purpose. (*Handbook, XV.A.-C.*)

- Two (2) letters of recommendation;
- A 250-500 word statement of purpose describing the applicant’s artistic intent, conceptual foundation, research interests, and impetus to complete an MFA degree;
- Digital portfolio with image list; 20 images of artwork and/or up to 10 minutes of time-based work;
- Transcripts from all colleges and universities attended; and
- Students from countries where English is not the official language must demonstrate language proficiency as outlined by University guidelines. Scores required to be considered for a graduate assistantship are higher than the scores for admission. (*Handbook, XV.E.*)

Admission to the MFA in Fine Arts program at GW is selective. The selection process is the responsibility of the MFA committee, which is composed of full-time tenure-track and tenured faculty members who work directly with students in the MFA in Fine Arts program. The Director of Graduate Studies (DGS) for the MFA in Fine Arts program chairs this committee. Committee members are responsible for reviewing all materials submitted by each applicant and then voting on whether or not to admit each applicant.

While all application materials are important to the review process, the quality of the portfolio is the most critical. The work in the portfolio must demonstrate a level of maturity that allows faculty reviewers to anticipate future success working at the graduate level. A candidate’s ability to articulate their practice and goals for graduate study in the statement of purpose is critical for the committee to assess preparedness. Past performance in academic course work as demonstrated in official transcripts
is carefully considered, given that students in the MFA in Fine Arts program are required to take a minimum of three art history seminars and complete a written thesis paper.

For students coming from undergraduate arts majors (BA or BFA in visual arts or similar), academic success, as represented by course grades and overall GPA, in arts and art history courses is examined most closely. For students coming from other, related academic backgrounds, overall academic success is evaluated, as represented by course grades and overall GPA. *(Handbook, XV.A.-C.)*

If there are any major concerns based on past performance in academic courses, or a poorly written Statement of Purpose, applicants may be denied entry into the program. Finally, the members of the MFA in Fine Arts Committee factor any concerns raised in the two letters of recommendation into the final decision of whether to accept or deny entry into the MFA in Fine Arts program. *(Handbook, XV.B.)* Credit toward the degree is not permitted for any “remedial” study not considered to be at the graduate level.

**b) Research and professional tools required in the program**

None required.

**c) Institution’s policy for conducting a comprehensive review at or near the conclusion of degree study**

The final evaluation at the conclusion of program is a thesis exhibition and paper, which are completed during their final semester in the program. *(Handbook, XVII.A.13.b.)* At the beginning of their third semester, students are responsible for selecting two full-time faculty members to serve as primary readers on their thesis committee. Additional FAAH faculty or faculty from other departments may serve as additional readers. The faculty members on this committee meet with students regularly to address issues related to the development of the thesis exhibition and paper, and ultimately are responsible for approving both components. The exhibition is open to the public and the papers (with documentation of the work in the exhibition) become part of the collection of Gelman Library.

The two primary readers on each student’s thesis committee are responsible for the final review of the exhibition and thesis paper. This review happens toward the end of the semester in which the student installs the thesis exhibition and submits the written portion of the thesis.

During the program, students are assessed in their development toward successful completion of the degree in an individual meeting with faculty at the completion of each semester of FA 6295 Critical Practices. *(Handbook, XIV.C.7.)* Students do not currently undergo a formal semester or annual review; however, a first-year review process is currently under consideration. *(Handbook, XVII.A.12.)*

Columbian College requires that all graduate students maintain a minimum GPA of at least a 3.0. If a student’s GPA falls below 3.0 the department places the student on academic probation for the following semester. If at the end of the probationary term, the student’s GPA remains below the required minimum, the student’s participation in the MFA in Fine Arts program may be terminated. This is a policy Columbian College and the Department take seriously and implement. Students take courses with an average of 12-15 different faculty members while in the program. The DGS monitors faculty evaluations to ensure students are consistently working at a high level and develop early responses when students struggle in a particular area.
d) Candidacy and final project requirements

Students in the MFA in Fine Arts program must complete a solo thesis exhibition and a written thesis. Together, the thesis project gives students an opportunity to research, develop and produce an independent body of work that will transition them from working in the context of school to working in the wider field. Requiring each student to install a solo exhibition not only challenges him/her to produce a project that demonstrates an understanding of historical precedents and contemporary context, it also requires the student to create a body of work that addresses the full space of the gallery. Thesis exhibitions generally take place in Gallery 102, the student-run gallery overseen by the Department. However, students may propose and secure alternative venues. The approximately 600-square-foot Gallery 102 provides a venue for ambitious and experimental curatorial and creative projects. (Handbook, XIV.C.8.)

The thesis paper provides a venue for each student to expand upon the significance of their thesis projects relative to the history of art and contemporary culture. In addition to the written component, the thesis paper must include visual documentation of the work in the exhibition. Students are encouraged to utilize numerous research sources within the field and beyond. By the time students are working on their thesis exhibitions and papers, they have been challenged to consider what constitutes the most appropriate research methods relative to their project specifically, and their studio practice more broadly. Due to the required studio art courses and art history seminars, students in their final semester have grown to understand that research may be defined as any number of significant activities that help generate ideas and images. Exposure to these various approaches culminates in their thesis exhibitions and papers, which are expected to be visually compelling and conceptually challenging.

The thesis paper is expected to go through an intensive revision process. After receiving approval from the two full-time faculty members on the departmental thesis committee, the document is forwarded to Columbian College for final approval. Once the College approves the paper, it becomes part of the permanent collection of Gelman Library. (Handbook, XVII.A.d.-f.)

In addition to participating in individual critiques with the two members of the thesis committee, the MFA candidates also take part in group critiques of their work-in-progress throughout their final semester. Development of the exhibition is supported by peers, faculty, and visiting artists in FA 6295 Critical Practices and FA 6296 Studio Visits. Finally, there are group critiques of the thesis exhibitions once they are installed, which involve all of the students in the MFA in Fine Arts program as well as faculty members. At this final critique, students are expected to articulate the relevance of the work in the exhibitions and its installation.

(See the MFA Fine Arts Thesis Titles in Appendix Y.3.)

5. Results of the program related to its purposes

Results of the MFA in Fine Arts are evaluated throughout the entire time in which a student is enrolled (as outlined above), but the final assessment culminates in the thesis exhibitions and papers. The faculty has designed the curriculum such that students work with a variety of full-time and part-time faculty over their two years in the program. First-year and second-year students take many of their courses together, so each year they have the opportunity to have a new set of peers—during their first-year in the program they benefit from the experiences of the second-year students, and during their second
year, they get to move into more of a mentoring role for the incoming class. Just as the student body changes from year to year, the faculty that students work with change from semester to semester, with a core of full-time faculty who rotate. Students are able to work more closely with certain faculty members (through electives and thesis committee); however, students ultimately take courses with an average of 12-15 different faculty members who are professionally active in their fields. (, XVII.A.11) Having courses with so many different faculty members provides students with instruction and feedback from a variety of perspectives and approaches to art making and research. Furthermore, these multiple perspectives allow for each student’s work to be evaluated by numerous professionals in the field, thus establishing a system of checks and balances.

Students in the MFA in Fine Arts program are required to be active participants in all of their courses. Each student’s contribution to the collective knowledge and experience of their classes as a whole must remain at a high-level throughout their time in the program. Each student’s grade within individual courses is based on a number of factors, including, but not limited to the items listed below:

- Production of a sufficient amount of work on a weekly basis—rigorous pursuit of project(s)
- Thoughtful selection of chosen media/technology
- Proficient use of chosen media/technology
- Thoughtful approach to project(s)—engage structural and representational issues with compelling focus and clarity
- Ability to articulate relevant concepts regarding the structural and representational issues at stake in work
- Ability to successfully complete and present final work in professional manner
- Being thoroughly engaged in group and individual critiques of their own and other students’ work

The official means of assessing student competencies and levels of achievement is the average GPA. If a student’s GPA falls below 3.0 the department places the student on academic probation for the following semester. If at the end of the term, the student’s GPA remains below the required minimum, the student’s participation in the MFA program may be terminated. This policy, along with the staffing of the courses outlined above (students taking courses with an average of 12-15 different faculty members, as mentioned above) ensures that students do not graduate from the MFA program if they are not working at a high level in all of their courses.

(See MFA Fine Arts Coded Final Student Transcripts in Appendix Y.4.)

6. An assessment of strengths, areas for improvement, challenges, and opportunities

Strengths
The Department of Fine Arts and Art History established a number of learning outcomes for the MFA in Fine Arts program, which are listed below. Under each learning outcome are the direct and indirect methods of evaluation. The department is responsible for assessing at least one of the learning outcomes each year and reporting results for review to an outside committee. Throughout the entire time that these learning outcomes have been in place (approximately 5 years), each of the learning outcomes have been met or exceeded, and have received positive reviews from the outside committee.
• Develop original bodies of work
  o Review of artwork produced scored with a rubric
  o Grade averages of Critical Practices
• Evaluate the quality of their own and other students’ artworks in self-critical, objective critiques
  o Observations of discussions in individual and group critiques recorded systematically
  o Selected questions from student evaluations
• Conduct original research and synthesize into a thesis with visual and written components
  o Review of thesis solo exhibition scored with a rubric
  o Student participation rates in local and national exhibitions
• Develop the skills necessary to function as an independent professional artist: write grant applications, prepare proposals, present a portfolio, prepare work to submit for exhibition, and mount an independent exhibition
  o Thesis solo exhibition evaluated with a rubric; Observation in critiques recorded systematically
  o Participation rates in local and national exhibitions; rate of developed projects and student acquisition

Challenges
The biggest challenge of the program is its cost to students. The number of credits (60) required for the MFA is in accordance with its status as the terminal degree in the field. The cost of graduate tuition at GW is high (2015 rates are $1545 per credit for a total of $92,700 in tuition alone). We are fortunate to have two GTA packages that cover most of the credits (26) for the year, along with a modest stipend and salary ($16,000). While the department has some additional internal endowment support that covers one student fully with stipend (the Morris Louis Fellowship) and a number of others with partial packages, in reality much of this funding is a drop in the bucket. Every year we are unable to admit students who would like to attend purely because of our cost. Even with this challenge, the program has managed to attract and graduate a small group of excellent students.

The second biggest challenge grows out of the first. There is an inherent instability of enrollment numbers in a program that runs on low matriculation percentages. The variety of studio electives we are able to offer is limited by the fact that we cannot fill very many individual courses. Faculty and students have been creative in working around this problem (through the establishment of the cross-disciplinary courses) but it limits the potential of what we could do, given our faculty and regional resources.

(See MFA Fine Arts Program Assessment Worksheet in Appendix Y.5.)

8. Plans for addressing weaknesses and improving results

The department has prepared an analysis of cost and program growth potential, particularly in light of the 2014 Corcoran merger. Art schools are often defined by their MFA programs and this time is an excellent opportunity for the College to invest tuition credits in the program. Tuition credits accompanied by increased enrollment would help stabilize the financial condition of the program moving forward.

The faculty addressed the low enrollment problem (and the correlated dependence on MFAs taking cross-listed undergraduate courses) three years ago by the establishment of a revised MFA curriculum. Reflected in the curricular table above, this plan allows us to maximize enrollments by operating on a two-year cycle of graduate-only courses. Along with the MFA-only Critical Practices and Thesis, Art and
Art Theory for Artists 1 and 2, Professional Practices, and Writing in Practice form a sequence that forms the core of the program. These changes are able to provide a more intensive graduate program, even as we continue to rely on cross-listed studio electives.

(See MFA Fine Arts Faculty CVs in Appendix Y.6.)
22. MFA in Interior Architecture and Design (IAD)

Section II.B.

1. Statement of Purposes

(See the BFA IAD (#16) Section II.B.1. for a description of the program’s background.)

The Master of Fine Arts (MFA) has been continuously accredited by Council of Interior Design Accreditation (CIDA) since 2002. The most recent visit occurred in a year ago and resulted in a full six-year accreditation. The MFA program is one of only 15 master-level interior design programs in the US and Canada that is accredited by the CIDA. Of these programs, only five offer an MFA; the others are MA degrees (or similar).

The overall MFA program purpose parallels those described in the Bachelor of Fine Arts (BFA) self-study (Section II.B.1, Program 18). The MFA IAD Program also gives students access to urban resources, the top architecture and interior design firms in D.C., and a studio-oriented curriculum that creates innovative design thinkers. Through the studio-based core curriculum of 60 required credits, students learn about habitable environments ranging from small interiors to larger, more complex commercial and institutional spaces. With projects focused on current design issues as well as lectures and critiques from distinguished professionals, the IAD program is a carefully sequenced series of courses building on theoretical, technical, and creative challenges and experiences. The BFA and the MFA IAD curriculum have the same course structure. This is because the MFA degree is a first-professional degree. The program accepts only those students who have a prerequisite bachelor’s degree in a field other than interior design, including a minimum of 30 credits of liberal arts and sciences courses (this is discussed in further detail in Section II.B.3.b). As such, students begin the MFA program with a strong liberal arts background. The diversity of undergraduate fields of study among MFA students is wide, which provides for a depth and breadth of knowledge among the cohort and a dynamic learning environment.

As indicated in Section II.A. Item GR, the MFA program emphasizes its approach to the development of breadth of competence through a structured curriculum where learning objectives, standards, and competencies are introduced early (semesters one and two), continued (semesters three and four), and mastered in the final semester (semester five). The studio sequence (Studio 1-Studio 5) is the core of the curriculum. The MFA student progresses from Studio 1 (conceptual foundation studies) to Studio 2 (small interior architectural projects) to Studio 3 (commercial projects that increase in size and complexity) to Studio 4 (larger, institutional projects that incorporate code, health, and safety factors) to Studio 5 (capstone project). This studio sequence is balanced with the two supporting courses each semester that interact with the studio courses. A rigorous increase of knowledge and skills provides a comprehensive curriculum that gives MFA IAD students the conceptual and technical tools needed to be successful designers. All studios are 6 credits and meet 9 hours per week (this includes 6 hours of Lab and 3 hours of Lecture). Studios meet Monday, Wednesday, and Friday for 3 hours each; more meeting times per week give the students a greater connection to faculty and peers. Each semester, along with studio, the student takes two supporting courses. These courses supplement and contribute to the studio (e.g., the project they work on Digital Drafting and Modeling is their Studio 2 project) and are considered either labs (which meet 6 hours a week) or lectures (which meet 2.5 hours a week).

The 15 required courses in the IAD curriculum provide essential knowledge and learning outcomes for students to become strong interior designers, whether at the undergraduate or the graduate level. And,
although electives give students the opportunity to explore different facets of design students are best prepared to enter the profession (and compete with students from other top universities) after completing the challenging 15-required course curriculum. There is an immense amount of information and tools to learn within the interior design curriculum, and to accomplish this in 60 credits is already challenging. Although it would be wonderful to take an art/design elective, this opportunity does not fit within the 60-credit curriculum, if it is to provide the strongest interior design education possible. To go beyond 60 credits would seriously limit the student who can afford to attend GW.

Although the courses and course content are the same in the BFA and MFA curriculum, there are differences in the Master of Fine Arts (MFA) program. MFA students are immersed in three IAD courses per semester (as opposed to undergraduate students who take four courses). The BFA students are more often involved in extra-curricular activities within GW campus life; MFA students often pursue IAD as a second career. Therefore, they have a more focused experience within the IAD Program, which leads to a higher level of intensity in the MFA course work. As such, learning and grading expectations are higher for the MFA students. This varies from course to course but often results in more process work (sketches, models) and more presentation output than is required of BFA students. Furthermore, although the course curriculum for BFA and MFA IAD is identical (in the IAD curriculum), the courses are not cross-listed. The content is similar, but graduate expectations are higher; therefore, the BFA courses are restricted to undergraduate students (and have their own course numbers) while MFA courses are restricted to graduate students (and have different course numbers).

Another main difference between the MFA and BFA, which is also mentioned in Section II.A Item GR, is that the MFA emphasizes the development of teaching through a philosophy of self-learning. All IAD faculty support and encourage graduate students to take part in this important aspect of graduate education. For example, as opposed to focusing on teaching a skill (such as a computer software program), IAD places importance on providing an understanding of how the skill is used within the profession. Students are expected to take the initiative to learn certain skills on their own, and use the studio and/or classroom as a place for exploration and discussion. This creates life-long learners, and further develops their teaching skills. MFA students also learn to critique their peers and themselves, and do not rely solely on their faculty or visiting juror to critic their work. Students use the method of ‘journaling’ to record notes and review of their own and their peers’ work. Although there is an emphasis on teaching and self-learning, IAD does not utilize teaching assistants (TAs) or graduate assistants (GAs). Should such funding come available, the program would happily incorporate these positions within the MFA program.

As a first professional degree, the curriculum and overall experience is very professionally oriented. Architects and interior designers from Washington, D.C.’s leading firms are involved in many activities such as: informal and formal pin-ups, critiques, and presentations; portfolio review events; and firm visits and lectures. MFA students can also attend IAD advisory board meetings as graduate representatives, where members from leading firms meet with faculty and students to discuss issues relevant to interior design education and the profession. As a professional degree program, IAD expectations are that MFA students develop the necessary professional skills to find internships and full-time employment, qualify and pass the interior design qualifying exam (NCIDQ) for licensing, and make a positive contribution to the field of interior design.

2. Curricular Table
**Program Title:** MFA in Interior Architecture and Design  
**Number of Years to Complete the Program:** 2  
**Program Submitted for:** Plan Approval and Final Approval for Listing  
**Current Semester’s Enrollment in Majors:** 42  
**Name of Program Supervisor(s):** Stephanie Travis

<table>
<thead>
<tr>
<th>Studio or Related Areas</th>
<th>Other Studies in Art/Design</th>
<th>Electives</th>
<th>Total</th>
</tr>
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<tbody>
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<td>57 units</td>
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</table>

**Major Studies in Art/Design**
- IAD 6200 Studio 1  
- IAD 6204 Graphic Communications  
- IAD 6210 Sketching Architecture + Interiors  
- IAD 6300 Studio 2  
- IAD 6304 Interior Materials  
- IAD 6310 Digital Drafting + Modeling  
- IAD 6400 Studio 3  
- IAD 6410 Sustainability/LEED  
- IAD 6500 Studio 4  
- IAD 6505 Lighting + Acoustics  
- IAD 6510 Pre-Design for Studio 5  
- IAD 6600 Studio 5  
- IAD 6605 Professional Practice  
- IAD 6609 Building Systems  

*Total number of credits earned in major studios in art/design* 57 cr

**Other Studies in Art/Design**
- IAD 6405 History of Modern Architecture + Design  

*Total number of other studies in art/design credits* 3 cr

(See MFA Interior Architecture and Design Curriculum Map in Appendix Z.1)
3. **Assessment of compliance with NASAD Standards** *(Handbook, XVII.A.4a.-k.)*

In addition, although the MFA program has a greater sense of rigor and expectation, a more professional focus, and a strong teaching (and self-learning) orientation than the BFA program, the basic principles and applications of design for interior spaces are consistent with the BFA program. These competencies must also be met at the graduate level for entrance into the interior design field (i.e., these learning outcomes and skills must be obtained by the emerging professional, whether they have obtained a BFA or an MFA degree, as they are often competing for the same jobs). As such, the IAD MFA Assessment Worksheet uses NASAD undergraduate competencies as it pertains to the MFA graduate program. *(Handbook, X.F.a.-n.)* IAD understands that competencies are assigned to undergraduate study, but these competencies are more interior design-focused and, therefore, apply to the MFA program as well. Therefore, IAD uses them just for the worksheet to evaluate and assess MFA students’ work through direct and indirect measures, just as is done with the IAD BFA Program. The MFA program is evaluated using the graduate competencies in the *Handbook, XVII.A.4.a-k.*

3.a. **An assessment of compliance with NASAD Standards applicable to the program**

NASAD Standards as indicated in the *Handbook, XVII.A.4.a.-k.* are assessed below.

For *Studio 5*, the capstone project, students are able to specialize in a project type of their interest. Projects range from hospitality to commercial workspaces to healthcare (among other topics). *Pre-Design for Studio 4* (the course taken prior to *Studio 5*) is when students research their topic, investigate case studies, select and study the building and context, and begin their initial design work (parti, concept development, etc.). Students work with D.C. professionals through pin-ups and critique to get professional feedback on their unique topics. *(Handbook, XVII.A.4.a.)*

Students experience a studio-based curriculum as the studio meets three days a week (Monday, Wednesday, and Friday) for 6 credits. The emphasis on studio is evident in the hours and credits necessary to complete the five-studio sequence, which is 135 hours and a total of 30 credits of studio work within the curriculum. Meeting students throughout the week (as opposed to once or twice a week) provides a greater connection between faculty and students and among students, and the studio becomes a constant and consistent place for inquiry and discovery. Through the studio sequence, students produce a large body of work, ranging from foundation exercises in *Studio 1* to residential projects in *Studio 2*, commercial projects in *Studio 3*, institutional projects in *Studio 4*, and the capstone project in *Studio 5*. A diverse portfolio is produced with projects that range in scale, type, material, and form. *(Handbook, XVII.A.4.b.)*

The ability to integrate and synthesize information associated with an area of specialization is evident in the *Pre-Design for Studio 5* course through intensive research to help students delve deeper into project design. Technical components such as code analysis and establishing the fixture count must also be folded into a project that fulfills the design concept as developed by the student. Milestone pin-ups are established by the instructor at the start of the semester to assist with the planning of their schedules; other than those dates, students must determine their own agenda and are held accountable to it. In addition to informal and formal pin-ups, there are two additional reviews: a code consultant and a project specific consultant to allow students to understand the dynamics of collaboration with various experts. Documentation of these meetings is required and submitted as part of the final project. *(Handbook, XVII.A.4.c.)*
Students are exposed to various contexts in their projects (local, national, and international sites) for diverse users (income, culture, and special populations) while working within varied relationships (individual and team) as well as understanding how diverse consultants (architecture, engineering, audio, lighting) interact to create cohesive projects. (Handbook, XVII.A.4.d.)

Students explore tools for collaborative work, engage in human-subject research, and solve complex problems on many levels: collaboration among peers, with other design-related consultants, with diverse disciplines at GW (such as projects with the Medical school, Biology department, English department, and Dean’s office). These experiences explore collaboration and research to solve diverse and complex problems. (Handbook, XVII.A.4.a.)

Professionalism is the fundamental standard of IAD’s design education. Students are introduced to professional standards in various courses, culminating with a thorough study of ethics and industry practices in the professional practice course during their final semester. The application of learned industry standards is tested and solidified during a mandatory internship experience of 120 hours prior to graduation. This requirement is graded as a part of the course. (Handbook, XVII.A.4.f.)

Throughout the program, students gain a growing understanding of “the implications of conducting the practice of design within a world context” through varied studio projects that provide exposure to a contemporary issues, from current and future trends of interior architecture, sustainability, licensure, and the role of design in social needs. It is nearly impossible to overstate the influence that designers have within the sphere of the built environment and its impact on humans. In IAD 6410 /LEED: Architecture and Design, students understand that the value of educating clients to make better sustainable choices is in their hands; it is an effort that will not only begin to pay off now, but for generations to come. (Handbook, XVII.A.4.g.)

The IAD MFA curriculum is developed to immerse students in the history of architecture and interior design (as well as art and related design fields). It is important to note that this is achieved by bringing the history of art, decorative arts, design, interior design, and architecture into the studio projects and supporting courses (as well as a designated History course in the IAD curriculum). History, theory, and criticism are introduced, discussed, and built upon throughout the entire curriculum, not just in the designated history course. An historical background of built structures is introduced initially in Studio 1, is further emphasized in Sketching Architecture and Interiors, and culminates with a thorough survey in IAD 6405 History of Modern Architecture + Design. Other courses such as studios and IAD 6410 Sustainability/LEED: Architecture and Design focus on specific areas or historical movements, further enhancing students exposure to the forces that shaped the profession. (Handbook, XVII.A.4.h.)

Historical aspects are also addressed in the Pre-Design for Studio 5 through precedent studies, which are used as a model to understand and analyze proposed projects. As noted on the assignment sheet, a precedent is “something done or said that may serve as an example or rule to authorize or justify a subsequent act of the same or an analogous kind.” Analyzing what has been done before assists students with generating and incorporating design ideas. They are asked to provide indirect observations of a space or building. Studies include Wright’s Unity Temple (procession) or Le Corbusier’s Villa Savoy (circulation). The expectation is that students will parlay the research into their Studio 5 project.

The Program established excellence in design as one of its main goals and stresses the significance of the design process, ensuring that students continuously employ it in their projects. Design process is taught
in layers with increasing complexity in Studio 1 through Studio 5, as well as other courses. Other classes rely on students’ familiarity with the phases of design, including pre-design research, conceptual design, schematic design, design development, construction documents, construction administration, and post-occupancy evaluation. In all studios, concept development is essential in order to establish the “big idea” or parti. (Handbook, XVII.A.4.i.)

The Program provides instruction in oral, written, and visual communication. Instruction and practice with oral communication begins with Studio 1 and continues through Studio 5. Written communication spans a variety of examples, such as writing concept statements, contract, proposals, specifications, professional documents, and project narratives. All communication skills are sharpened throughout the curriculum in all courses and studios. Faculty incorporate communication in grading rubrics in projects, and students present to their peers, faculty, clients, and invited jurors. Certain courses ask students to attend professional events, such as those of the Illuminating Engineering Society of North America (IESNA), etc., to be exposed to professional lecture topics, presentation styles, and terminology. The program encourages students to reach beyond traditional methods for presenting their ideas, using innovative techniques such as creation of videos, blogs, and websites. (Handbook, XVII.A.4.j.)

Students assume leadership in studio collaborative projects throughout the program such as the Studio 4 Civic Engagement (pro-bono) Design Charette as well student representatives on the IAD Advisory Board and the distinguished designer lecture student planning committee. Students on the latter committee attend dinner with the distinguished speaker after their lecture. (Handbook, XVII.A.4.k.)

3.b. Required Levels of Achievement

Credits
The interior architecture and design curriculum for Master of Fine Arts (MFA) students requires 60 credits distributed in the following manner: studios or related areas, 57 credits; and IAD 6405 History of Modern Architecture + Design, 3 credits (see MFA Curricular Table above). (Handbook, XVII.A.2)

Program Continuation
Graduate students must complete the 60 credits mentioned above and maintain a 3.0 grade point average (GPA) to continue in and complete the program. Should their GPA fall below 3.0, the program can ask the dean’s office to place the student on probation for one semester in an effort to raise their average. If their GPA does not meet or exceed 3.0 after the probation semester, they will be terminated from the program.

Scholarships and Awards
Exceptional applicants are awarded a half-tuition scholarship, which provides half of the tuition for the first year in the program. Students who show promise in Studio 1 are awarded the Share Fund Start-Up Scholarship Award that provides $1000 in start-up materials. Students that excel in the program are awarded the IAD MFA Graduate Studio Award, given to the student(s) that have proven to be outstanding in all studios in the studio sequence and exemplify the IAD MFA student. The IAD MFA Juror’s Choice Award is awarded to the student that has the strongest capstone project in Studio 5 as voted by the jurors.

Internship Requirement
An internship of 120 hours is required in order to complete the MFA IAD degree. The internship must be completed while the student is enrolled in the IAD program. The internship must be pre-approved by
the undergraduate or graduate advisor. After completion of the 120 hours, the student and their direct employer must fill out the necessary paperwork and submit it to the instructor of their Professional Practice course in their last semester for final approval.

5-Year MFA Data
Attrition Rate: 28%
Retention Rate (year-to-year): 72%
Graduation Rate (proportion of students who graduated in 2.5 years or less): 45%; 25% graduated in 2.5 years or more for a total of 70% over the course of 5 years. 30% of students did not graduate in the past 5 years.
Job Placement (over the course of 6 months after graduation): 95% (The remaining 5% got jobs in other fields.)
*Note: Percentages represent the average over 5 years’ time; data is updated with each graduating class.

3.c. N/A

3.d. N/A

3.e. Electronic Media

The MFA IAD program does not rely on software to teach the methodology of the program. Software programs are taught to be used as tools to communicate their design, not as a means to design. Graphic software includes Adobe Creative Suite (Photoshop and InDesign). Drafting software includes AutoCad, Revit, Sketch Up, Rhino, and Podium. The IAD program emphasizes hand drawing/sketching and hand model making as an integral part of the design process.

(See Syllabi for all MFA Interior Architecture and Design courses in Appendix Z.2.)

4. Graduate Degrees

4.a. Proficiencies required for entrance to the program

Admission Criteria
1) Acceptance into the MFA IAD first professional degree track is contingent upon successful completion and verification of an undergraduate degree in a field other than interior design or architecture and a full review of all transcripts from all prior institutions of study, verifying that a minimum of 30 semester credit hours of liberal arts and sciences courses have been successfully completed. Typically, a ‘B’ average or equivalent from an accredited college is required. Transcripts are required from all colleges and universities attended, whether or not credit was earned, the program was completed, or the credit appears as transfer credit on another transcript.

2) Two (2) recommendations on business letterhead

3) A paper or digital portfolio that shows creative work (i.e., photography, sketches, and fine art) is required. Portfolios must be 8” x 11” in size and 5 to 10 pages (single- or double-sided) in length.

4) In an essay of 250-500 words, prospective students must state their purpose in undertaking IAD
MFA study by discussing academic objectives, research interests, and career plans as well as related qualifications, including collegiate, professional, and community activities.

5) Applicants must submit answers of approximately 75-100 words to the following questions:

- In your own words, how would you define the profession of interior design?
- What current designers influence you and why?
- What are some considerations that an interior designer must adhere to while designing interior architectural space?
- How will your undergraduate degree and any previous work experience contribute to the MFA Interior Architecture and Design program?

6) The GRE general test is highly recommended.

7) Applicants who are not citizens of countries where English is the official language or who do not hold a degree from a regionally accredited U.S. institution of higher learning are required to submit scores from the Test of English as a Foreign Language (TOEFL), the academic International English Language Testing System (IELTS), or the Pearson Test of English—Academic (PTE). The required minimum score for admission is 550 paper-based or 80 Internet-based on the TOEFL, an overall band score of 6.0 on the IELTS with no individual band score below 5.0, or a score of 53 on the PTE.

Since students do not have an academic background in design, applicants must have excelled in their chosen undergraduate field of study and employment (if applicable). They must show a passion and basic understanding of what interior design is; thus, the essay and four questions are taken very seriously in the admission process as we look for an intelligence, thoughtfulness, and curiosity in the answers. The portfolio must show the applicant’s creativity and imagination through the medium of their choice. IAD is not looking for interior projects, but rather an effort on the applicant’s part to express themselves in an original way.

4.b. Research and professional tools require in the program

The Pre-Design for Studio 5 course expands student knowledge of the research that is essential with nearly any design project. Many of the topics that are explored parallel the subjects that students investigate and document in Studio 4 but with greater emphasis on self-guided solutions that are appropriate for their specific Studio 5 project. Students understand that this level of inquiry and fact-finding is an integral part of the design process. It is a prerequisite that will impact the final outcome in Studio 5. In Sketching Architecture and Interiors students explore: freehand sketching; (3D) mechanical drafting; architectural lettering; field measuring and documentation; field sketching; orthographic and perspective drawing; and informal and formal drawing presentations. In IAD 6204 Graphic Communications, students are introduced to a range of digital graphic and modeling media (Photoshop, Illustrator, InDesign, Sketch UP and Podium) and the fundamental theory of graphic design and presentation. Basic modeling and rendering are taught using Google Sketch Up and its rendering plugins. In Digital Drafting and Modeling, AutoCAD, Revit, and Rhino are introduced, and students are taught to communicate ideas graphically through contract/construction drawings for residential and commercial projects. Students also learn about the interior design qualifying exam (NCIDQ) for licensing.
4.c. The institution's policy for conducting a comprehensive review

The IAD program follows University policy, which states that graduate students must maintain a 3.0 grade point average to maintain their standing in the program and receive their degree. Studio 5 is considered a comprehensive review of each student’s degree study and the final year (which begins with Pre-Design Studio 5 and then continues into Studio 5) is instrumental in showing that candidates have mastered all of the standards/competencies of our program as required by our purposes, as well as by CIDA and NASAD. The Studio 5 capstone project is reviewed by the entire IAD faculty as well as professional jurors—all reviewers fill out critique forms for each student and submit to the professor. After the presentation, the faculty and jurors discuss each student’s work and determines the strongest graduate project, which is awarded the IAD MFA Juror’s Choice Award. Should there be a weak project that does not comply with IAD and accreditation standards, this is discussed among the reviewers and the professor. In such a case (which is extremely rare), the student would either not receive a passing grade (and thus not graduate from the program) or receive an incomplete and have to represent the project at a later date. Another prestigious award is the GW IAD Graduate Studio Award that is given to a student(s) that has proven to be outstanding in all studios in the studio sequence and exemplifies the IAD MFA student.

4.d. Candidacy and final project requirements for the program

Studio 5 is emphasized as the final project in the program; the culmination of the students’ entire MFA education. All students who complete the first four semesters in good standing are allowed move on to Studio 5. By the time students reach Studio 5, they are responsible for the deliverables for their final presentation. As always, they are encouraged to build models (physical and computer-generated), and the usual array of process drawings/sketches, floor plans, elevations, sections, axonometric and perspectives drawings are displayed. The program supports students to explore other presentation methods rather than sticking to the status quo of multiple boards for the jury to review. Their project must show their competencies in both the design and technical aspects of interior architecture and design. In their last studio, they comprehend that the way in which people use, perceive, and move throughout a space is greatly dependent on the location and accessibility of these items.

(See MFA Interior Architecture MA Thesis Titles in Appendix Z.3.)

5. Results of the program related to its purposes

While IAD faculty are generally pleased with the program, improvements can always be made. For example, the intent for two supporting (non-studio) courses is to collaborate with the adjoining studio courses. The faculty believe more collaboration between courses is possible so that the content learned in a lecture course is applied in the studio. Our studio coordinators (full-time faculty who are responsible for a specific studio) will now be in control of the two courses that support that studio as well. Their role will be to encourage collaboration with the goal to further strengthen the semester’s curriculum. Furthermore, while faculty have many stimulating conversations with students, sometimes they are not evidenced in course work. If the content is applied in a corresponding course, it will be better enforced in the studio sequence. Faculty plan to strengthen the Studio 5 experience, as this is the culmination of the program as a real capstone. Student projects should exhibit the expertise and skills developed in the first four semesters. The program is currently working on a mentoring and consultant program to pair students in Studio 5 with both a design mentor and a consultant (e.g., code expert, structural engineer, lighting designer, etc.) to collaborate on their individual project.
6. An assessment of strengths, areas for improvement, challenges, and opportunities

The program is constantly involved in program assessment, whether informal or formal. Informally, weekly faculty meetings and bi-annual retreats bring the full-time, part-time, and adjunct faculty together to discuss relevant and timely topics about the program, often reviewing current courses and projects and analyzing what works and what doesn’t. Aside from NASAD, IAD faculty are also involved in three other formal assessments. As noted above, IAD continues to be accredited by the Council of Interior Design Accreditation (CIDA).

As a part of GW, IAD is also accredited by The Mid-Atlantic Region Commission on Higher Education, known as the Middle States Commission on Higher Education (MSCHE). As such, the program must complete a yearly assessment that is submitted with the annual department report to the dean’s office. This assessment tool is a worksheet, based on the program’s expected learning outcomes. While most departments have three or four outcomes, IAD based its worksheet on the 14 competencies as defined by NASAD Handbook, X.F.3.a.-n. Again, the program used the NASAD undergraduate interior design competencies as they are more interior design specific, and since our MFA program is a first-professional program. This helps IAD align its GW assessment with NASAD and enforces the NASAD competencies. For the worksheet, the expected learning outcomes (14 competencies) are defined and analyzed using an assessment strategy of direct and indirect measures. IAD then notes the results or findings, the interpretation or implication of results, and the actions taken in response to assessment.

We also completed an Academic Program Review (APR) for the Columbian College of Arts and Sciences this year, which all programs are required to complete every five years. Since the APR process occurred simultaneously with CIDA accreditation, IAD was permitted to use the CIDA PAR report as the main document as well as the results from the external review. In addition, an internal GW review team visited the program in January 2015.

In summary, the program’s informal discussions continue to assess the program, while assessment from NASAD, CIDA, MSCHE, and the College APR add a formal level of evaluation. Between the informal and formal assessments, IAD has been evolving and improving. All assessments lead to strengthening the quality of the program and the experience of the student. The small, dynamic faculty are very open to change; therefore, constructive criticism about program, course curricula, etc., is valued and appreciated. Weekly faculty meetings are centered on the discussion and assessment of the program.

In 2009, IAD began a major internal review of its MFA program. Faculty studied the CIDA report and comments from the 2008 visit. Faculty also studied the curricula of programs across the country that are held in high regard and personally reached out to their chairs and directors. Faculty discussed the program in depth at bi-annual advisory board meetings and received feedback from members who are interior designers and architects at Washington, D.C.’s top firms. The program asked professionals what they look for when hiring students graduating from interior programs, and how IAD’s emerging students compare to those from other universities. Faculty also talked to existing students and recent alumni about their experiences. After a thorough review of projects and coursework from recent years and
feedback from multiple sources (as listed above), faculty realized that there were many ways to improve and strengthen our program. Throughout this process, discussions among faculty, students, and advisory board members continued.

**Strengths**
The faculty were pleased to receive full CIDA re-accreditation in 2014. This solidified IAD’s efforts as a well-balanced program, giving students both the creative and technical skills to become successful designers. Clearly IAD’s major strength is that the program provides students with the means to become creative thinkers, and the skills to create healthy, safe, functional, and innovative interior spaces. With a focus on the design process, IAD also places importance on the technical aspects interior design; therefore, faculty think the program strikes a balance between all aspects of this complex field. Put another way, faculty think that their students are ready for internships and entry-level interior design positions when they graduate.

**Challenge**
IAD’s challenge is to grow the program while keeping a high level of quality in the studio, which will ultimately translate to more full-time faculty. The program has also been championing for ‘studio culture’, where each student has his/her own desk for the semester of year. Design is not created in a vacuum, and if IAD had such open studio space, students would work collaboratively outside of class. At present IAD utilizes, rotating studios; meaning students cannot work outside of class hours (unless the studio is empty, which is rare). A full ‘studio culture’ is a missing component in IAD’s design philosophy, which has been a challenge.

**Opportunities**
The IAD program is thrilled with the merger with the Corcoran School of Arts and Design and excited to be a part of it. This will unite the GW arts/design programs within the Corcoran, which is a wonderful opportunity for collaboration and growth. GW’s decision to engage in the Corcoran endeavor shows that the University places importance on the arts/design.

(See the MFA Interior Architecture Program Assessment Worksheet in Appendix Z.5.)

7. N/A

8. Plans for addressing weaknesses and improving results

Many of the Program’s weaknesses were addressed in the internal assessment that began in 2009. Through research and discussions, faculty realized that there was considerable room for the program to strengthen; not only within courses, but also within IAD’s overall identity—and that a clearer set of goals, mission, and sense of community was necessary to take the program to the next level. Faculty addressed each weakness with a plan for action; which have been implemented. Summarized below are the results from the MFA study that led to significant changes:

**Lack of certain knowledge and skills**
- Students took three electives such as: Sketching, Graphic Communications, Sustainability/LEED, Furniture Design, Landscape Design, Design in Washington, D.C., and other Art/Design electives.
- All students need the Sketching and Graphic courses to best communicate their designs
- Students who did not take the sustainability lacked a thorough knowledge of how to apply these concepts to their studio projects
Although electives give students the opportunity to explore different facets of design, IAD feels strongly that students are best prepared to enter the profession (and compete with students from other top universities) with our 15 required course curriculum. Every student must take Sketching, Graphic Communications, Sustainability, etc. But there is no room for additional courses within our 60-credit curriculum.

Lack of sense of community within program
- No consistent lecture program
- Few design activities and events where students of all levels could interact and work together
- No space to congregate between courses
- New activities and programs outside of the classroom experience were added to foster “studio culture” and create a sense of community—which graduate students often don’t get since they are not part of the undergraduate community, which at GW has more extra-curricular activities. The Design in Schools program visits local high schools within their art departments to educate high school students about interior architecture and design and the Distinguished Designer Lecture Series (required for all students) brings renowned architects and designers to GW. The IAD Civic Engagement Charette (organized and led by Studio 4 students) brings students together from all level studios for an all-day pro-bono project with a real client. IAD also moved and renovated the Design Lab, with a large table and chairs for congregating, and sofas for relaxing between classes. We also added a hot pot and refrigerator so students can bring their lunch and eat together; thus, providing a social aspect to the program.

Lack of design identity within program
- Unclear goals and mission
- Lack of defined core values
- No marketing materials to advertise our programs
- No structure to reach out to GW and the D.C. design community

IAD’s purposes are essential in describing the program’s goals. This was described in detail in Section II.B.1. Statement of Purposes, above. IAD created marketing books and flyers that to send to high school and college art/design programs. Faculty also bring these materials to design exhibitions and conferences. The advisory board and Distinguished Designer Lecture Series reach out to the D.C. design community and faculty have made effort to join committees within CCAS and GW. The IAD program plans to move to the Corcoran Flagg Building on 17th Street after the renovations, which will give it more visibility and make it better able to interact with other design/arts programs through interdisciplinary and collaborative programs. IAD’s longtime location, separated from the Foggy Bottom campus, has been an impediment in connecting to the rest of CCAS and the University.

Lack of design-oriented facilities
- Lack of pin-up space
- Unorganized, overstuffed library with old, dated materials and products

IAD completed two renovation projects of its facilities (one in summer 2012 and one in summer 2013). The ultimate goal was to create a fully studio-based environment and to provide a sense of community formed by unique physical surroundings. Among other changes were all new flooring, paint, lighting, furniture, as well as ample pin-up space, large lockers, and a formal critique space. With improved
surroundings, students spend more time working in the studio, and the exchange of ideas and creativity that bounces from one student to another raises the quality level of their work. The renovated Design Lab has entirely up-to-date product literature and materials. IAD worked with a design consultant to create innovative material boards and select the most cutting-edge materials. The Design Lab Material Library was completely funded by donor gifts.

**Review MFA curriculum and courses to ensure they meet NASAD’s requirement that 50% of the coursework is at a graduate level.**

The curricula for both the MFA and BFA programs are identical; courses are not cross-listed and are offered at different times. Undergraduates have four years to complete the degree, while graduate students take two years to complete it. Both programs are designed as first-professional degree programs. CIDA recently accredited both programs and did not raise any issues about the similarity of the programs. The MFA courses needs to be reviewed to make sure that they meet NASAD’s requirements that 50% of graduate course work is taught at the graduate level and that outcomes and levels of mastery are what would be expected to differ as appropriate for students who have already completed a bachelor’s degree. (*Handbook, XIV.C.1.a.-d.*)

(See the MFA Interior Architecture and Design Faculty CVs in Appendix Z.6.)
23. MFA in Production Design

Section II.B.

1. Statement of Purposes

The mission of the Graduate Production Design Program is to guide developing artists to become successful production designers. Production design is the creation of an environment that tells a story — environments, which assists interstitially to provide narrative and visual composition to a range of disciplines. Every movie, TV show, play, and event is supported by a carefully crafted and thought-out visual aesthetic, which reinforce the themes and motifs of the complete work. The production designer operates as a guide in setting the visual portion of the narrative, and collaboratively influences many aspects of creative direction. Our Production Design Program pedagogy is based on comprehensive instruction, intensive practical application and regular assessment. Working in a deeply collaborative environment our students participate directly in the creative process. This process starts with analysis and research and continues through concept development, design, fabrication, and integration with full production. (Handbook, XIV.A.5.d.)

This program is intended for artists with a bachelor degree and foundational background in theatre or related fields in art or design who are looking to establish a career in this creative and rewarding field. The Production Design Program offers opportunities to concentrate in the areas of costume, lighting, or scenic design, providing an environment within which to learn the practical skills and develop a personal aesthetic to succeed in a variety of fields. Our training is based on production design for live theater and dance within the context of an intensive full production laboratory. These tested skills then convert easily to the related arts of film and television art direction, exhibit design, special events, and themed environments. In addition to the academic production laboratory our program connects students directly to the vibrant professional arts community of Washington, D.C. and elsewhere. (Handbook, XIV.A.1.-2.)

Some of the unique advantages of the MFA in Production Design from GW include:

- Individual instruction with faculty artists who are actively working in professional theatre, dance, television, and special events (Handbook, XVII.A.11.)
- Intensive full-time apprenticeship opportunities with critically-acclaimed artists at nationally recognized theaters, including Arena Stage, the Folger Shakespeare Library and the Olney Theatre Center (Handbook, XIV.A.7.a.)
- Inspiring opportunities to observe and work in the rich artistic community of the greater Washington, D.C. area, considered the second largest theatre market in the country, the largest video market in the world and the location of many of this nation’s grandest special events

Graduates of this program are well prepared to move seamlessly into the professional market place with strong skills and a sophisticated personal aesthetic. The Program has an excellent record of successful professional placement of its graduates throughout the theater, video, and related communities.
2. Curricular Table

**Program Title:** MFA in Production Design  
**Number of Years to Complete the Program:** 3  
**Program Submitted for:** Plan Approval and Final Approval for Listing  
**Current Semester's Enrollment in Majors:** 7  
**Name of Program Supervisor(s):** Carl Gudenius

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*(Unless stated otherwise, all courses are 3 credits.)*

**Major Studies in Art/Design**  
TRDA 3330 Introduction to Lighting  
TRDA 3334 Introduction to Scenic Design  
TRDA 3336 Introduction to Costuming  
TRDA 6331 Intermediate Lighting Design  
TRDA 6335 Intermediate Scenic Design  
TRDA 6337 Intermediate Costume Design  
TRDA 6338 Scene Painting  
TRDA 6342 Pattern Making  
TRDA 6344 Production Drafting  
TRDA 6346 Advanced Studies in Design  
TRDA 6348 Techniques in Design Presentation  
TRDA 6595 Selected Topics  
TRDA 6598 Internship (3-9 credits)  
TRDA 6998 Thesis Research (creative project)  
TRDA 6999 Thesis Research (written document)  

*Total number of major studies in art/design credits* **45 cr**

**Other Studies in Art/Design**  
TRDA 6340 Period Styles  

*Select two from the following:*  
MSTD 6302 Museum Exhibit Design  
MSTD 6303 Advanced Museum Exhibit Design  
MSTD 6601 Special Topics
3. Compliance with NASAD Standards

The three current requirements to complete the six semester (3 year MFA) Production Design Program are:

- Total of 54 credits* which are divided among major studies in design (45), other studies in design (6 credits) and general studies (3 credits), with a grade of B or better
- 120 hours production studio/laboratory (equivalent of 6+ credit hours)
- Thesis with a written support document and final oral defense (Handbook, XVII.A.2.)

*Note that the program plans to add an additional 6 credits of graduate studio/laboratory replacing the current noncredit 120 hours of studio/laboratory to comply with the NASAD 60 hour MFA requirement.

All major studies offerings are hybrid classes balancing lecture/instruction with in-class studio application complemented with a related in-depth production studio/laboratory. For example, the TRDA 6337 Intermediate Costume Design course consists of one day per week of lecture and one day of “hands on” techniques with fabrics and patterns. These learned practices are reinforced in the costume laboratory where the students apply these new skills fabricating multiple costumes for the department’s co-curricular MainStage productions.

Students are expected to learn and master advanced production design competencies based on NASAD general MFA design competencies (Handbook, XVII.A.4.a.-k.):

- a) The course of studies develops superior mastery of one specialization (costume, scenic, or lighting), professional competency in a second, and a functional competency in the third. (Handbook, XVII.A.4.a.)
- b) The course and studio work emphasize production of numerous successful designs (paper and realized) in a tight time frame similar to the professional market, providing professional depth of knowledge and achievement in Production Design. (Handbook, XVII.A.4.b.)
- c) Within the collaborative field of Production Design students learn to integrate and synthesize information regarding the overall production and apply that material to the development of their individual designs. (Handbook, XVII.A.4.c.)
- d) The nature of the Production Design program allows students to experience multiple facets of the design process, including scenery, costume, and lighting as well as engage fully throughout the design process from inception to a fully realized production. (Handbook, XVII.A.4.d.)
- e) Course and laboratory work place a strong emphasis on collaboration and developing a deep understanding of the artistic and technical processes required for successful methodology or creative problem solving. (Handbook, XVII.A.4.e.)
Coursework requires students to place a premium on critical thinking skills and advanced research techniques as they apply to studio work and live performance. (Handbook, XVII.A.4.f.)

Students are required to develop creative work that is both exciting and achievable within the specific constraints of a given collaborative project. Successfully balancing variables such as budget, time, facilities, and other resources. (Handbook, XVII.A.4.g.)

Students are expected to produce work that reflects the knowledge, perspectives and values gained through broad discipline program studies as well as related explorative work in related fields (Interior Architecture, Fine Arts and Museum Studies). (Handbook, XVII.A.4.h.)

The ability to apply technologies and tools at a master level is taught with a variety of research and analytical techniques, including their application to the design process. Ongoing peer and faculty review processes further reinforce proper technique and appropriate design choices. (Handbook, XVII.A.4.f.,i.)

Students are required to be involved in a rigorous and ongoing faculty and peer review system where they promote and defend their designs verbally and in writing. (Handbook, XVII.A.4.j.)

All students are required to assume advanced leadership responsibilities throughout the department, including but not limited to: laboratory instruction, undergraduate and peer mentorship, organizational duties and significant design, and production positions as assigned. (Handbook, XVII.A.4.k.)

Assessment of achievement in these required competencies is measured through 1) in-class projects, 2) bi-annual portfolio review (online portfolio required after first year), 3) two or more realized MainStage and professional design assignments, and 4) a capstone thesis design.

At this time we have no distance learning classes and the Production Design Program does not include interdisciplinary studies or electronic media.

(See Syllabi for all MFA Production Design courses in Appendix AA.2)

4. Institutions offering graduate degrees

a) This program is intended for artists holding a bachelor’s degree with curricular excellence in their concentration and prior experience in theatre or related fields such as art or design. The applicant must also provide a portfolio exhibiting work with a level of sophistication sufficient in the reviewing faculties’ opinion to provide a foundation for success in the program. Additional work experience and/or a strong interview/letter of application (demonstrated strong communication skills) may factor into the admission decision. Depending on the applicant’s undergraduate studies, introductory courses (requiring additional work and taken for graduate credit) may be required as part of the plan studies. If required these are counted towards the degree. (Handbook, XIV.A.-B.)

b) Students are expected to have or acquire advanced design proficiencies before graduation. Examples include: hand rendering in one or more media, electronic rendering (Sketch Up, Photoshop, Poser) electronic production drafting (AutoCAD), pattern drafting, stage lighting console programing, documentation software (Excel, Lightwright), presentation software (PowerPoint), and online web development. (Handbook, XVI.A.7.)

c) The Production Design Program conducts a cumulative series of comprehensive reviews by the full design faculty at the end of each semester (the spring semester review includes a group showing of current work).

d) The culminating project for the granting of a MFA in Production Design is a capstone thesis. The thesis consists of a major creative design in the candidate’s primary discipline supported by a
scholarly written thesis supporting the creative process. The entire project is reviewed in an oral
defense with the entire design faculty and invited readers if desired. (Handbook, XIV.4.b.3.)

(See MFA Production Design Thesis Titles in Appendix AA.3)

5. Results of the program related to its purposes

The results of this program are measured through an intense scrutiny of the effectiveness of each class. Individual class assessments are based on the mapped competencies in each semester that they are offered. This insures that the overall program is fully analyzed every three semesters. Based on these assessment findings, the program develops action plans that will improve (or reinforce) outcomes that enable each student to achieve the required competencies.

The program regards our alumni as one essential indicator of overall programmatic success. We plan to formalize our alumni surveys to further assess how effective our program was in preparing candidates for a successful career in production design. We plan on engaging a number of graduates to serve on an informal advisory panel to suggest ways to improve our program as well as to create a strong support network for emerging graduates.

(See MFA Production Design Coded Final Student Transcripts in Appendix AA.4)

6. Assessment of Strengths, areas for improvement, challenges and opportunities

Strengths
Faculty Experience: Current design faculty have varied and diverse experience in multiple fields, including production and design for theatre, dance and other performing arts; film, television and commercial arenas; museum studies and interior architecture and design. Further, faculty work can be seen across the globe.

Geographic Location: George Washington University is located in the heart of D.C., just blocks from the White House and the epicenter of culture in the Mid-Atlantic area. This places us at a strategic crossroads of artistic diversity within a town known for its vibrant performing arts culture.

Professional Alliances: The Department of Theatre & Dance has strong connections to a variety of institutions in the area, including Ambassador Theatre, Arena Stage, CNN, The Folger Shakespeare Library, The Kennedy Center, Metro Stage, Olney Theatre Center for the Arts, Shakespeare Theatre, Washington Stage Guild and Wolf Trap Foundation for the Performing Arts, among others. Additionally, the faculty retains strong national and international alliances through professional, academic, and alumni relations.

Co-Curricular Laboratory: Students have opportunities to engage in numerous fully produced public productions, including theatre, dance, and opera, within our MainStage production season. This allows them to test in practice the aesthetic ideas they have been developing in a nurturing but rigorous academic environment.

Global Student Body: Our program attracts international candidates from around the globe, and represents a strong program commitment to GW’s “Global Initiative” pillar of its strategic plan.
international pool of students creates an exciting crucible of creativity between our students who bring a wide range of experiences and creative ideas to the program.

Areas for Improvement and Challenges
Credit requirement: The current program requires 54 credits but also requires minimum of 120 hours in a relatively informal laboratory requirement. To meet NASAD standards the non-credit laboratory needs to be converted to credit sections increasing total credits required to 60.

Faculty size: Current faculty size is insufficient to accommodate the current number of students, classes and productions. The production design area is entering its third year with one unfilled tenure track faculty line, the lack of which requires current design faculty to carry extra academic and departmental responsibilities which compromises overall program quality.

Lack of student funding: Available financial support for MFA Production Design candidates is inadequate to remain competitive at the national level. Similar programs throughout the country provide substantial financial aid (half or more candidates receiving half to full funding). We currently have a single ½ scholarship that we cobbled together with CCAS help (the department pays the stipend while CCAS provides the credits) and one full scholarship. As a program offering a terminal degree we believe that the current GW policy to fund primarily Ph.D. candidates is very limiting such that fine arts terminal degree programs are unable to attract top candidates who are often offered substantial aid elsewhere. We believe that a modest investment would go a long way to attract top scholars building our and the Universities’ national recognition.

Facilities: As repeatedly expressed in annual reports and external reviews our current facilities are “woefully inadequate for academic theatre or teaching best theatre practices.” We currently lack sufficient classroom or laboratory space to accommodate the growing needs of the program.

- The primary production venue, the Dorothy Betts Marvin Theatre, is decades behind on sound and lighting facilities upgrades. Nor does the Department of Theatre and Dance have a much of a voice in how this space is upgraded, let alone full control.

- The demolition of the on campus scenic laboratory (to make way for a new dorm) required facility to move 20 miles (a 45 minute commute midday) out of state to Landover, MD. This creates a significant drain of time, money, and resources, not to mention loss of student interest and involvement.

- The costume shop, while well located, is too small to handle current student and production needs. It does not offer enough space to locate needed technology (dye vats, fabric printers, cobbler, millinery and craft tools)

- The costume and vintage clothing collection (conservatively valued at over $220,000) has been shuffled from one inadequate temporary storage area to another along the way it has been subjected to damaging climate control issues, moisture, mold, and even flooding.

- Finally, we are the only academic department housed in the Marvin Center, a facility which in recent years has devolved from a vibrant center for student life into dreary office and outside convention services space controlled by “External Relations” which has no interest in academic programs. Other Arts Department on campus are preparing to upgrade as part of the Corcoran merger. All of these
factors combine to create a fragmented department. We believe great facilities play a huge role in attracting great students.

Resources: Department budgets have remained nearly the same since 1988 while material costs have increased significantly causing a serious strain on the department’s ability to operate a top quality co-curricular production laboratory.

Laboratory staff artisans: Current laboratory staffing is inadequate to effectively handle the needs of multiple widely separated teaching spaces.

Opportunities
Reorganization: The Corcoran merger provides the potential to radically restructure the nature of our fabrication labs. Collaborative labs shared with other “maker” arts could eliminate a lot of duplication of staff and equipment allowing for investment in better or more specialized shared equipment. Such shared spaces would also allow our students to “cross pollinate” with other artists opening the door to new and exciting partnerships. This would allow the faculty to also explore further points of intersection between allied programs. This reorganization could give our department the opportunity to reposition into one geographic area closer to or on campus.

Technological improvements: Modest investment and resource allocation on the University level would allow for massive improvements in our technological and artistic capabilities, both in our classroom and laboratory settings.

7. N/A

8. Plans for addressing weaknesses and improving results

- Fill open faculty lines: Seek authorization to conduct a national search for a design faculty member to provide needed teaching and professional heft. Investigate creation of further faculty and/or staff lines to improve the program’s academic quality and reduce the current unsustainable faculty overload.

- Add 1 Credit Studio/Laboratories: Add 1 credit studio/laboratories to all design courses to formalize current studio/laboratory expectations and raise the program credit requirement to 60 credits. *(Handbook, XVII.A.2.)*

- Increase student support: Increasing MFA student support will help generate more talented students, and make our Program more competitive with other schools across the nation.

- Address facilities issues: Upgrade current facilities to modern standards, including replacement of obsolete equipment and architectural upgrades. Allow the program greater control over its primary curricular venue. Investigate moving all production design fabrication activities out of the Marvin Center and into a larger unified performing arts facility.

- Investigate creating a unified production facility on campus: Develop a plan to bring the Scenic Laboratory (exiled to Landover, MD) closer to campus. This more accessible and expanded facility should then include facilities for all concentrations (including costumes and lighting) as well as assigned studio space for all graduate candidates. Expand the Costume Shop’s space and capabilities.
and upgrade Costume Storage to modern best practices. Allow for enhancement of other facilities, including “smart” classrooms and design studios, and create laboratory space for such diverse fields as properties design, advanced scenic fabrication (metalworking and state of the art fabrication processes), advanced costume design (dye room, millinery, cobbling) and related craftwork.

- Increase laboratory support staffing: Increase staff numbers to accommodate all Production/performance programs and allow for proper procedures and maintenance of available spaces. This would include hiring two new positions in the Scene Shop (a properties artisan and a metal worker/welder) and two new positions in the Costume Shop (first hand manager-millenary and crafts).

- Increase Production Budget Lines: Increase of production program budgets to allow for greater diversity of productions, make more effective use of space, and provide greater design opportunities for students and faculty. *(Handbook, II.L.)*

(See MFA Production Design Faculty CVs in Appendix AA.5)
24. Graduate Certificate in Exhibit Design (GCED)

Section II.B.

1. Statement of Purposes (Handbook, XVIII.A.1.)

As exhibit design has grown into a complicated component of presentation at museums as well as commercial applications, the expectations of viewers (and the tools to meet those expectations) have grown in sophistication. The current complexity of exhibit design makes it impractical to learn required skills “on the job.” The Graduate Certificate in Exhibit Design (GCED) addresses the growing need for a coherent program of study to replace the current piecemeal approach to educating exhibit designers. The need for well-trained exhibit designers is growing to meet the demand for sophisticated exhibits.

The goal of the GCED program is to redirect and expand skills that the student has mastered prior to beginning the program. This allows students with a strong base in a related field to broaden their skills to include proficiency in exhibit design as well. The program teaches exhibit design as essentially the creation of environments that help to tell a story. Programmatically this is very similar to the aesthetic goals of core programs of production design as well as interior architecture and design. The exhibit design student is trained to set the visual portions of exhibit narrative and collaboratively influence other aspects of the overall creative process. Its pedagogy melds comprehensive instruction, intensive practical application, and regular assessment. Working in a collaborative environment students participate actively in the creative process, starting with analysis and research and continuing through concept development, design, fabrication, and integration with full production.

This interdisciplinary program is uniquely positioned to provide such training. Our urban location in the nation’s capital with its plethora of art, performance, museums and research centers provides unique opportunities. The University has in place many long-standing relationships with local organizations with international reputations. These relationships provide valuable resources for observation and practice of exhibition design.

As a “discipline in combination” the GCED is administratively based in the Museum Studies Program, which offers a third to half of required courses with the remaining curriculum coming from Interior Architecture and Design and Production Design (the latter part of the Department of Theatre & Dance). This meld of academic inputs is a strong and proven collaboration. Each department offers a unique emphasis that strengthens GCED training:

- **Museum Studies** provides a programmatic backbone to the exhibit development process. This includes developing the exhibit narrative and the practical hierarchy of the design development collaboration.
- **Interior Architecture and Design** supports the design process with an aesthetic as well as a practical understanding of ergonomics, architectural, and ADA considerations.
- **Production Design.** The MFA Design program in the Department of Theatre & Dance supports the exhibit process with a design approach that emphasizes visual narrative development, effective understanding of the collaborative process, and in-depth fabrication techniques applicable to exhibition design.
Relationships: Purposes, Content, and Requirements \textit{(Handbook, XVIII.2.a.-c.)}

The GCED is designed for working professionals holding an undergraduate degree in an appropriate field (interior/architectural design, museum studies, art, commercial/industrial design or theatrical design) with an interest in developing critical design skills and a gaining a logistical understanding of the process needed to effectively produce dynamic exhibits. This requirement of a strong undergrad foundation in a related field is the key to the program’s success. The required grounding can be either of two approaches:

- Design (interior, architectural, theatrical, etc.) with a strong understanding of design aesthetics and practical skills to develop and execute visual designs; or
- Museum studies or practice with a general knowledge of the process of operating a museum and the development of exhibits from a non-design point of view.

Either approach will enable a certificate candidate to achieve in the skills to function successfully in the exhibit design field. A student’s course of study is constructed in depending on their existing background skills. The candidate with a museum background program concentrates on developing design skills, while those with a design background focus on organizational and programmatic training. Both tracks include common foundation exhibit courses and a capstone project. This relatively new program already has an impressive record of successful placement of its graduates. \textit{(Handbook, XVIII.B.)}

Resources: The GCED utilizes resources of all three participating departments (Museum Studies, Interior Architecture and Design and Production Design). These include faculty and strategic alliances with area organizations and facilities as outlined elsewhere. \textit{(Handbook, XVIII.E.1.-3.)}

Admissions and Approach: This program is designed for professionals who have an undergraduate degree in a related subject with experience or training in either the museum or design fields. Admission will be in part based on the strength of the applicant’s resume and portfolio. Any applicant must also meet the university’s entrance requirements for certificate candidates. \textit{(Handbook, XIX.A.)}

The GCED builds on the foundational approaches of the three participating departments using an intensive four-part pedagogy:

- Rigorous classroom training regarding materials, methods, and application of the most current techniques set within a historical context;
- In class “hands on” training which allows the student to practice new skills while developing and expanding their personal artistic aesthetic;
- Intense application which extends from fully realized designs within the context of GW’s on campus museums or rigorous internships at one of D.C.’s world class museums or design firms; and
- A capstone project (generally within the context of an advanced class) which demonstrates exhibit design mastery with the ability to articulately explain and defend their artistic decisions.
2. Curricular table

Program Title: Certificate in Exhibit Design
Number of Years to Complete the Program: 2 (part-time) or 1 (full-time)
Program Submitted for: Final Approval for Listing
Current Semester's Enrollment in Majors: 8
Name of Program Supervisor(s): Carl Gudenius

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<th>Museum Studies Courses</th>
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(Unless stated otherwise, all courses are 3 credits.)

Museum Studies courses (6-9 credits)
MSTD 6302 Museum Exhibit Design*
MSTD 6303 Advanced Museum Exhibit Design*
MSTD 6601 Special Topics (when appropriate)
MSTD 6501 Museum Internship** (1-3 credits)
• Required course; ** Capstone eligible course
Total museum studies credits 6-9 cr

Production Design courses (3-6 credits)
TRDA 3330 Introduction to Lighting
TRDA 3334 Introduction to Scenic Design
TRDA 6331 Intermediate Lighting Design
TRDA 6335 Intermediate Scenic Design
Total production design credits 3-6 cr

Interior Architecture and Design courses (3-6 credits)
IAD 6205 Interior Materials
IAD 6210 Sketching Architecture
IAD 6304 Interior Materials
IAD 6305 Graphic Communication
IAD 6310 Digital Drafting
Total interior architecture and design credits 3-6 cr
3. Compliance with NASAD Standards

The GCED curriculum consists of 18 credits of coursework:

- 6 credits in exhibition design foundation courses (*MSTD 6302 Museum Exhibit Design, MSTD 6303 Advanced Museum Exhibit Design*)
- 12 credits of advisor recommended electives
- 3 credits in a capstone course (which will include a significant capstone design project)

Electives are chosen from appropriate offerings in the three participating departments (Interior Architecture and Design, Production Design, and Museum Studies). These electives should include at least one course in each department plus an additional elective as appropriate. Courses from other departments may also be considered if their content is deemed appropriate. Courses each candidate takes will be selected by the student in consultation with a program advisor.

All course offerings balance lecture/instruction with in-class studio application complimented with a related in depth production studio/laboratory. For example, *TRDA 3331 Intermediate Lighting Design* consists of one day per week of lecture and one day of “hands on” techniques with lighting fixtures and control systems. These learned practices are reinforced in the production laboratory where the students apply these new skills hanging, focusing and setting light intensity levels.

Students are expected to master advanced exhibit design competencies. These are based on the broader but directly related production design competencies and the NASAD general graduate design competencies (*Handbook*, XVII.A.4.a.-k.):

a) The GCED course of studies develops superior proficiency in exhibit design.

b) GCED course and studio work emphasize production of numerous successful exhibits designs (paper and realized) in a time frame similar to the professional market, providing professional depth of knowledge and achievement in exhibit design.

c) Within the collaborative field of exhibit design students learn to integrate and synthesize information regarding the overall exhibition goals and apply that material to the development of their individual designs.

d) The nature of the GCED allows students to experience multiple facets of the design process (including physical partition, audience flow, lighting, interactives, and casework design) as well as engage fully throughout the design process from inception to the fully realized exhibit.

e) GCED Course and studio work place a strong emphasis on collaboration and developing a deep understanding of the artistic and technical processes required for successful methodology or creative problem solving.

f) Coursework requires students to place a premium on critical thinking skills and advanced research techniques as they apply to studio and realized work.

g) Students are required to develop creative work that is both exciting and achievable within the actual constraints of a given collaborative project. This involves successfully balancing such variables as budget, time, and facilities, among other resources.

h) Students are expected to produce work that reflects the knowledge, perspectives, and values gained through broad discipline program studies through related explorative work within the three interdisciplinary programs.

i) Students learn to proficiently apply technologies and tools to enhance the design process. They are taught a variety of research and analytical techniques and their application to the design process.
Additionally, ongoing peer and faculty review processes further reinforce proper technique and appropriate design choices.

j) Students are involved in a rigorous and ongoing faculty and peer review system where they promote and defend their designs verbally and in writing.

k) Finally, students are required to assume advanced leadership responsibilities throughout the program, including but not limited to: laboratory instruction, undergraduate and peer mentorship, organizational duties, and significant design and production positions as assigned.

GCED students are expected to have or acquire advanced design proficiencies before certification. These include: hand rendering in one or more media, electronic rendering techniques (Sketch Up, 3D Studio Max, Photoshop, In Design) electronic production drafting (AutoCAD, Vectorworks), presentation software (PowerPoint) and online web development. It requires successful completion of a significant capstone project. The capstone consists of designing or assisting in the design of a major exhibit. This design project can be developed within the context of a class or internship.

Assessment of these required competencies is measured through in-class projects, portfolio review, and two or more studio or realized exhibit designs, plus a capstone design project.

4. N/A

5. Results of the program related to its purposes

The results of this program are measured by intense scrutiny of the output/effectiveness of each class. This investigation is accomplished by class assessments based on mapped competencies. Based on the assessment findings GCED faculty will develop action plans to improve or reinforce outcomes that ensure each student will achieve the required competencies.

The program regards its alumni as indicators of program performance. We plan to formalize alumni surveys to further assess how effective the program is in preparing candidates for a successful career in production design. We also plan on engaging a number of graduates to serve on an informal advisory panel to suggest ways to improve the program as well as to create a strong support network for emerging students.

6. Assessment of Strengths, areas for improvement, challenges and opportunities

Strengths

• Faculty. GCED faculty are drawn from three collaborating departments and have extensive professional experience across multiple fields, including exhibit design, production and design for performing arts, museum curation and operations, interior architecture and design as well as other visual arts expertise. Our faculty’s professional work can be seen around the globe.

• Geographic Location. George Washington University is located in the heart of D.C. and operates in the epicenter of culture and the arts in the Mid-Atlantic area. This places us at a strategic crossroads of artistic diversity within a town known for its vibrant arts and museum cultures.

• Professional Alliances. The program has strong connections to a variety of institutions in the area, including many of the Smithsonian museums and large design firms such as Design and Production (D&P) and Gallagher and Associates. The individual departments have additional strategic relationships with field-specific professionals which provide expanded synergistic opportunities on a
project by project basis. Additionally, the faculty enjoy strong national and international alliances through professional, academic, and alumni relations.

- **Co-Curricular Laboratory.** Students have opportunities to engage in numerous produced exhibits through the University’s campus museums (The Textile Museum, Albert Small Collection, and the University Museum). This allows them to test in practice the aesthetic ideas they have developed in a nurturing but rigorous professional environment. For example, the inaugural exhibit at the Albert Small Washingtoniana Collection was designed entirely by our students, under the guidance of an exhibit design faculty member.

- **Global Student Body.** Our program attracts international candidates from around the globe, and represents a strong program commitment to GW’s “Global Initiative” pillar. This international pool of students creates an exciting crucible of creativity between students who bring a wide range of experiences and creative ideas to the program

**Improvement and Challenges**

- **Faculty size.** The number of faculty in the program is insufficient to accommodate the current number of students, classes, and co-curricular production work. Program faculty must carry extra academic and departmental responsibilities which can compromise the overall quality of the program while also limiting enrollment.

- **Facilities.** Current facilities are woefully inadequate. The program lacks adequate classroom or laboratory space to accommodate its growing needs. This spreads to our classes and studios across three campus locations (Foggy Bottom, Mount Vernon, and Corcoran) and two remote locations (Museum Studies downtown and the Production Fabrication Laboratory in Landover, MD). This diaspora of operations makes providing a unified experience a challenge at times.

- **Resources.** Operational budgets have seen little change for a decade or more as material costs have increased significantly causing a serious strain on the programs ability to operate a top quality co-curricular production laboratory.

- **Laboratory Staff Artisans.** Current studio/laboratory staffing is inadequate to handle the logistic needs of multiple widely separated spaces.

**Opportunities**

- **Reorganization.** The GW-Corcoran merger provides an exciting opportunity to radically reorganize the GCED to serve as a gateway to the Corcoran’s Master of Arts in Exhibition Design program. This ability to share resources, facilities, and faculty talent represents the program’s most significant opportunity.

- **Fabrication Labs.** The nature of the Corcoran merger provides the potential to restructure the location and fundamental nature of our fabrication labs. Creating sophisticated collaborative fabrication labs shared with other “maker” arts could eliminate a lot of duplication of staff and equipment allowing for investment in better or more specialized shared equipment. These shared spaces would also allow our students to “cross pollinate” with other artists, opening the door to new and exciting partnerships. This would encourage faculty to explore further points of intersection between allied departments. This reorganization would give our program the opportunity to reposition into one geographic area closer to or on campus.

- **Technological Improvements.** Modest investments and resource allocation on the University level could enable major improvements in our technological and artistic capabilities, in both classroom and studio settings.
8. Plans for addressing weaknesses and improving results

- **Fill open faculty lines.** Seek authorization to conduct a national search for one or more design faculty. Investigate possible further faculty and/or staff lines to improve the program’s academics and reduce the current and unsustainable faculty overload.

- **Investigate creating a unified production facility.** Develop a plan to bring the scenic laboratory back onto or much closer campus (currently exiled to Landover, MD). This more accessible facility should include facilities for all concentrations (including costumes and lighting) as well as assigned studio space for all graduate candidates (providing a much desired “studio culture”). Create a space that allows for all design and production departments, and classes to operate under one roof. Expand textile laboratory space and capabilities and upgrade to conform to modern best practices. Allow for enhancement of other facilities, including “smart” classrooms and design studios, and create laboratory space for additional diverse specialized activities (lighting laboratory, model making laboratory). Invest in cutting edge technologies such as dye sublimated large format printer, large format flat printer, CNC plasma cutter, hydraulic metal punch/shear, and a metal bending roller.

- **Increase Laboratory Staffing.** Increase staff to accommodate all production studios and additional specialized laboratories. The ideal growth would include two new positions in the production fabrication laboratory (a small crafts artisan and a metal worker/welder) and two new positions in the textile laboratory (first hand/laboratory manager and a millenary and crafts artisan).
25. BA in Fine Arts (FA)

Section II.B.

1. Statement of Purposes

The Fine Arts program fosters a rigorous and experimental approach to art making while encouraging students to pursue their creative commitments in the studio and in the world. The major is structured to provide a visual arts education that offers technical and critical skills while stimulating visual and creative thinking in a liberal arts context. The program emphasizes a creative relationship between content and form, an awareness of art historical connections, and engagement with the contexts of creative production. By graduation, students will have gained broad knowledge of media processes and deeper familiarity with at least one medium.

The Fine Arts program encourages students to pursue opportunities beyond the University during their course of study. Formal and informal agreements with area institutions and organizations establish routes to internships in the arts and related professions and students are encouraged to independently seek ways to develop their interests and skills outside the classroom.

2. Curricular Table - Revised Major

Program Title: BA in Fine Arts
Number of Years to Complete the Program: 4
Program Submitted for: Plan Approval
Current Semester’s Enrollment in Majors: 0
Name of Program Supervisor: Siobhan Rigg

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Studio 36 units 30%
Art/Design History 9 units 7.5%
General Studies 28 units 23.3%
Electives 47 units 39.2%
Total 120 units 100%

With prior approval from the Director of Undergraduate Studies for Fine Arts, students may select up to 6 credits of highly related coursework in another department.
(Unless stated otherwise, all courses listed below are 3 credits.)

**Studio or Related Areas**

9 credits of 1000 level courses in a minimum of three studio areas  
Ceramics 1100s  
Drawing 1300s  
Photography 1500s  
Sculpture 1200s  
Painting 1400s  
New Media 1600s

FA 1000 Dean’s Seminar  
FA 1101 Introduction to Handbuilt Ceramics (former FA 1014)  
FA 1102 Introduction to Wheelthrown Ceramics (former FA 1015)  
FA 1201 Sculpture: Material Investigations (former FA 1017)  
FA 1301 Drawing Fundamentals (former FA 1021)  
FA 1401 Painting: Visual Thinking (former FA 1026)  
FA 1501 Black & White Photography (former FA 1041)  
FA 1502 Color Photography (former FA 1042)  
FA 1601 New Media: Digital Art (former FA 1071)

FA 2001 Studio seminar: Conceptual Propositions

9 credits of 2000-3000 level courses in a minimum of two studio areas  
Ceramics 2100s / 3100s  
Drawing 2300s / 3300s  
Photography 2500s / 3500s  
Sculpture 2200s / 3200s  
Painting 2400s / 3400s  
New Media 2600s / 3600s

FA 2111 Ceramic Design in Handbuilt Forms (former FA 2127)  
FA 2112 Ceramic Design in Wheelthrown Forms (former FA 2125)  
FA 2113 Ceramic Sculpture (former FA 2131)  
FA 3101 Special Topics: Ceramics (former FA 2139)  
FA 2211 Sculpture Fabrication (former FA 1018)  
FA 2212 Sculpture/Design in Action (former FA 2140)  
FA 2213 Digital Fabrication  
FA 3201 Special Topics: Sculpture (former FA 2249)  
FA 2311 Drawing: Thinking and Mark Making (former FA 1022)  
FA 2312 Advanced Drawing Techniques (former FA 2151)  
FA 2313 Experimental Drawing  
FA 3301 Special Topics: Drawing (former FA 2159)  
FA 2411 Painting: Watercolor (former FA 1028)  
FA 2412 Painting a Figure (former FA 2160)  
FA 2413 Painting: Process and Materials Lab (former FA 2161)  
FA 2431 Painting: Contemporary Issues (former FA 2162)  
FA 3401 Special Topics: Painting (former FA 2169)  
FA 2511 Photography: Abstraction versus Representation  
FA 2512 Photography: Landscape/Cityscape  
FA 2513 Photography: From Photograms to Scanograms  
FA 2531 Photography: Contemporary Issues (former FA 2172)  
FA 3501 Special Topics: Photography (former FA 2179)  
FA 2611 Video Art & Time-based Media  
FA 2612 Video: Remixing the Archive  
FA 2613 Site and Sound
FA 3601 Special Topics: New Media (former FA 2189)

6 credits of cross-disciplinary studios

FA 3901 Special Topics: Fine Arts (former 2190).
FA 3911 Collaborative Practices: Social Lives of Art
FA 3912 The Cinematic in Contemporary Art
FA 3913 Painting Off the Wall
FA 3951 Creative Photovoltaics

FA 4195 Critical Practices
FA 4193 Professional Practices

3 credits of any of the above courses
Or FA 4199 Internship

Total Studio or Related Areas credits

36 cr

Art/Design History

One 1000 or 2000 level course, before completing 12 credits of courses for major
AH 1000 Dean’s Seminar
AH 1031 Survey of Art and Architecture I
AH 1032 Survey of Art and Architecture II
AH 1070 The American Cinema
AH 2071 Introduction to the Arts in America
AH 2162/AH 2162W History of Photography
AH 2190 East Asian Art
AH 2191 South Asian Art
AH 2192 The Art of Southeast Asia

Two additional Art History courses at the 2000 level or above, including at least one course at the 3000 or 4000 level from the Modern/Contemporary distribution area
AH 3101 Ancient Art of the Bronze Age and Greece
AH 3102 Ancient Art of the Roman Empire
AH 3103 Art and Archaeology of Egypt and the Near East
AH 3104 Art and Archaeology of the Aegean Bronze Age
AH 3105 Topics in Ancient Art and Archaeology
AH 3106 Art and Archaeology of Israel and Neighboring Lands
AH 3107 Ancient Mexican Civilizations
AH 3111 Early Christian and Byzantine Art and Architecture
AH 3112 Romanesque and Gothic Art and Architecture
AH 3113 Islamic Art and Architecture
AH 3114 Art of the Book in the Medieval Muslim World
AH 3117 Special Topics in Pre-Columbian Art and Archaeology
AH 3120 Italian Art and Architecture of the 13th through 15th Centuries
AH 3121 Italian Art and Architecture of the 16th Century
AH 3122/AH 3122W Topics in Early Northern Renaissance Art and Architecture
AH 3123/AH 3123W Topics in Northern Renaissance Art and Architecture
AH 3131 Italian Art and Architecture of the 17th Century
AH 3132 Topics in Northern European Art and Architecture of the 17th Century
AH 3134/AH 3134W Topics in Spanish and Portuguese Art through the 16th Century
AH 3135 Topics in 17th/18th Century Spanish and Portuguese Art
AH 3140 European Art of the 18th Century
AH 3141/AH 3141W European Art of the Early 19th Century
AH 3142/AH 3142W European Art of the Late 19th Century
AH 3143 European Art of the Early 20th Century
AH 3146/AH 3146W Modern Architecture in Europe and America
AH 3151 American Art in the Age of Revolution
AH 3152 American Art in the Era of National Expansion
AH 3153 American Art of the 20th Century
AH 3160 Latin American Art and Architecture
AH 3165 Modernist and Postmodernist Art and Theory
AH 3170 Materials, Methods, and Techniques in Art History
AH 4119 Seminar: Medieval Art and Architecture
AH 4129 Seminar: Renaissance Art and Architecture
AH 4139 Seminar: Baroque Art and Architecture
AH 4149 Seminar: Modern European Art and Architecture
AH 4159/AH 4159W Seminar in American Art and Architecture
AH 4169 Seminar: Contemporary Art
AH 4189 Seminar: Special Topics in Art History
AH 4198 Independent Study 1-3 credits
AH 4199 Internship in Art History

Total Art/Design History credits 9 cr

General Studies
The General Education Curriculum - Perspective, Analysis, Communication (G-PAC) educates students to engage in active intellectual inquiry by developing analytical skills, communication skills, and diverse perspectives. Across a range of disciplines, students acquire enhanced analytic skills in quantitative and scientific reasoning and critical and creative thinking, along with a global and cross-cultural perspective, local/civic engagement, and effective communication skills.

The maximum number of unique credits for General Studies is 24 credits of approved analytic course, which cover a range of disciplines. Students may apply AP and IB credit towards G-PAC. A list of approved courses may be found in the University Bulletin: http://bulletin.gwu.edu/arts-sciences/gpac/

- 3 credits in mathematics or statistics—quantitative reasoning
- 6 credits in natural and/or physical laboratory sciences—scientific reasoning
- 6 credits in social sciences—quantitative, scientific, critical, or creative thinking
- 6 credits in humanities—critical or creative thinking
- 3 credits in art (visual, performing, critical, or historical practices)—critical or creative thinking

Of the Analytic courses, students must take two of the following Perspective courses:
- One that includes a global or cross-cultural perspective, and
- One that includes local/civic engagement

In addition, all students must take:
UW 1020 University Writing 4 cr
Two Writing in the Disciplines (WID) courses
• UW 1020 must be taken before enrolling in the WID courses, and each WID also needs to be completed before the next; all in separate semesters
• One of the two WID courses may double count toward the Analytic and/or Perspective course work
• The Oral communication course may count toward the Analytic, Perspective, and major requirements

Total number of General Studies credits 28 cr

Electives
Additional electives in any department (may include second major)
Total number of elective credits 47 cr

(See BA Fine Arts Curriculum Map in Appendix BB.1.)

3. Assessment of compliance with NASAD standards

The BA in Fine Arts major is structured to provide a visual arts education while stimulating visual and creative thinking in a liberal arts context. The studio requirements reflect this focus on a breadth of experience, while offering students the opportunity to move more intensively into at least one area of practice. Because of the context within a larger university, the program encourages students to bridge their academic and arts studies at multiple points. (Handbook, VII.E.2,4.b.) Due to the modest number of overall credits required for the new BA in Fine Arts degree, many students will elect to double major (approximately 30% of majors currently double major) and/or complete multiple minors. (Handbook, VII.E.2.) Most students who elect to do a double major or minor choose fields outside of the department.

Studio areas currently available within the Department of Fine Arts and Art History include: ceramics, sculpture, painting, drawing, photography and new media, including time-based media. (Handbook, VII.E.3.) Finally, non-majors with an interest in the visual arts have the opportunity to earn a minor in Fine Arts by completing a minimum of 18 credits of Fine Arts courses. Minors must complete 6 credits of 1000-level courses (two of three introductory-level courses), 3 credits of FA 2001 Conceptual Propositions, 6 credits of 2000-level elective courses (intermediate level, media specific courses), and 3 credits of 3900-level cross-disciplinary studio courses. Students following this trajectory may also petition to have their work reviewed by the Director of Undergraduate Studies and the course faculty for acceptance into FA 4195 Critical Practices during their senior year. While students minoring in Fine Arts complete slightly less than one-half of the number of credits as Fine Arts majors, the above distribution ensures that their experience mirrors the requirements for the major. Like the majors, they will be challenged to have a serious engagement with the visual arts on a multitude of technical and conceptual levels as outlined in detail below.

The Fine Arts faculty has been in the process of devising a new curriculum over the past two years. The process began before the merger with the Corcoran School was announced; after the merger, the curriculum revision process was temporarily put on hold. Because full merger of the programs will take some time, it was a priority of the Fine Arts faculty to pursue these changes now, since they address weaknesses in the ways the current open curriculum serves the students. Over the past year, a new curriculum has been finalized and approved by GW for inclusion in the new 2015-2016 University Bulletin. The Bulletin serves as the contract between departments and students and is available at http://bulletin.gwu.edu.

No new students will be enrolled in the open curriculum major effective August 2015. All newly declared majors from August 2015 forward will follow the new curriculum requirements. Once the continuing students have graduated, this old program will be discontinued. Per GW University policy, previously declared students may elect to follow the new program requirements. Evaluation of past practices is based on the current open
curriculum structure (any 30 credits of Fine Arts courses and any 9 credits of Art History courses), which sophomore-senior level students may continue to follow until they graduate.

**Background on the Current BA in Fine Arts Program to be discontinued:**
The faculty began curriculum revision discussions approximately 2-3 years ago because the current open curriculum did not reliably provide students the opportunity to best develop their creative abilities (as determined through direct faculty evaluation and through the program level assessments). Students were expected to work with the Director of Undergraduate Studies (DUS) and their faculty to develop a course of study. All current and past student transcripts will reflect this open curriculum. While the open curriculum has been useful and important to the department’s development in certain respects, it has not served students in several key ways. First, because students could pick and choose their way through the course offerings, they often did not proceed from breadth to depth in a manner that supported their creative or technical development. They were able to take a preponderance of their courses at the 1000 level, or they could proceed almost entirely in one studio area. Second, students did not encounter an intensive, majors-only studio environment (and the attendant higher peer and faculty expectations) until FA 4195 Critical Practices. While students in Critical Practices make a remarkable degree of progress in one semester, this environment should exist earlier in the course of study. Third, the current curriculum did not specify any particular Art History courses. That meant that students learning to be artists might not take any contemporary art history and theory courses. While some studio courses include context, this cannot substitute for sustained academic study.

**The new BA in Fine Arts, submitted for Plan Approval:**
In addition to a requirement of 36 credits of studio work, the BA in Fine Arts major includes a requirement of at least 9 credits of Art History course work. (Students are able to complete an Art History minor with 18 credits.) At the introductory level, students choose from one of several courses that introduce them to major movements and art practices. Beyond the introductory level, students take two courses and work with the Director of Undergraduate Studies to identify options most suited to their work and interests. *(Handbook, VII.E.4.d.)* One of these courses must fall within the Modern/Contemporary distribution. *(Handbook, VII.E.5.)* In addition, Fine Arts classes familiarize students with the major issues and artists of the relevant field. Most studio courses place a priority on exposing students to a wide range of practices, and include artists working from a variety of locations and perspectives. *(Handbook, VII.E.4.c.)*

In the studio portion of the BA in Fine Arts, each area moves students sequentially through a development of technical skills and principles of visual and conceptual organization most relevant to that medium. The structure of this knowledge looks very different according to studio medium, and the course sequences reflect those differences. There has been an extensive renumbering of the courses to assist students in identifying their path through the curriculum and proceed from introductory through advanced work.

All Fine Arts and Art History courses in the major aim to develop visual sensitivity and the ability to communicate opinions and evaluations of works of art and design verbally and in writing. *(Handbook, VII.E.4.a.5.)*

Fine Art studio courses are structured to provide the space for students to learn the basics of visual sensitivity utilizing various strategies, from readings to experimentation with materials. Nearly all studio courses utilize textbooks or reading packets to introduce students to technical approaches to the medium, as well as more formal, social, historical and cultural considerations. Lectures by the professors, class discussions, and student presentations enable the ideas addressed in the readings to be further explored and better understood through an exchange of ideas. Students are then able to put this more academic material into practice through a series of assignments, which get progressively more challenging as the semester progresses. Finally, ongoing group and individual critiques are intensified over the course of the semester in order to further develop students’
abilities to become even more verbally articulate about one’s own and other students’ work. (*Handbook*, VII.E.4.a.5.)

The above outline of the basic structure is representative of most studio Fine Art courses, which ensures that students develop a thorough understanding of the principles of visual organization sufficient to achieve more than a basic visual vocabulary in a variety of media. Most, if not all, studio courses present students with historical and contemporary examples of work by artists who specialize in the media being covered, and assignments are developed and organized such that students must solve conceptual problems within the limitations of particular media. (*Handbook*, VII.E.4.a.-c.) Additionally, there are occasionally courses that are designed around themes or conceptual questions where students work in multiple media.

Studio studies begin at the 1000 level with medium/area specific courses that establish key technical skills and introduce students to significant principles and ideas in the field. (*Handbook*, VII.E.4.b.) In the new curriculum, majors are required to take three 1000 level courses in three different studio areas to provide them with a base of skills with which to build. Students may take additional introductory courses as electives; however, the new curriculum addresses the problem that majors could take unlimited introductory coursework and thereby fulfill a high percentage of their major requirements at the 1000 level. Students in all introductory studio classes are asked to participate in discussions of the work of artists presented in class or through outside readings and to contribute to the critique of work by their peers. (*Handbook*, VII.E.4.b.5.) Because the courses at this level serve many non-majors, this process begins with basic visual analysis – recognizing and describing the choices the artist made in creating the work – and progresses towards more complex discussion of the potential effects of those choices. At the introductory level, students develop a basic language for communicating their opinions about visual materials. The primary goal in developing visual sensitivity at this level is for students to be able to apply an increased capacity for observation to the process of making in their own projects. Pedagogical strategies to accomplish this goal vary by instructor, medium, and discipline. Projects that include iteration help students notice the qualities of a particular medium, recognize the behavior of materials, and observe the details of how changes in their actions produce changes in result. (*Handbook*, VII.E.4.b.) Introductory level courses also seek to help students break away from a desire to “do it right” and to engage in a dialogue with materials, ideas, and references as they work. Responding creatively to failure is a critical concept at this stage. Evaluation includes as much focus on process as on product. Students at this stage begin to develop the technical skills and understanding of visual organization. (*Handbook*, VII.E.5.)

Development of visual sensitivity as described above is the key basic component of the ways in which students begin to gain the ability to discern quality works of art and design projects.

At the introductory 1000 level, initial conversations include discussions that address the context of where the work is presented (a gallery, a museum, a popular website, etc.). An early focus is on how the tools of visual analysis begin to bridge into evaluations of the quality of the work, and the source of authority in that determination. (*Handbook*, VII.E.4.d.5.) In Art History courses, there is a greater emphasis placed on works that have already been filtered through mechanisms that establish quality, influence, or critical significance. The Art History courses targeted for the introductory level of the studio major address the primary institutional structures that have housed and exhibited works of art over time; the broader historical contexts of image production; and the differing media-specific relationships between work and the categories of fine art. These courses are designed to broadly capture major periods and movements and are organized to begin to break down the false dichotomy between “West” and “non-West,” paying specific attention to trans-national histories where relevant. (*Handbook*, VII.E.4.d.)
Under the new curriculum, students will take FA 2001 Conceptual Propositions (studio seminar) after they finish 9 credits in studio and before they complete 18 credits. This range is designed to flexibly capture students early in the major while taking into account the multiple ways in which students enter the major. Conceptual Propositions is designed to both build community and studio culture by bringing majors and minors together and to focus on processes for conceptual and contextual development earlier in the major. This new course begins the process of learning to make connections between concept and media both in making and in critiques with peers. (Handbook, VII.E.b.-c.)

Majors must take courses in at least two media areas at the intermediate level. 2000 level courses concentrate on building focused skillsets and knowledge of the history of the media (including technical practices, introduction to artists’ work, and theoretical developments). While the amount of integration between concept development and skill development varies by studio area, this is the course level in which students develop increased capacity to control their materials, understanding of the histories of materials and their uses, and a familiarity with contemporary practices in that medium. (Handbook, VII.E.4.b.5.)

In the new cross-disciplinary studio courses at the 3900 level and FA 4195 Critical Practices students are constantly challenged about whether the chosen medium is the most appropriate for the task at hand. A particular medium does not limit these courses; thus, they allow students to experiment with multiple media in order to determine which one most effectively communicates the issues being addressed in the work. These courses build on work in Conceptual Propositions. They are designed to introduce students to art practices operating at the cross section of more than one medium. Courses in this category reflect the nature of contemporary art practice, but also the long-standing ways in which artists have combined toolsets to make works of art. At this level, conceptual development often leads project development. Students seek to match their technical skills to their ideas, but may also move into areas in which they may need to engage in collaboration in order to execute their ideas. (Handbook, VII.E.4.c.5.) In the past, many of the initial courses at this level were offered as special topics and built on current faculty expertise. In the new curriculum, the 3900 level will serve as a curricular platform from which to integrate cross-disciplinary research into the undergraduate curriculum. This course level also provides a forum in which Fine Arts faculty may team-teach with faculty from other departments at GW to develop innovative course content.

As students progress through the major, the expectations of visual sensitivity include an increased expectation for how visual qualities are established by context. Again, this process varies highly from course to course, but typically includes consideration of formal, social, historical, and cultural contexts. (Handbook, VII.E.4.a.d.5.)

At the capstone level (4000 level), in FA 4193 Professional Practices and FA 4195 Critical Practices, students are expected to begin to contextualize visual decisions in their own work and the work of their peers within the field of the contemporary art. This process includes developing an understanding of the expectations that different types of institutions place on art and artists as well as the development of the capacity to respond to art based on the expectations the work sets for itself. By this point in a student’s education, they will be very familiar with a wide variety of artworks, the intentions of artists at particular moments in history, and have a basic understanding of historical and contemporary art from the Western and non-Western worlds. (Handbook, VII.E.4.d.5.) Given the way most Fine Arts courses are structured, students will spend a significant amount of time each semester being introduced to work by established artists through illustrated lectures, and gaining a more in-depth understanding of the work from the subsequent discussions and putting this knowledge into practice.

The capstone courses prioritize the synthesis of learning with personal practice. These courses are organized to transition students into the process of working independently. FA 4195 Critical Practices is taken in the final
semester to provide time, space, and faculty guidance for students to create an independently driven project or body of work. The course is focused on individual projects, presentation, and the ability to articulate ideas both in the work and in the writing of related texts. *(Handbook, VII.E.4.b.c.)* FA 4193 Professional Practices is a course that specifically addresses life after graduation. The course is a critical guide for learning the infrastructure of the art world, especially through analysis of various sustainable models of contemporary art practice for young artists. The course establishes practical modes of creative sustenance, criticism, promotion, fundraising and entrepreneurship in relation to exhibiting one’s work, seeking venues or collaborators, participating in artist-run spaces, conducting studio visits, managing budgets, and writing grants, press releases, and artist statements.

With the support of these two courses, students participate in the Senior Exhibition, an end of semester review in which they present a senior portfolio, project or artists statement, and a CV. Students who complete these requirements have created a body of work, prepared it for exhibition, documented it and developed a portfolio they can use to pursue opportunities after graduation. These requirements will also provide a tool for program assessment, allowing faculty materials to evaluate and determine the scope and effectiveness of the curriculum and program.

Building understanding of the ways in which the field of contemporary art construes participation and understands itself is threaded throughout the program. Courses at the 2000-3000 level begin to explore the differing ways that works may be evaluated and the ways in which contemporary art maintains complex processes by which the quality of work is evaluated. In studio courses, this includes practicing differing forms of critique and understanding the validity of each. In both *FA 2000 Conceptual Propositions* and the 3900 level cross-disciplinary studio courses, students engage work and strategies that emerge from varying historical or field trajectories. Throughout their time in the program, students shift between different modes of critique. A core part of these courses is learning to identify the contexts out of which works emerge, and how those differences change how it might be evaluated. A primary goal at the capstone 4000 level is for students to evaluate work that falls outside of their own experience or the constraints of the contemporary art world. This includes developing a productive process with which to respond to work that is not initially understood, doesn’t fit the internal rubrics students have established to define successful work, and is not already ascribed value by established mechanisms of the art world. *(Handbook, VII.E.4.d.5.)*

(See Syllabi for all BA Fine Arts courses in Appendix BB.2.)

4. N/A

5. Results of the program related to its purposes

In the past, the Fine Art undergraduate program (along with the rest of the Department of Fine Arts and Art History at undergraduate and graduate levels) has undertaken assessments in accordance goals prepared in relationship to Middle States assessment requirements. The department is in the process of transitioning these assessment strategies to now also assess NASAD program requirements. While these two assessment strategies are highly related, they are not identical. In the coming year, a departmental goal is to integrate the two assessment processes and organize the online TaskStream workspace as a more effective location of record keeping.

Currently assessment takes place at three levels: 1) course-level assessment managed by individual instructors including assessments targeting the learning outcomes of the individual course; 2) assessment of G-PAC-qualified courses, managed by the individual instructor, area head or DUS, and department chair; and 3) at the program level, managed by the DUS and the department chair. Because majors are regularly distributed in
courses with non-majors, assessment is distributed among courses as well. At the program level, the faculty has identified four primary goals:

1) Apply technical and conceptual skills necessary to produce artworks in a variety of media with traditional and contemporary approaches. Assessed directly by a review of artwork produced scored with a rubric and indirectly through the grade averages of each major’s Fine Art courses. The direct review is done through FA 4195 Critical Practices.

2) Evaluate the quality of their own and other students’ artworks in self-critical, objective critiques. Assessed directly through observations of discussions in individual and group critiques recorded systematically and indirectly through selected questions from student evaluations. Direct review is accomplished by evaluating majors within intermediate and upper level studio courses.

3) Senior group exhibitions of individual artworks and bodies of work that meet professional exhibition standards. Assessed directly through a review of senior solo and group exhibitions scored with a rubric and indirectly through selected questions from Graduating Senior Survey data of Fine Arts majors’ responses. The direct review is done through exhibitions in Gallery 102 during the major’s junior and senior year.

4) Students will develop the skills necessary to function as an independent emerging artist: present a portfolio, prepare applications, and prepare work to submit for exhibition assessed directly through the review of senior work scored with a rubric and observations of discussions in individual and group critiques recorded systematically and indirectly through the rate of acceptance to graduate programs and emerging artist programs or exhibitions. The direct review is done through FA 4193 Professional Practices.

The topics for assessment have been reformulated to meet NASAD standards and the timing of assessment adjusted to reflect curriculum revisions.

In addition to the organized assessment process, end-of-semester student evaluations of courses provide subjective evidence of whether enrolled students themselves feel they have achieved competencies addressed by the course. The faculty member and the Department Chair in the process of Faculty Annual Reports review these evaluations within the department. When individual or collective student feedback indicates issues connected to faculty incompetence, the department addresses the issue in accordance with the type of faculty member involved. For tenured faculty members, the Chair addresses the issue directly; for junior faculty members, the mentoring committee takes on evaluation of the issue and works with the faculty member to identify potential solutions; for part-time faculty, the area coordinator and chair address the issue with the faculty member. Student evaluations do not generally perform reliable systemic analysis of the course or the program; however, when they do, the faculty uses them alongside direct and indirect course and program assessments to inform the revisions.

(See BA Fine Arts Coded Final Student Transcripts in Appendix BB.3.)

6. An assessment of strengths, areas of improvement, challenges, and opportunities

Location
The program’s central location in Washington, D.C. is a great strength in expanding the number of resources available to students beyond the classroom. The Fine Arts program benefits from the formal and informal relationships with area organizations, institutions, and museums. Students benefit from these relationships and proximities in multiple forms: access to a wide range of visiting artists, scholars, filmmakers; direct study with
work in area collections; established contacts in the field for internships and work; opportunities to view a wide range exhibition both in class and independently. Art History and Fine Art courses are regularly taught by curators and arts professionals from area institutions, allowing the department to supplement the strengths of the full-time faculty. Additionally, majors benefit from the strengths of the external partnerships and internal programs fully described in Section II.B.6, BA in Art History.

Research University
Working in the context of a research university prepares students to respond to the complexity of possibilities facing the contemporary artist. Many of Fine Arts students double major and work with the DUS and the faculty to identify courses that build connections between their areas of study. The ability for students to double major is a primary reason the total number of credits has been kept at a relatively low number (45 credits or 37.5% of their total credits). The addition of a new category of 3900-level cross-disciplinary studio courses is part of a larger effort to connect students with areas of contemporary art practice that draw equally on more than one field of study. The strong partnership between Fine Art and Art History programs promotes a critical approach that is grounded in both contemporary and historical concerns and opens opportunities for students to work together that are more challenging to maintain when these programs are not so closely linked. The department integrates faculty, students, courses, and resources.

External Relationships
The partnership with The Phillips Collection benefits the BA in Fine Arts program most directly by offering regular access to talks by a range of contemporary artists. The series brings undergraduates into contact with six visiting contemporary artists per year, organized loosely around a theme. This allows students to experience the wide range of work connected to a specific medium, practice, or idea. Studio faculty members regularly incorporate discussion of the talks and work of the visiting artists into the courses being taught concurrently. Also, majors occasionally take advantage of the more accessible internship application process with the institutions in which we have formal or informal partnerships. The Dumbarton Oaks Post-doctoral Fellowship also benefits BA in Fine Arts students by offering them the opportunity to regularly take courses in a topic not directly covered by full-time faculty expertise.

Internal Programs
The Visiting Artists and Scholars Committee is a student committee with faculty oversight. This committee is given a yearly budget to invite artists and scholars to deliver lectures on campus. While BA in Fine Arts students do not join the Visiting Artists and Scholars Committee in great numbers, they form a regular group in the audience. The lecture series benefits the BA in Fine Arts program most directly by offering students the opportunity to hear from a range of artists and scholars.

BA in Fine Arts students are primary contributors to Gallery 102 exhibitions and make up a significant portion of the student committee that runs the space. Students on the committee learn a wide variety of organizational, curatorial, PR, event planning, and installation and art handling skills. All students are able to make curatorial proposals, and Fine Arts students take full advantage of that opportunity, organizing open call shows, curated shows, and shows featuring the work of students at other area schools and/or professional artists from outside of GW. Regardless of who is organizing the exhibitions, the work of Fine Arts students is the primary content. When a student’s work is accepted into an exhibition, they are responsible for installing it themselves, or assisting with the installation if it is a complex or group install. They learn installation techniques suited to their own work, while being exposed to the mechanics of a group show. The Gallery 102 Committee also occasionally offers workshops that cover installation and gallery preparation techniques.
Challenges and Opportunities

The Fine Arts faculty recently began reorganizing the Fine Arts undergraduate curriculum to better serve the educational needs of students. The faculty identified a number of issues related to the program’s open curriculum, which is being phased out. Approximately ten years ago the department shifted from a curriculum organized entirely around media studios run by single professor to an entirely open curriculum. Students have had to take 9 credits of Art History and 30 credits of Fine Arts in any formation in this open curriculum. While this change solved certain problems, it created others. The latest reorganization, begun before the merger with the Corcoran, was initiated to address specific institutional challenges at GW. The faculty outlined a series of major concerns with the open curriculum structure and has devised a series of solutions. While the merger does not resolve these challenges, the terrain of opportunity has shifted substantially. What is clear is that the merger increases the potential for recruiting stronger BA students who are interested in serious study, but more interested in combining art study with work in other academic areas than in completing a BFA. GW recently approved the new curriculum and the faculty is excited about its implementation.

(See BA Fine Arts Program Assessment Worksheet in Appendix BB.4.)

7. N/A

8. Plans for addressing weaknesses and improving results

Curriculum

Given that the new curriculum has just been approved, we have not had the opportunity to assess it. As new courses are taught, we will evaluate them through student evaluations, classroom visits, and an assessment of the work being generated. At this point we believe the new structure will successfully move students from introductory level to capstone courses in a logical sequence. However, we will carefully review these changes once a full class of students has moved through the entire program.

Part-time Faculty

Like many programs, the Fine Arts area relies too heavily on part-time faculty throughout the curriculum, both to cover upper-level courses and to meet the teaching demands of service teaching through introductory and G-PAC studio courses. Currently, approximately 30 course-by-course professorial lecturers (adjunct faculty) are hired to teach Fine Arts courses each semester. At the current rate of compensation, it is not realistic to expect qualified arts professionals to accept course-by-course positions over the long term. In FAAH, this situation hinders our ability to develop and implement long-term curricular projects critical to the development of the department and our ability to offer students a program of study that prepares them well for their futures. Additional full time, tenure-track Fine Arts faculty members would address this concern and are critical to the success of the department. Such lines are not the only potential solution. They should be supported with a more substantial visiting artist program that could hire artists to teach at more equitable rates of pay and become a greater part of the creative community of the school.

Facilities

Facilities and staffing have also been a challenge in the department. Studio and workshop areas in the Smith Hall of Art are just adequate to the present programs but our ability to expand programs, and even to fulfill their current mission, is reduced by the limited space. There is not currently a good space that BA in Fine Arts majors can share to work. Students enrolled in Critical Practices and seniors who have received the Presidential Scholars in the Arts scholarship are allotted some studio space, but it is insufficient and inaccessible earlier in the program.
Support Staff
A second limitation is the lack of full-time staff to oversee studio facilities. Tenure-track faculty members, particularly at the junior level, have contributed heavily to the development and maintenance of the facility. In the last several years, we have been able to hire some part-time support staff (6-15 hours per week). While these positions are helpful in relieving junior faculty from day to day cleaning and maintenance, it does not relieve them from the responsibility of oversight of the shops. One very positive outcome of the merger has been a reassessment of the need for studio staffing. An evaluation and reorganization of staff positions has led to full-time staffing that significantly benefits New Media and Photography.

9. Means for assuring that requisite student competencies and levels of achievement will be developed.

As mentioned above under question 3, in the coming year, a departmental goal is to integrate the past assessment process with new approaches to meet NASAD standards, and organize the online TaskStream workspace as a more effective location of record keeping for this purpose.

Moving forward:

1) The course-level assessment will be managed by individual instructors, which will include assessments targeting the learning outcomes contained on the course syllabus. Students will be assessed on their ability to apply technical and conceptual skills necessary to produce artworks with traditional and contemporary approaches related to the particular courses in which they are enrolled.

2) The department will continue to identify certain courses as G-PAC-qualified courses to count toward major and non-major’s general curricular requirements. The assessment of G-PAC-qualified courses will be managed by the individual instructor, area head or DUS, and department chair.

3) At the program level, the assessment will be managed by the DUS and the department chair. Like the assessment of particular courses, the program will be assessed directly by a review of artwork produced scored with a rubric and indirectly through the grade averages of each major’s Fine Arts courses. The faculty has identified three primary goals at the programmatic level:

   a) Apply technical and conceptual skills necessary to produce artworks in a variety of media with traditional and contemporary approaches. Assessed directly by a review of artwork produced scored with a rubric and indirectly through the grade averages of each major’s Fine Art courses. A final review will be done in the capstone course at the 4000 level during Fine Arts majors’ senior year, FA 4195 Critical Practices.

   b) A new assessment of majors’ abilities to understand a range of processes for conceptual and contextual development will happen relatively early in the major (after they finish 9 credits in studio and before they complete 18 credits) due to the new studio seminar, FA 2001 Conceptual Propositions. Students in this course will be challenged to make connections between concept and media in both making and in critiques with peers. A direct assessment will take place through a review of artwork produced scored with a rubric and indirectly through the final grades in this course.

   c) Another new assessment will allow faculty teaching the new cross-disciplinary studio courses at the 3900 level to assess students’ abilities to select the most appropriate media for the task at hand. Due to the fact that a particular media does not limit these courses, students will be required to experiment with and combine multiple media. These courses will build upon FA 2001 Conceptual Propositions. Assessment will be based on a
direct assessment of artwork produced scored with a rubric and indirectly through the final grades in the courses.

d) Evaluate the quality of their own and other students’ artworks in self-critical, objective critiques. Assessed directly through observations of discussions in individual and group critiques recorded systematically and indirectly through selected questions from student evaluations. Direct review is accomplished by evaluating majors within intermediate and upper level studio courses.

e) Senior group exhibitions of individual artworks and bodies of work that meet professional exhibition standards. Assessed directly through a review of senior solo and group exhibitions scored with a rubric and indirectly through selected questions from Graduating Senior Survey data of Fine Arts majors’ responses. The direct review is done through exhibitions in Gallery 102 during the major’s junior and senior year.

f) Students will develop the skills necessary to function as an independent emerging artist: present a portfolio, prepare applications, and prepare work to submit for exhibition assessed directly through the review of senior work scored with a rubric and observations of discussions in individual and group critiques recorded systematically and indirectly through the rate of acceptance to graduate programs and emerging artist programs or exhibitions. The direct review is done through the second capstone course, FA 4193 Professional Practices.

In addition to the organized assessment process outlined above, end-of-semester student evaluations of courses provide subjective evidence of whether enrolled students themselves feel they have achieved competencies addressed by the course. The faculty member and the Department Chair in the process of Faculty Annual Reports review these evaluations within the department. When individual or collective student feedback indicates issues connected to faculty incompetence, the department addresses the issue in accordance with the type of faculty member involved. For tenured faculty members, the Chair addresses the issue directly; for junior faculty members, the mentoring committee takes on evaluation of the issue and works with the faculty member to identify potential solutions; for part-time faculty, the area coordinator and chair address the issue with the faculty member. Student evaluations do not generally perform reliable systemic analysis of the course or the program; however, when they do, the faculty uses them alongside direct and indirect course and program assessments to inform the revisions.

10. Current faculty, FT and PT, involved in the “new” program.

It is important to note that the new curriculum is not an addition to current offerings, but rather a major revision of an older curriculum/program. Therefore, it will not further increase the desire to have more full-time tenure-track faculty in the department. As outlined below, there remains a need for additional full-time tenure-track faculty to strengthen the department and allow us to expand into new areas. However, once the two junior faculty members on leave for research purposes return, and an upcoming retirement (Fall 2015) is replaced with a new faculty member, we will have a sufficient, although bare minimum, number of faculty members to staff the new curriculum. As in the past, the department will utilize part-time faculty to supplement the full-time faculty.

The department currently has the following full-time faculty members: Julia Brown (Assistant Professor of Painting), Dean Kessmann (Associate Professor of Photography), Turker Ozdogan (Professor of Ceramics), Siobhan Rigg (Associate Professor of New Media), James Sham (Assistant Professor of Innovation), and Frank Wright (Professor of Drawing). Frank Wright will be retiring at the end of the Fall 2015 semester. The department has submitted several requests for tenure-track searches in AY15-16: Assistant Professor of Fine Arts - Drawing: Thinking and Mark Making (replacement position for upcoming retirement); Assistant Professor
Like many programs across the university and beyond, the Fine Arts area relies too heavily on part-time faculty throughout the curriculum, both to cover upper-level courses and to meet the teaching demands of service teaching through introductory and GPAC studio courses. Currently, approximately 30 course-by-course professorial lecturers (adjuncts) are hired to teach Fine Arts courses each semester. The vast majority of part-time faculty members have earned an MFA degree and are actively producing and exhibiting their work. The few faculty members without an MFA, who have taught or are teaching for the department, have extensive professional achievements.

11. Describe the present and projected fiscal resources relevant to the new curriculum.

As mentioned above, it is important to note that the new curriculum is not an addition to current offerings, but rather a major revision of an older curriculum/program. Therefore, there is no anticipation of the need to add to revenue or expense lines. Students enrolling into the new program will simply replace the cohort of students graduating under the old curriculum. See above for an explanation of faculty needs.

12. Describe available and/or projected facilities relevant to the new curriculum.

Again, given that the new curriculum is replacing an older one, there will not be any additional needs for more facilities. Furthermore, once the renovations of the Corcoran’s building are complete, we expect both groups of students (BA and BFA majors) will have even more studio spaces available to them.

13. Provide a description (or listing) of current and/or projected library holdings and learning resources relevant to the new curriculum.

Once again, given that the new curriculum is replacing an older one, there will not be any projected increase in library holdings and learning resources beyond regular annual additions. In fact, due to the recent merger, the Corcoran’s library was moved into Gelman’s collection. This has greatly expanded the number of texts related to historical and contemporary art. Finally, the department has an endowment with a health annual payout, which may be used to increase the holding of Gelman Library should the need arise.

14. a. Rationale for adding new program; b. Unique aspects of this program as distinguished from other degrees/options presently offered; c. Number of students expected to serve; d. Expectations for placement of graduates.

a) The new curriculum is not an addition to current offerings, but rather a major revision of an older curriculum/program. As outlined more thoroughly above under question 3, the faculty began curriculum revision discussions approximately 2-3 years ago because the current open curriculum did not reliably provide students the opportunity to best develop their creative abilities (as determined through direct faculty evaluation and through the program level assessments). Students were expected to work with the Director of Undergraduate Studies (DUS) and their faculty to develop a course of study. All current and past student
transcripts will reflect this open curriculum. While the open curriculum has been useful and important to the department’s development in certain respects, it has not served students in several key ways. First, because students could pick and choose their way through the course offerings, they often did not proceed from breadth to depth in a manner that supported their creative or technical development. They were able to take a preponderance of their courses at the 1000 level, or they may proceed almost entirely in one studio area. Second, students did not encounter an intensive, majors-only studio environment (and the attendant higher peer and faculty expectations) until FA 4195 Critical Practices. While students in Critical Practices make a remarkable degree of progress in one semester, this environment should exist earlier in the course of study. Third, the current curriculum did not specify any particular Art History courses. That meant that students learning to be artists might not take any contemporary art history and theory courses. While some studio courses include context, this cannot substitute for sustained academic study.

b) Aside from the major improvements over the old BA curriculum, again, as outlined in more detail under question 3 above, the new BA in Fine Arts major is structured to provide a visual arts education while stimulating visual and creative thinking in a liberal arts context. The studio requirements reflect this focus on a breadth of experience, while offering students the opportunity to move more intensively into at least one area of practice. Because of the context within a larger university, the program encourages students to bridge their academic and arts studies at multiple points. (Handbook, VII.E.2,4.b.) Due to the modest number of overall credits required for the new BA in Fine Arts degree, many students will elect to double major (approximately 30% of majors currently double major) and/or complete multiple minors. (Handbook, VII.E.2.) Studio areas currently available within the Department of Fine Arts and Art History include: ceramics, sculpture, painting, drawing, photography and new media, including time-based media. (Handbook, VII.E.3.) The BA will enable students with an interest in visual art, but not compelled to enroll in the more professional BFA, with an option to seriously undertake an education in studio art and art history, with the option of double majoring in another field.

c) At the onset, the new program is expected to serve approximately the same number of students as the old curriculum, which generally serves approximately 40 majors. However, given that the new curriculum will be much stronger than the older one, and the fact that the department will be situated in the new Corcoran College of the Arts and Design, we anticipate that the number of majors will gradually increase in the future as the new college gains recognition at the national and international levels.

d) Given that a significant number of BA in Fine Arts majors will also double major in other fields, or complete multiple minors, the career opportunities for creative problem solvers is expanded beyond arts related careers that BFA students may normally seek. The faculty expects that a small number of BA in Fine Arts graduates will go into to MFA programs at other institutions, which has been the case in the past. Some students will seek arts related careers similar to those sought after by BFA majors, such as art and design studios, firms, and departments (both within and outside of small and large businesses, and governmental agencies) and a wide variety of arts institutions (museums, commercial galleries, non-profit and artist-run exhibitions spaces, local, regional, and national commissions on the arts and humanities, artist residency programs, arts foundations, etc.). While some graduates will directly utilize their art making skill in some of the positions mentioned above, given their strong liberal arts educations, many will apply the creative problem solving and critical thinking skills they learned in the BA program to be valued employees in non-arts related fields.
15. Describe the relationship between the new program and ongoing programs with special attention to the effects on existing academic, financial, or physical resources. Note whether the proposed program will replace any existing program(s).

Curriculum
The Fine Arts program strived to structure the new curriculum in an imaginative and innovative way to meet the ever-evolving demands of a creative discipline. In evaluating the current open curriculum (which will be phased out over the next few years), the faculty outlined a series of major concerns with the structure. This process began before the merger with the Corcoran. In response to that merger, we have divided our curriculum revisions into two phases. The first phase is critical to the education of BA students in the immediate term and includes the establishment of a curriculum that steps students through levels of studio coursework. The second phase is a revision of the introductory courses; this revision has been paused in order to coordinate more fully with the larger curriculum questions of the merger. The Fine Arts Faculty organized the new curriculum and developed the following solutions. (Handbook, G.1.a.-b.)

Phase One Challenges and Solutions
(effective for newly declared majors Fall 2015; optional for previously declared majors)

1) An open curriculum created confusion for students, made it difficult for faculty to plan course offerings that meet enrollment targets, and allowed students to skip critical parts of an art education if they so chose because no specific courses were required. The new curriculum establishes a path through the program while allowing a strong elective component, which will resolve these issues. While excellent students have done well in the open curriculum, average to strong students struggled to meet expectations of upper level courses in ways that reflect their education more than their abilities. The first phase of curriculum revision steps students upwards through carefully planned levels of the curriculum. (Handbook, G.1.a.-b.)

2) The program has struggled to maintain and grow enrollments at the intermediate level. Each studio field runs at least one introductory course. Photography and Ceramics runs two. This has meant that eight of a student’s courses (24 units of 30) could easily be taken exclusively at the introductory level. The new curriculum will allow a maximum of 9 credits of 1000 level courses to count toward the minimum credit requirement of the major, which will ensure that students cannot take a majority of their credits at the introductory level. A more reliable pool of students and the restructuring of the 1000 level courses (more below) will create healthier and stable enrollments at the intermediate level. Clarifying the introductory level requirement is the first phase of addressing the intermediate level problem. If students elect to take additional credits at the 1000 level, they may count them as fulfilling the elective portion of the major. Additionally, they may take additional courses in Fine Arts or Art History as long as they do not exceed 60 credits in the department, per Columbian College of Arts and Sciences requirements.

3) A lack of curriculum structure created a situation where a limited number of courses were offered each year, which reduced the number of students who would otherwise continue to enroll in an field if they had the opportunity. The old open curriculum strategy maintained strong enrollment at the introductory level but resulted in relatively weak enrollment at the intermediate to advanced levels, and thus restricts the capacity of a program to grow. Put another way, the former curriculum led to poor retention of students. The new curriculum, with the addition of the Corcoran’s BFA course offerings, will allow for many more options for BA students above the introductory level.

4) Under the open curriculum, we lacked a way to assemble majors and serious minors into a single class early in their education. Students were distributed into classes where there were few majors and minors; thus, they
lacked serious peers in many courses. This atomization also decreased the sense of community among students. The establishment of a new sophomore/junior seminar, FA 2001 Conceptual Propositions, will bring majors and minors together and engage them in a dialog around contemporary art contexts and theories at an early stage. In the new curriculum, students will be required to take Conceptual Propositions after completing 9 credits of 1000-level courses, but before they have finished a total 18 Fine Arts and/or Art History credits (the completion of a minor).

5) In the open curriculum, we lacked strong integration of conceptual development early in the program; as a result students arrived at their final year with very uneven capacities to engage with the level of independent work expected at the capstone level. The new sophomore/junior seminar mentioned above, Conceptual Propositions, is also designed to address this issue. This new seminar, along with the recommendations for initial art history courses in the new curriculum, and a requirement that students take a specified number of courses at the intermediate and advanced level in multiple studio areas, will ensure that students do not arrive to the capstone level in their senior year unprepared for the work expected of them.

6) We are a program housed in a major research university and regularly articulate our belief that contemporary art education demands grounding in other areas of learning. Approximately 30% of our current students double major and the rest have strong interests in other areas. This engagement increases students’ capacities to work collaboratively, incorporate content into their work with a deeper understanding of how it is situated in various contexts, integrate material processes that don’t historically belong to art, and take creative problem-solving into the other parts of their lives and careers after college. That being said, we have not done as well as we would like establishing these types of connections at a programmatic level. The new 3900 level cross-disciplinary studio courses in the new curriculum solves this problem by creating a place for practices that exist at the intersection of the traditional studio fields and an opportunity for collaborations with faculty in other departments.

Phase Two Challenges

1) Given the number of introductory courses, we have lacked a way to get all students familiarized with all studio fields. Therefore, there is always a population who later wants to participate in an intermediate studio course for which they lack basic grounding in skills and/or safety. This creates an additional stress on instructors, especially those teaching Critical Practices. The second phase of curriculum revision must address this issue; however the current proposal will depend, in part, on an analysis of curriculum across the BA and BFA programs. Before the merger, FA faculty had identified a solution in the creation of three new introductory 1000 level courses that will replace all of the current 1000 level courses (except for the Dean’s Seminars). These courses reimagine the role of the core studio course:

Light, Lens, Screen (3 credits)
Form & Ground (3 credits)
Color & Mark (3 credits)

This structure would allow the department to cover critical components of foundations education while allowing students time to move through a sequence of development when the move into the intermediate level courses. Historically the 1000 level has served both majors and non-majors in courses that were trying to address the needs of both populations. The newly proposed introductory sequence consists of intensive introductions to a narrower range of technical information and a more in depth exploration of key issues in the field. With this shift, the first stage of the 2000 level intermediate course sequences would focus more directly on building
strong skillsets and knowledge of the history of the medium (including technical practices, introduction to artists’ work, and theoretical developments as pertinent).

Impact on Programs and Facilities
The proposed curricular changes do not impact facilities, staffing, or other programs. For the most part, the new curriculum simply reorganizes current course offerings, program resources, and current facilities to better serve the needs of students. If anything, the reorganization should increase the department’s ability to provide a sequenced education that both supports students’ development and provides creative freedom and allow faculty to develop strong upper level courses. The changes will increase support for cross-disciplinary courses. Content of the new 3900 level builds primarily on pre-existing resources and collaborations that have operated at the margins. (Handbook, II.F.1.a.-f.)

Renumbering explanation
Over time, our course numbering has become muddled and confusing. To assist students in identifying their path through the curriculum, existing courses have been renumbered by the following strategy.

Ceramics 1100s / 2100s / 3100s
Drawing 1300s / 2300s / 3300s
Photography 1500s / 2500s / 3500s
Sculpture 1200s / 2200s / 3200s
Painting 1400s / 2400s / 3400s
New Media 1600s / 2600s / 3600s

3900s are cross-disciplinary studio courses, organized in the following manner, with space for expansion:

3900s arts x arts
3930s arts x humanities
3950s arts x sciences

4000s are capstone courses and internships

Part-time Faculty
Like many programs, the Fine Arts area relies too heavily on part-time faculty throughout the curriculum, both to cover upper-level courses and to meet the teaching demands of service teaching through introductory and G-PAC studio courses. Currently, approximately 30 course-by-course Professorial Lecturers (adjuncts) are hired to teach Fine Arts courses each semester. At the current rate of compensation, it is not realistic to expect qualified arts professionals to continue course-by-course positions over the long term. In FAAH, this situation hinders our ability to develop and implement long-term curricular projects critical to the development of the department and our ability to offer students a program of study that prepares them well for their futures. Additional full time, tenure-track Fine Arts faculty members would address this concern and are critical to the success of the department. Such lines are not the only potential solution. They should be supported with a more substantial visiting artist program that could hire artists to teach at more equitable rates of pay and become a greater part of the creative community of the school. (Handbook, II.E.a.1.-5.)

Tenure-Track Faculty
Beyond the analysis of the curriculum, resolving the reliance on part-time faculty is more complex. As it stands now, the Fine Arts side of the department is particularly understaffed, due to retirements and research commitments of full-time faculty. At the same time, program faculty are actively working with Columbian College, Foundation Giving, and other offices at the University to establish more robust visiting artist programs and related initiatives that could bring artists to the University in a more stable position than as course-by-
course instructors. The department has submitted several requests for tenure-track searches in AY15-16: Assistant Professor of Fine Arts - Drawing: Thinking and Mark Making; Assistant Professor of Fine Arts - Sculpture and Spatial Practices; Assistant Professor of Fine Arts – Computational and Performative Media; and Assistant Professor of Art History - East Asian Arts. We rely on College and University approval for any of these searches to move forward. *(Handbook, II.E.a.1.-5.)*

(See BA Fine Arts Faculty CVs in Appendix BB.5.)

**Facilities**
Facilities and staffing have also been a challenge in the department. Studio and workshop areas in the Smith Hall of Art are just adequate for the present programs but any program expansion, let alone fully fulfilling their mission, is made difficult by the limited space. There is not currently a good space that BA in Fine Arts majors can share to work. Students enrolled in *Critical Practices* and seniors who have received the Presidential Scholars in the Arts scholarship are allotted some studio space, but it is insufficient and inaccessible earlier in the program. The faculty in the Department of Fine Arts and Art History hopes that the merger with the Corcoran will assist in addressing issues over the long term. In the short term, the department has continued to use operational and endowment funds to make improvements that increase the studios’ usefulness for faculty and students. With CCAS support, we recently undertook the renovation of a classroom to establish as a digital fabrication lab; graduate studio space has been upgraded; and rearrangement of the first floor following renovation of an Art History seminar room has allowed for the reassignment of some smaller rooms as MA in Art History work areas. A key goal of summer 2015 is to improve workspace for BA in Fine Arts majors. *(Handbook, II.E.a.1.-5.)*

**Support Staff**
A second limitation is the lack of full-time staff to oversee studio facilities. Tenure-track faculty members, particularly at the junior level, have contributed heavily to the development and maintenance of the facility. In the last several years, we have been able to hire some part-time support staff (6-15 hours per week). While these positions are helpful in relieving junior faculty from day to day cleaning and maintenance, it does not relieve them from the responsibility of oversight of the shops. One very positive outcome of the merger has been a reassessment of the need for studio staffing. An evaluation and reorganization of staff positions has led to full-time staffing that significantly benefits New Media.
26. BA in Fine Arts and Art History (FAAH)

Section II.B.

1. Statement of Purposes

The BA in Fine Arts and Art History (combined FAAH) major is a hybrid program of studio, art history, and art theory courses. The combined major offers a platform where creative expression, research, and theory are explored and practiced. The program provides students with a platform to combine an intensive education in fine arts with a broad base of related academic study. Combined majors are encouraged to cross visual, technical, and conceptual boundaries and engage with the history and traditions of art while honing research and writing skills.

2. Curricular Table

Program Title: BA in Fine Arts and Art History  
Number of Years to Complete the Program: 4  
Program Submitted for: Plan Approval  
Current Enrollment: 0  
Program Supervisor(s): Siobhan Rigg and Bibiana Obler

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<th>Studio and Related Areas</th>
<th>Art/Design History</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total</th>
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<td>31.66%</td>
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(Unless stated otherwise, all courses are three credits.)

Studio and Related Courses (select 9 courses from the following):
FA 1026 Painting: Visual Thinking
FA 1028 Painting: Watercolor
FA 1041 Black & White Photography
FA 1042 Color Photography
FA 1071 New Media: Digital Art
FA 1075 East Asian Calligraphy
FA 2125 Ceramics: Wheeltrown Functional Forms
FA 2127 Ceramic Design in Handbuilding
FA 2131 Ceramic Sculpture
FA 2139 Special Topics: Ceramics
FA 2140 Sculpture III
FA 2149 Special Topics: Sculpture
FA 2150 Drawing III
FA 2151 Advanced Drawing Techniques
FA 2159 Special Topics: Drawing
FA 2160 Figure Painting: Observation and Gesture
FA 2161 Problems in Color
FA 2162 Painting: Contemporary Issues
FA 2169 Special Topics: Painting.
FA 2170 Advanced Photography: Exposure and Printing Techniques
FA 2171 Advanced Photography: Digital Color Printing
FA 2172 Photography: Contemporary Issues
FA 2179 Special Topics: Photography
FA 2180 New Media: Digital Illustration
FA 2181 New Media: Digital Imaging
FA 2182 New Media: Time-based Visual Expression
FA 2183 New Media: Digital Printmaking
FA 2184 New Media: Mixed Media
FA 2189 Special Topics: New Media
FA 2190 Special Topics: Fine Arts.
FA 2193 Professional Practices
FA 4195 Critical Practices
FA 4199 Internship

Total number of studio and related area credits 27 cr

Art/Design History

Distribution requirement: A minimum of one course in six of the seven categories listed below and a second course in an area of choice for a total of 21 credits. 21 cr

Ancient
AH 2109 Seminar: Ancient Art & Architecture
AH 3101 Ancient Art of the Bronze Age and Greece
AH 3102 Ancient Art of the Roman Empire
AH 3103 Art and Archaeology of Egypt and the Near East
AH 3104 Art and Archaeology of the Aegean Bronze Age
AH 3105 Topics in Ancient Art and Archaeology
AH 3106 Art and Archaeology of Israel and Neighboring Lands

Medieval / Islamic World
AH 3111 Early Christian and Byzantine Art and Architecture
AH 3112 Romanesque and Gothic Art and Architecture
AH 3113 Islamic Art and Architecture
AH 3114 Art of the Book in the Medieval Muslim World
AH 3120 Italian Art and Architecture of the 13th through 15th Centuries
AH 3122/ AH 3122W Topics in Early Northern Renaissance Art and Architecture

Renaissance/Baroque
AH 2145 History of Decorative Arts: European Heritage
AH 3121 Italian Art and Architecture of the 16th Century
AH 3123/AH 3123W Topics in Northern Renaissance Art and Architecture
AH 3131 Italian Art and Architecture of the 17th Century
AH 3132 Topics in Northern European Art and Architecture of the 17th Century
AH 3134/AH 3134W Topics in Spanish and Portuguese Art through the 16th Century
AH 3135/AH 3135W Topics in 17th/18th Century Spanish and Portuguese Art

18th/19th Century
AH 2154 American Architecture I
AH 3140 European Art of the 18th Century
AH 3141/AH 3141W European Art of the Early 19th Century
AH 3142/AH 3142W European Art of the Late 19th Century
AH 3151 American Art in the Age of Revolution
AH 3152 American Art in the Era of National Expansion
AH 2161 History of Decorative Arts: American Heritage

Modern and Contemporary
AH 1000 Dean’s Seminar: Art of the Exhibition
AH 2155 American Architecture II
AH 2162/AH 2162W History of Photography
AH 2071 Introduction to the Arts in America
AH 3143/AH3143W European Art of the Early 20th Century
AH 3146/AH 3146W Modern Architecture in Europe and America
AH 3153 American Art of the 20th Century
AH 3165/AH3165W Modernist and Postmodernist Art and Theory

Asian/African
AH 1000 Dean’s Seminar: Buddhist Art
AH 2190 East Asian Art
AH 2191 South Asian Art
AH 2192 The Art of Southeast Asia

Pre-Columbian/Latin American
AH 3107 Ancient Mexican Civilizations
AH 3116 The Aztec Empire
AH 3117 Special Topics in Pre-Columbian Art and Archaeology
AH 3160 Latin American Art and Architecture

Six credits of art history seminars chosen from the following: 6 cr
AH 4109 Seminar: Ancient Art & Architecture
AH 4119 Seminar: Medieval Art and Architecture
AH 4129 Seminar in Renaissance Art and Architecture
AH 4139 Seminar: Baroque Art and Architecture
AH 4149 Seminar: Modern European Art and Architecture
AH 4159/AH 4159W Seminar: American Art and Architecture
AH 4169 Seminar: Contemporary Art
AH 4189 Seminar: Special Topics in Art History

Total number of art/design history credits 27 cr
General Studies
The General Education Curriculum - Perspective, Analysis, Communication (G-PAC) educates students to engage in active intellectual inquiry by developing analytical skills, communication skills, and diverse perspectives. Across a range of disciplines, students acquire enhanced analytic skills in quantitative and scientific reasoning and critical and creative thinking, along with a global and cross-cultural perspective, local/civic engagement, and effective communication skills.

The maximum number of unique credits for General Studies is **24 credits** of approved analytic course, which cover a range of disciplines. Students may apply AP and IB credit towards G-PAC. A list of approved courses may be found online (http://advising.columbian.gwu.edu/g-pac-courses).

- 3 credits in mathematics or statistics—quantitative reasoning
- 6 credits in natural and/or physical laboratory sciences—scientific reasoning
- 6 credits in social sciences—quantitative, scientific, critical, or creative thinking
- 6 credits in humanities—critical or creative thinking
- 3 credits in art (visual, performing, critical, or historical practices)—critical or creative thinking

Of the Analytic courses, students must take two of the following Perspective courses:
- One that includes a global or cross-cultural perspective, and
- One that includes local/civic engagement

In addition, all students must take:
UW 1020.University Writing 4 cr
Two Writing in the Disciplines (WID) courses
- UW 1020 must be taken before enrolling in the WID courses, and each WID also needs to be completed before the next; all in separate semesters
- One of the two WID courses may double count toward the Analytic and/or Perspective course work
- The Oral communication course may count toward the Analytic, Perspective, and major requirements

**Total number of general studies credits** 28 cr

Electives
Language Studies electives (Proficiency established through the fourth semester level either through coursework or language test) 12 cr
Open electives in any department 26 cr

**Total number of elective credits** 38 cr

(See BA Fine Arts and Art History Curriculum Map in Appendix CC.1)

3. Assessment of compliance with NASAD standards
The two areas of study within the BA in Fine Arts and Art History are composed of courses and requirements for both the BA in Art History and the BA in Fine Arts. The combined major operates similarly to a double major in that it allows students the opportunity to pursue both areas of study simultaneously. Therefore, the assessment of compliance with NASAD standards mirrors Section II.B.3 .BA in Art History (#15) and Section II.B.3 BA Fine Arts (#25). When any changes are made in these majors, they are mirrored in the combined major.
The combined major differs from the BA in Art History and the BA in Fine Arts in several small ways. Because of a limit established by Columbian College of Arts and Sciences, no more than 60 credits may be taken in a single department. Despite the difference in the fields, because Fine Arts and Art History is a combined department, combined degree students are subject to that limit. In order to leave students some flexibility, the requirement in each area of study is reduced to 27 credits for a total of 54 credits. This gives students some leeway for AP and transfer credits, study abroad credits, and minor errors.

The Art History portion of the major is reduced by six credits under the older curricular requirements and nine credits under the newly approved curricular requirements. Under the older curriculum this was accomplished by eliminating the requirement of one FA course as well as one Art History elective. As of Fall 2015, an additional elective is reduced from the AH portion of the major. Combined degree students meet the BA in Art History requirement to gain familiarity with the creative process through the 27 credits of studio coursework. *(Handbook, VII.G.d.)*

The Fine Arts studio portion of the major is reduced from 36 credits under the newly approved curriculum. Art History credits are eliminated and replaced with 27 credits of Art History coursework. *(Handbook, VII.E.d.)*

In careful consultation with advisors, students may take up to two electives in excess of the major requirements in either Fine Arts or Art History.

*(See Syllabi for all BA Fine Arts and Art History courses in Appendix CC.2.)*

4. N/A

5. Results of the program related to its purposes including means for evaluating these results

Assessments of the BA in Fine Art and Art History major are handled through the respective assessments of the BA in Art History and BA in Fine Arts programs. Combined FAAH students and are advised by the Director of Undergraduate Studies in Fine Arts, with the Director of Undergraduate Studies in Art History serving in an advisory capacity. Changes made in the constituent programs are mirrored in the combined degree. *(See Section II.B.5. (#15) BA in Art History and Section II.B.5. (#25) BA Fine Arts for complete discussion of assessments in these respective areas.)*

*(See BA Fine Arts and Art History Coded Final Student Transcripts in Appendix CC.3.)*

6. An assessment of strengths, areas of improvement, challenges and opportunities

The strengths and weakness of the combined program for the most part mirror those of its constituent components. *(See Section II.B.6. (#15) BA in Art History or Section II.B.6. (#25) BA Fine Arts for complete discussion of assessments in these respective areas.)*

The strength of the program has been for students seriously invested in studying both studio and art history. Students often have a greater focus in one subject or the other, but the major has regularly appealed to students with interests that benefit from intensive study of both areas, such as curatorial work and exhibition design. Enrollment in the major has historically been stable but small. For that reason, the needs of individual students have been primarily addressed through advisement.
One of the primary weaknesses of the program was addressed several years ago with the reduction of the number of credits required for each section of the major to 27 units. In prior years, the major required 60 credits divided evenly between Fine Arts and Art History. This created a situation in which students regularly encountered problems by inadvertently taking more credits in the major department than allowed by university regulation. This resulted in a regular need for petitions for exemption and, if denied, students taking courses above the 120 credits required for graduation (a costly mistake). Since the change, students may take 6 credits in the department beyond the major. Because of the limit, students rarely take internships under the FA or AH internship numbers, instead choosing to enroll with a general internship course number, pursue the internship without credit, or via the 0 credit summer internship option.

(See BA Fine Arts and Art History Program Assessment Worksheet in Appendix CC.4.)

7. N/A

8. Plans for addressing weaknesses and improving results

(See Section II.B.8. (#15) BA in Art History or Section II.B.8. (#25) BA Fine Arts for complete discussion of assessments in these respective areas.)

Enrollment in the combined major has historically been small and one-on-one advisement has sufficed to handle many types of questions and accommodation of student goals for their course of study. If the program were to grow substantially, the department would need to develop a separate assessment for the combined major and a more structured advising program to serve students well.

(See BA Fine Arts and Art History Faculty CVs in Appendix CC.5.)

9.-14. See Section II.B. (#25) Fine Arts for discussions of these areas.
27. Combined BA in Fine Arts and MA in Art Therapy

Section II.B.

1. Statement of Purposes

The combined degree program has the same requirements as the BA in Fine Arts and the 61 credit MA in Art Therapy program. The difference is that students may begin their studies during their final senior year of their undergraduate Bachelor’s program by taking and double-counting 12 credits of art therapy course work towards their BA and their MA. Students graduate with both degrees.

2. Curricular Tables

<table>
<thead>
<tr>
<th>Program Title:</th>
<th>Combined BA in Fine Arts / MA in Art Therapy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Years to Complete the Program:</td>
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<tr>
<td>Program submitted for:</td>
<td>Plan Approval</td>
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<tr>
<td>Current Enrollment:</td>
<td>0</td>
</tr>
<tr>
<td>Program Supervisor:</td>
<td>Siobhan Rigg and Heidi Bardot</td>
</tr>
</tbody>
</table>

BA in Fine Arts

<table>
<thead>
<tr>
<th>Studio or Related Areas</th>
<th>Art/Design History</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
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<tbody>
<tr>
<td>36 units</td>
<td>9 units</td>
<td>28 units</td>
<td>50 units</td>
<td>123 units</td>
</tr>
</tbody>
</table>

|                  | 30%                | 7.5%            | 23.3%     | 41.7%               | 102.5%               |

BA in Fine Art Courses

(Unless stated otherwise, all courses listed below are 3 credits.)

Studio or Related Areas

9 credits of 1000 level courses in a minimum of three studio areas

- Ceramics 1100s
- Drawing 1300s
- Photography 1500s

Sculpture 1200s
Painting 1400s
New Media 1600s

FA 1000 Dean’s Seminar
FA 1101 Introduction to Handbuilt Ceramics (former FA 1014)
FA 1102 Introduction to Wheelthrown Ceramics (former FA 1015)
FA 1201 Sculpture: Material Investigations (former FA 1017)
FA 1301 Drawing Fundamentals (former FA 1021)
FA 1401 Painting: Visual Thinking (former FA 1026)
FA 1501 Black & White Photography (former FA 1041)
FA 1502 Color Photography (former FA 1042)
FA 1601 New Media: Digital Art (former FA 1071)
FA 2001 Studio seminar: Conceptual Propositions

9 credits of 2000-3000 level courses in a minimum of two studio areas
- Ceramics 2100s / 3100s
- Sculpture 2200s / 3200s
- Drawing 2300s / 3300s
- Painting 2400s / 3400s
- Photography 2500s / 3500s
- New Media 2600s / 3600s

FA 2111 Ceramic Design in Handbuilt Forms (former FA 2127)
FA 2112 Ceramic Design in Wheelthrown Forms (former FA 2125)
FA 2113 Ceramic Sculpture (former FA 2131)
FA 3101 Special Topics: Ceramics (former FA 2139)
FA 2211 Sculpture Fabrication (former FA 1018)
FA 2212 Sculpture/Design in Action (former FA 2140)
FA 2213 Digital Fabrication
FA 3201 Special Topics: Sculpture (former FA 2249)
FA 2311 Drawing: Thinking and Mark Making (former FA 1022)
FA 2312 Advanced Drawing Techniques (former FA 2151)
FA 2313 Experimental Drawing
FA 3301 Special Topics: Drawing (former FA 2159)
FA 2411 Painting: Watercolor (former FA 1028)
FA 2412 Painting a Figure (former FA 2160)
FA 2413 Painting: Process and Materials Lab (former FA 2161)
FA 2431 Painting: Contemporary Issues (former FA 2162)
FA 3401 Special Topics: Painting (former FA 2169)
FA 2511 Photography: Abstraction versus Representation
FA 2512 Photography: Landscape/Cityscape
FA 2513 Photography: From Photograms to Scanograms
FA 2531 Photography: Contemporary Issues (former FA 2172)
FA 3501 Special Topics: Photography (former FA 2179)
FA 2611 Video Art & Time-based Media
FA 2612 Video: Remixing the Archive
FA 2613 Site and Sound
FA 3601 Special Topics: New Media (former FA 2189)

6 credits of cross-disciplinary studios
FA 3901 Special Topics: Fine Arts (former 2190)
FA 3911 Collaborative Practices: Social Lives of Art
FA 3912 The Cinematic in Contemporary Art
FA 3913 Painting Off the Wall
FA 3951 Creative Photovoltaics

FA 4195 Critical Practices
FA 4193 Professional Practices

3 credits of any of the above courses
Or FA 4199 Internship

Total studio or related areas credits 36 cr
Art/Design History

One 1000 or 2000 level course, before completing 12 credits of courses for major
AH 1000 Dean's Seminar
AH 1031 Survey of Art and Architecture I
AH 1032 Survey of Art and Architecture II
AH 1070 The American Cinema
AH 2071 Introduction to the Arts in America
AH 2162/AH 2162W History of Photography
AH 2190 East Asian Art
AH 2191 South Asian Art
AH 2192 The Art of Southeast Asia

Two additional Art History courses at the 2000 level or above, including at least one course at the 3000 or 4000 level from the Modern/Contemporary distribution area
AH 3101 Ancient Art of the Bronze Age and Greece
AH 3102 Ancient Art of the Roman Empire
AH 3103 Art and Archaeology of Egypt and the Near East
AH 3104 Art and Archaeology of the Aegean Bronze Age
AH 3105 Topics in Ancient Art and Archaeology
AH 3106 Art and Archaeology of Israel and Neighboring Lands
AH 3107 Ancient Mexican Civilizations
AH 3111 Early Christian and Byzantine Art and Architecture
AH 3112 Romanesque and Gothic Art and Architecture
AH 3113 Islamic Art and Architecture
AH 3114 Art of the Book in the Medieval Muslim World
AH 3117 Special Topics in Pre-Columbian Art and Archaeology
AH 3120 Italian Art and Architecture of the 13th through 15th Centuries
AH 3121 Italian Art and Architecture of the 16th Century
AH 3122/AH 3122W Topics in Early Northern Renaissance Art and Architecture
AH 3123/AH 3123W Topics in Northern Renaissance Art and Architecture
AH 3131 Italian Art and Architecture of the 17th Century
AH 3132 Topics in Northern European Art and Architecture of the 17th Century
AH 3134/AH 3134W Topics in Spanish and Portuguese Art through the 16th Century
AH 3135 Topics in 17th/18th Century Spanish and Portuguese Art
AH 3140 European Art of the 18th Century
AH 3141/AH 3141W European Art of the Early 19th Century
AH 3142/AH 3142W European Art of the Late 19th Century
AH 3143 European Art of the Early 20th Century
AH 3146/AH 3146W Modern Architecture in Europe and America
AH 3151 American Art in the Age of Revolution
AH 3152 American Art in the Era of National Expansion
AH 3153 American Art of the 20th Century
AH 3160 Latin American Art and Architecture
AH 3165 Modernist and Postmodernist Art and Theory
AH 3170 Materials, Methods, and Techniques in Art History
AH 4119 Seminar: Medieval Art and Architecture
AH 4129 Seminar: Renaissance Art and Architecture
AH 4139 Seminar: Baroque Art and Architecture
AH 4149 Seminar: Modern European Art and Architecture
AH 4159/AH 4159W Seminar: American Art and Architecture
AH 4169 Seminar: Contemporary Art
AH 4189 Seminar: Special Topics in Art History
AH 4198 Independent Study 1-3 credits
AH 4199 Internship: Art History

Total art/design history credits 9 cr

General Studies
The General Education Curriculum - Perspective, Analysis, Communication (G-PAC) educates students to engage in active intellectual inquiry by developing analytical skills, communication skills, and diverse perspectives. Across a range of disciplines, students acquire enhanced analytic skills in quantitative and scientific reasoning and critical and creative thinking, along with a global and cross-cultural perspective, local/civic engagement, and effective communication skills.

The maximum number of unique credits for General Studies is 24 credits of approved analytic course, which cover a range of disciplines. Students may apply AP and IB credit towards G-PAC. A list of approved courses may be found online (http://advising.columbia.gwu.edu/g-pac-courses).

- 3 credits in mathematics or statistics—quantitative reasoning
- 6 credits in natural and/or physical laboratory sciences—scientific reasoning
- 6 credits in social sciences—quantitative, scientific, critical, or creative thinking
- 6 credits in humanities—critical or creative thinking
- 3 credits in art (visual, performing, critical, or historical practices)—critical or creative thinking

Of the Analytic courses, students must take two of the following Perspective courses:
- One that includes a global or cross-cultural perspective, and
- One that includes local/civic engagement

In addition, all students must take:
UW 1020 University Writing (4 credits)
Two Writing in the Disciplines (WID) courses
- UW 1020 must be taken before enrolling in the WID courses, and each WID also needs to be completed before the next; all in separate semesters
- One of the two WID courses may double count toward the Analytic and/or Perspective course work
- The Oral communication course may count toward the Analytic, Perspective, and major requirements

Total number of general studies credits 28 cr

Electives
A minimum of 12 credits in Psychology including at least 3 credits in abnormal psychology and 3 credits in developmental psychology.

Additional electives in any department (may include second major)

Total number of elective credits 50 cr

MA in Art Therapy: See Section II.B.2-8 in (#19) MA in Art Therapy

9.-15. See Section II.B.9.-15. in (#25) BA in Fine Arts
28. MEd in Arts Education (MEd)

Section II.B.

1. Statement of Purposes

The new Master of Education (MEd) in Arts Education provides graduate-level education for students seeking further training in the field of art education.

The 30-credit curriculum prepares graduate students/experienced teachers through courses pertaining to all topics relevant to teaching art students. The focus is on curriculum development and providing appropriate instructional methods for teaching art in grades PK-12 as well as teaching artists in community organizations. The term “arts” in its plural form indicates that such a program could encompass matters beyond only visual art.

On completing this program, graduates will be able to:

- Identify needs and characteristics of art students, including special populations;
- Demonstrate an understanding of one or more issues in arts education;
- Develop curriculum appropriate for children in the arts (PK-12, community organizations);
- Use instructional strategies that emphasize creativity in the classroom;
- Understand and use research to provide quality arts teaching; and
- Exhibit a professional portfolio comprised of artifacts of the student’s learning in arts theory and practice that capture dimensions of studio art background and specialties, art history and art analysis, and arts education pedagogical principles.

Potential students are part-time students that have completed an undergraduate degree in an arts-related field and are seeking advanced preparation in the field of teacher preparation. The designation of “arts” as a broader field than visual arts provides a pathway for undergraduate fine arts majors to receive an advanced arts education degree and earn PK-12 teaching credentials through this degree.

Students without an art undergraduate degree and/or those pursuing state-based teaching certification will be required to complete additional coursework. Students without an art undergraduate degree will be advised to complete an additional 9 credits in art at the undergraduate level, including art history, studio art, and art analysis. MEd students pursuing teaching certification with the District of Columbia may need additional coursework in educational psychology and education.

2. Curricular Table

Program Title: MEd in Arts Education
Number of Years to Complete the Program: 1 for full-time students; 2 years part-time
Program Submitted for: Plan Approval
Current Semester’s Enrollment in Majors: 0
Name of Program Supervisor(s): Jonathan Eakle
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<tr>
<th>Required Studies in Art/Art Education</th>
<th>Other Studies in Teacher Education/Art Education</th>
<th>Electives</th>
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</tr>
</thead>
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<td>30 units</td>
</tr>
<tr>
<td>50%</td>
<td>50%</td>
<td>0%</td>
<td>100%</td>
</tr>
</tbody>
</table>

(Unless stated otherwise, all courses are three credits.)

**Required Studies in Art/Art Education**
CPED 6XXX – Foundations of Arts Education
CPED 6XXX – Methods of Teaching Art
CPED 6XXX – Advanced Seminar in Arts Education
CPED 6XXX/6532/6543 – Professional Internship in (Elementary/Middle/Secondary School) (6 credits)

*Total number of required studies in art/art education credits 15 cr*

**Other Studies in Teacher Education/Art Education**
CPED 6606 --Theories of Learning and Development
CPED 6608 – Development and Diversity
CPED 6340 – Teacher Leadership in Education
CPED 6691 – Literacy: Interdisciplinary Teaching and Learning
EDUC 6XXX/Action Research in Education OR EDUC 6114/Introduction to Quantitative Methods

*Total number of other studies in teacher education/art education credits 15 cr*

3. Assessment of compliance with NASAD Standards

**Competencies (Handbook, XVI.E.1.-6.)**
The Arts Education program meets the competencies required by applicable NASAD standards in terms of specific content, expectations for knowledge and skills development and levels of achievement required for graduation as determined by the institution, and means for evaluating student and program achievement.

The MEd In Arts Education meets the NASAD requirements of a) 30 minimum credits, b) 50% of courses at graduate level, and c) 21 credits in art, 9 minimum credits of art education, and 3 credits of advanced seminar in art education. The program includes all courses at the graduate level, with 27 credits focused in art or art education. The curriculum includes 9 credits of art education, inclusive of 3 credits of advanced seminar in art education. Students must earn at least 24 credits at GSEHD.
Students without an art undergraduate degree must complete an additional 9 credits in art at the undergraduate level, including art history, studio art, and art analysis. Such additional coursework will increase the total number of credits required for graduation.

The program has strong research-orientated elements, but also includes practice of in-field teaching. Because of the research-orientation to ground teaching practices, the program includes at least 15 credits of art education and associated research areas that emphasize theoretical studies and research in art education.

An emphasis on research and professional tools are important to ground teaching practice in curricular, instruction, and art education research. In order to achieve a balance between research and practice, practice centered classes (i.e., Professional Internship in Elementary/Middle/High Education and Methods of Teaching Art) are complimented by general research skills coursework (i.e., Action Research in Education or Introduction to Quantitative Methods) and theoretical research oriented coursework (i.e., Foundations of Arts Education, Theories of Learning and Development, Development and Diversity, Teacher Leadership in Education, and Literacy: Interdisciplinary Teaching and Learning). The culminating course, which seeks to bridge research and practice, will be an Advanced Seminar in Arts Education.

**Knowledge and Skills Development Expectations**

The purpose of the MEd in Arts Education is to prepare its graduates to teach art students in grades PK-12 as well as artists in community organizations. Students are expected to complete a final professional portfolio indicating achievement within arts education. A digital professional portfolio is developed within the curriculum, but presented during the last half of the program and prior to graduation. The portfolio is comprised of artifacts of the student’s learning in arts theory and practice that capture dimensions of studio art background and specialties, art history and art analysis, and arts education pedagogical principles. The professional portfolio is exhibited with supporting artifacts to a panel including the program director and other experts.

**Evaluating Student and Program Achievement**

Student and program achievement will be evaluated using a comprehensive assessment system. The purpose of the system is twofold: to establish a protocol for the required levels of achievement for graduates of the program and a tool for the Arts Education program to meet its goal of collecting and analyzing data on (1) candidate knowledge, skills, and dispositions, (2) the performance of graduates in the field, and (3) program operations. The analysis of data then provides an understanding of how a student completes the program and as a planning tool to improve the performance of the program.

Through a system of assessments, candidate performance is assessed at entry, mid-point, and exit from the program. Data are collected from multiple sources, including applicants, candidates, graduates, PK-12 school personnel, museum, and community program professionals associated with professional internship sites.

**4. Graduate Degree**

**4a. Proficiencies required for admission**

Entry assessments for all arts education degree candidates include an examination of their record of performance. The application is the main entry assessment tool. Candidates are evaluated with regard to expertise in art education, input from personal interviews, analysis of transcripts, and
accomplishments as described in letters of reference. Generally, admission to the MEd degree is based on successful completion of: an undergraduate degree from an accredited institution of higher education (a BFA or a BA/BS major in art, or a combined studio/art history major, or fine arts major), digital portfolio, purpose statement for graduate studies, and at least two letters of reference. Though not required for admission preference will be given to applicants with classroom teaching experience (preferably in art) and a portfolio of PK-12 student work. GRE or Millers Analogy Test standardized test scores are not required but can be submitted.

Undergraduate transcripts are analyzed for broad competencies in art history, two-dimensional, 3-dimensional and new media, plus fluency in drawing (as an important communication skill for teaching art). Applicants must earn at least 2.75/4.0 GPA for admission. When deficiencies are noted, special conditions may be defined in a candidate’s letter of admission. These accommodations may recommend or require completion of additional art at the undergraduate level, including art history, studio art, and/or art analysis. These courses can be completed at the George Washington University during the first year of graduate study, but do not count towards the MEd degree.

To complete the portfolio section of the application process, applicants will upload 20 images or videos of artwork (in digital form) that reflect the strongest selections of his/her practice.

Two purpose statements are required: one for graduate studies and the other as an artist's statement. The former outlines the applicant’s interest in graduate studies and the MEd in Arts Education; the latter provides the applicant’s perspectives on art, community, and education.

Applications will be reviewed by faculty on an ongoing basis. All materials will be collected using an online application system designed for multiple learning strategies. Candidates will be notified as the application progresses through various review stages. If admitted, candidates will be eligible to apply for merit-based tuition assistance, endowments, and other forms of financial aid.

4.b. Research and professional tools required in the program
(See Section II.B.3.a.,b. above)

4.c Comprehensive Reviews

Advising: All students are assigned a faculty advisor upon admission. Students are expected to maintain academic progress as defined below, and regular academic advising appointments. Formal assessment tools are a part of the professional internship course to address any deficiencies in field-based work.

Candidates undergo a thorough review of progress and career objectives with their advisor. This includes academic and praxis strengths and interests, and areas in need of improvement. Students may choose to pursue teaching certification with the District of Columbia concurrently with their graduate studies. Students seeking licensure in other jurisdictions are responsible for gathering information and completing the necessary paperwork.

Measuring Student Academic Progress: All GW students at the graduate level must maintain at least a 3.0 cumulative GPA to remain in good standing and maintain eligibility to graduate. To maintain eligibility for student loans, students must maintain a 3.0 GPA during each semester they are enrolled.
Graduate students are expected to complete their degree requirements in the time allotted. To maintain eligibility for student loans, students must complete all degree requirements within 150% of the program’s required length. All courses attempted, including courses where a student has withdrawn, received a grade of I, no grade, or a failing grade will be counted towards the maximum time frame regardless of whether or not the student received financial aid in that semester. Only audited courses do not count towards the maximum time frame.

Graduate students are expected to complete at least 75% of the courses attempted in each semester. Any course a student drops during the drop/add period will be considered attempted credits. Any course a student is enrolled in after the drop/add period will be considered attempted credits for which academic credit will be awarded. Courses in which a student receives a grade of “I” or no grade are considered attempted credits, but not completed credits. Courses in which a student receives an “IPG” are considered completed credits.

Each semester GW’s Office of Financial Aid will assess the progress towards degree completion of any student who has received financial aid. If it is determined that a student is not making Satisfactory Academic Progress, they will be notified by email at their GW email account. The first notification will be a warning and students will have one semester to bring themselves into compliance with the Satisfactory Academic Progress policy. If students lose their eligibility to receive federal student loans, they may submit a written appeal to the Office of Student Financial Aid Satisfactory Academic Progress Appeals Committee to be reinstated.

Annual Student/Program Assessment: Faculty will complete an annual program assessment to assesses the program’s curriculum, analyze student examples of learning outcome mastery, and critique the program. Learning outcomes will be evaluated based on direct and indirect measures [of student learning, providing an opportunity to review curriculum and faculty efforts. Key data points, such as graduate student enrollment, retention, and time to degree status are reported alongside faculty research productivity, student teaching evaluations, and innovations in program delivery. The annual assessment provides a program-level analysis of strengths and weaknesses to drive program improvement efforts.

Internship: Students must complete 6 credits of professional internship in (Elementary/Middle/Secondary School) as a capstone experience for educator preparedness. Students spend 1-2 intensive semesters (6 credits total) working with a mentor educator in either a P-12 school or community setting for approximately 150 hours per semester. They are formally observed a minimum of three times by the student teaching or internship coordinator who works in tandem with their on-site mentor to hone pedagogical and professional skills and address areas of improvement. Action plans and performance rubrics [attached?] are completed and signed off on by the candidate, site mentor, and internship coordinator and communicated with the academic program director with skills to assist, in or out of the classroom. At the end of each professional internship class, students present developing sections of a professional portfolio and give a presentation to their peers about their internship experience.

Professional Portfolio: Students will complete a professional portfolio prior to graduation. As candidates progress through the program, artifacts, assignments and projects that demonstrate content knowledge and pedagogical expertise should be included in the portfolio. The final professional portfolio consists of artifacts of the student’s learning in arts theory and practice that capture dimensions of studio art background and specialties, art history and art analysis, and arts education pedagogical principles. The
professional portfolio is exhibited with supporting artifacts to the program director and a panel of experts.

**Exit Assessments:** All students complete an exit survey at the time of graduation, and again one year later. This includes a variety of measures, including value of degree, preparedness for career field, career placement and salary, and expectations as alumnus. Mentor educators and employers are also surveyed (on a bi-annual basis) about the overall professionalism and preparedness of graduates of the program.

**Five-Year Comprehensive Program Review:** This requires program faculty to work closely with the department chair to assess annual academic program review data, including:
- direct and indirect measures of learning outcomes,
- student enrollment data, including academic profiles,
- student graduation data, including retention and time to degree measures,
- faculty research and teaching productivity,
- alumni outcomes, including satisfaction, preparedness, career placement, and salary,
- general program strengths and weaknesses reported over time, and comments from internship site supervisors, part-time faculty, and affiliated faculty to inform a comprehensive overview of the Program’s effectiveness, progress towards learning outcomes, and relevancy to the teacher education preparation field.

**4.d. Candidacy and final project requirements for the program (Handbook, XVI.E.5.)**

**Preparation for the Professions (Handbook, XVI.E.1.-4.):** The MEd in Arts Education degree will prepare students to become arts education teachers in PK-12 and community settings. The curriculum focuses on teaching and career development skills to support professional preparation. The preparation of graduate students as teachers will be supported by coursework, including Foundations of, Theories of Learning and Development, Development and Diversity, Teacher Leadership in Education, and Literacy: Interdisciplinary Teaching and Learning, that include an introduction to the pedagogy of subject matter considered fundamental to curricula and good teaching practice. Direct teaching experiences appropriate to students major areas under the supervision of master teachers will be addressed through coursework and field-based experiences in the Methods of Teaching Art course and Professional Internship in Elementary/Middle/High School Education course.

Of particular interest to professional preparation, the Methods of Teaching Art course will lead students through applied discussions of curriculum planning, organization, instructional methods and management strategies for the art classroom. Students also learn the preparation and effective use of resources and materials. Prospective art teachers engage in the observation of a secondary and/or elementary art classroom, at the same time that they gain practical experience through required practicum visits. This course experience is complimented with the Professional Internship course that places the students in a arts education classroom or setting for 150 supervised hours per semester with direct observation and intervention from a master teacher/mentor educator. The culminating course of the Arts Education Program, which seeks to bridge research orientations and practice in the field, will be the Advanced Seminar in Arts Education.

The focus of the Advanced Seminar in Arts Education is to synthesize both content-knowledge and applied coursework in the field as a means of discussing life-long career development strategies central to the field of teaching arts education. The Advanced Seminar is further distinguished in that students
study integrated curriculum and instruction, become familiar with art curriculum resources produced by museums and other education units with integrated curriculum, consider the content of art in the context of exploring fundamental individual and societal issues, and therefore recognize the importance of reflective thinking in developing teaching practices and philosophies for career development in teaching.

9. Student Competencies

Students will be engaged in a graduate-level curriculum that reinforces a breadth of competence both beyond undergraduate studies, and also among cultural, intellectual, and technical components that build on interdisciplinary relationships in the field of arts education. Core classes of the curriculum (Foundations of Arts Education, Action Research in Education, Theories of Learning and Development, Development and Diversity, Teacher Leadership in Education, and Literacy: Interdisciplinary Teaching and Learning), collectively expose students to a broad range of knowledge, skills, and perspectives on the field of teaching arts education. Special attention is focused on exploring the relations and special topics pertaining to art education and other teaching and learning areas and issues, as well as applying appropriate techniques and technologies to work in modern school and community settings.

The interdisciplinary approach in research endeavors among faculty and students within the GSEHD further reinforce a breadth of competence as students engage in work to develop mastery in teaching arts education in a variety of settings, and facing numerous problems in practice. Current faculty research in the GSEHD explores teacher education and preparation for the STEM fields, community-engaged teaching that is responsive to the inequities in School systems, learning in informal environments, such as museums and after school programs, risk and resiliency measures among youth in traditional and non-traditional settings, and inequities that persist in measuring student learning for national standards movements. The context of classroom experiences and research interactions with faculty will be guided by this interdisciplinary focus to teacher education and preparation.

10. Faculty

Full-time Faculty

The following full-time faculty are associated with the Arts Education Program and with the Curriculum and Pedagogy department within the GSEHD.

<table>
<thead>
<tr>
<th>Name</th>
<th>Year Hired</th>
<th>Rank</th>
<th>Tenure Status</th>
<th>Degree</th>
<th>Pre-K-12 Teaching Experience</th>
<th>Current Areas of Teaching</th>
<th>Responsibilities for New Program</th>
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<tr>
<td>Jonathan Eakle</td>
<td></td>
<td>Associate Professor</td>
<td>Tenured</td>
<td>PhD</td>
<td>Yes</td>
<td>Language, Literacy, Reading Education, Arts</td>
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319
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<tr>
<th>Name</th>
<th>Title</th>
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<tr>
<td>Maia Sheppard</td>
<td>Assistant Professor</td>
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<td>PhD</td>
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<td>Curtis Pyke</td>
<td>Associate Professor</td>
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<tr>
<td>Tiffany-Rose Sikorski</td>
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<td>Sylven Beck</td>
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<td>Brian Casemore</td>
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<td>Carol Stapp</td>
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<td></td>
<td>Museum Education</td>
<td>Teach</td>
</tr>
<tr>
<td>Sharon Lynch</td>
<td>Professor</td>
<td>Tenured</td>
<td>PhD</td>
<td></td>
<td>Science education, STEM education</td>
<td>Teach</td>
</tr>
<tr>
<td>Karen Ihrig</td>
<td>Assistant Professor</td>
<td>Not Tenured</td>
<td>EdD</td>
<td></td>
<td>Special education, Art education</td>
<td>Teach</td>
</tr>
<tr>
<td>Christine Morano Magee</td>
<td>Visiting Assistant Professor</td>
<td>Not Tenured</td>
<td>EdD</td>
<td></td>
<td>Art education, Culturally and linguistically diverse education</td>
<td>Teach</td>
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</table>
Nicholas Paley  Professor  Tenured  PhD  No  Curriculum and Pedagogy, Aesthetic education  Teach

Part-time Faculty

The following part-time faculty are associated with the Arts Education program.

<table>
<thead>
<tr>
<th>Name</th>
<th>Year Hired</th>
<th>Rank</th>
<th>Tenure Status</th>
<th>Degree</th>
<th>Pre-K-12 Teaching Experience</th>
<th>Current Areas of Teaching</th>
<th>Responsibilities for New Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rebecca Alberts</td>
<td>Periodic</td>
<td>Part-time Faculty</td>
<td>Not Tenured</td>
<td>MFA, EdD</td>
<td>Yes</td>
<td>Studio Art, Science, Language-based Learning Disabilities</td>
<td>Periodically teach</td>
</tr>
<tr>
<td>Debra Ambush</td>
<td>Periodic</td>
<td>Part-time Faculty</td>
<td>Not Tenured</td>
<td>PhD</td>
<td>Yes</td>
<td>Art assessment, evaluation, and quality, Art portfolios</td>
<td>Periodically teach</td>
</tr>
<tr>
<td>Amy Aden Dunn</td>
<td>Periodic</td>
<td>Part-time Faculty</td>
<td>Not Tenured</td>
<td>MEd</td>
<td>Yes</td>
<td>Arts and community integration</td>
<td>Periodically teach</td>
</tr>
<tr>
<td>Tanisha Brown</td>
<td>Periodic</td>
<td>Part-time Faculty</td>
<td>Not Tenured</td>
<td>M.Psch, EdD</td>
<td>Yes</td>
<td>Development, Behavior, and Learning</td>
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<tr>
<td>Judith Gravitz</td>
<td>Periodic</td>
<td>Part-time Faculty</td>
<td>Not Tenured</td>
<td>MSEd</td>
<td>Yes</td>
<td>Early childhood education, Instructional design</td>
<td>Periodically teach</td>
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Biographical Information for Program Director and Major Faculty

Jonathan Eakle, PhD: Jonathan Eakle's research involves literacy in schools and in informal learning environments with a focus on museums, the arts, and humanities. For nearly a decade, Dr. Eakle was at Johns Hopkins University where he was an associate research professor, the Director of the Language, Literacy, and Reading Education program, taught master’s of science and doctoral students, and served on the Johns Hopkins University Press. His most recent article is a study of museums in Mexico City and his latest book is about current debates in education. He also co-edited the fourth and newest volume of the 50-year-old series titled "Secondary School Literacy: What Research Reveals for the Classroom Practice" published by the National Council of Teachers of English. For three years, Dr. Eakle compiled
international research reports for *Reading Research Quarterly*. In addition, Dr. Eakle has worked on projects for the National Science Foundation, Center for Early Reading Achievement, the International Reading Association, American Reading Forum, Literacy Research Association, Maryland State Department of Education, and Smithsonian Institution, among others. Dr. Eakle presently serves on advisory boards of the *Journal of Literacy Research; Journal of Adolescent and Adult Literacy; Center for Education; Imagination, and the Natural World; and the International Journal of Creativity and Human Development*.

Maia Sheppard, PhD: Maia Sheppard is co-director of Community-Engaged Teaching in the Department of Curriculum and Pedagogy. She teaches courses in secondary social studies education and teacher leadership in the MEd program, and a research seminar in the doctoral program. Her research draws on sociocultural theory to study the teaching and learning of difficult histories and the development of commitments to community and civic engagement among pre-service teachers. She earned her doctorate in curriculum and instruction from the University of Minnesota with a specialization in secondary social studies education.

Brian Casemore, PhD: Brian Casemore teaches courses in curriculum theory, English education, human development, and social diversity. Brian is the co-director of Community-Engaged Teaching (CET), a program option in Secondary Education that prepares teachers to foster community in classrooms and schools through academic study and engagement with larger civic and social spheres. His research focuses on autobiographical inquiry and psychoanalytic conceptions of educational experience. His book on southern place and identity, *The Autobiographical Demand of Place: Curriculum Inquiry In the American South* (Peter Lang, 2008), explores the role of place in self-formation and conceptualizes a southern studies curriculum rooted in southern literature and autobiographical inquiry. He was the principal investigator for a Ford Foundation Research Grant, "Sex Education in the Age of Abstinence: Conversations Toward a Revitalized Curriculum." This research focused on the emotional experience of sexuality as it was represented in conversations with youth and educators about sexual health and sexuality education curricula. In his current research, Brian is exploring psychoanalytic theory as a framework for understanding education for civic engagement.

**Selection of Graduate Faculty**

The program chair and GSEHD's Senior Associate Dean for Academic Affairs work collaboratively to select graduate faculty for the Arts Education program. Faculty members must have terminal degrees in field closely related to curriculum, pedagogy, and instruction and experience with arts education-related contexts. Faculty are expected to maintain an active research and sponsored research presence in topics closely related to curriculum, pedagogy, instruction, and arts education. The department chair works with faculty members to assign classes and teaching load. There is a sufficient number of qualified faculty to adequately administer the Arts Education curriculum, including advising, supervising field placements, and portfolio reviews.

**11. Fiscal Resources**

The new program will utilize fiscal resources currently used by the three existing art education programs that are (a) described elsewhere in this self-study, and (b) are being terminated.
12. Facilities

For facilities, the MEd in Arts Education will use the spaces currently used by the MAT, MAAE, and the BFA/MAT programs. The MEd Program will share these spaces and equipment with other Corcoran programs. (See Section I.F; Section III.C.5)

13. Library holdings and learning resources

For library and learning resource information, see Section I.G.; III, .6) The MEd Program will share these facilities with other Corcoran programs.

14. Rationale for a New Curriculum

In August 2014, the George Washington University acquired the Corcoran College of Arts + Design. This incorporation into the GW’s Columbian College, as the Corcoran School of the Arts and Design, was a transformation that spurred a curriculum reform of the Corcoran’s arts education degrees. This reform built on the strengths that came from Corcoran’s commitment to world-class arts combined with GW’s academic credentials and network of resources to create a rich learning environment for postsecondary education. Graduate School of Education and Human Development (GSEHD) became the home for administering Corcoran arts education degrees.

From October 2014 to April 2015, a task force of ten GSEHD faculty from multiple education and art-related disciplines engaged in a curriculum review of Corcoran’s existing arts education degrees. This curriculum review also included the associate director of assessment who was very involved in past Corcoran activities and a member of the University-wide National Association of Schools of Art and Design (NASAD) accreditation steering committee. Particular attention was paid to meeting NASAD requirements to ensure a rigorous academic curriculum for the arts education degrees. The curriculum review also ensured that students would have pathways to state-based teacher licensure.

The task force recommended closing the three existing Corcoran art education programs, and replacing those programs with a new MEd in Arts Education program. The former programs included: (a) a BFA/MAT requiring 159 credits, (b) a 33-credit MA, and (c) a 60-credit MAT degree, all of which shared some coursework and also required considerable independent courses to run. The task force found that low enrollments and tuition costs based on the required credits made the programs unsustainable, which was concurred by GSEHD faculty and administration. Further, the task force, GSEHD faculty, and administration found that the curricular elements in the former programs needed to be strengthened, updated, and aligned with GW’s strategic plan. Thus, the proposed new program was designed to build on the strengths of both GSEHD and the Corcoran School of the Arts and Design. The task force recommended a 30-credit master’s program designed to prepare leaders in arts education. It is noteworthy to point to the choice of “arts” in its plural form because such a program may encompass matters beyond only visual art. A benefit of such a program is that it would provide a pathway for undergraduate fine arts majors to receive an advanced arts education degree and earn PK-12 teaching credentials in a relatively short period of time and at less cost than the former BFA/MAT program.

The MEd in Arts Education will reside in the Curriculum and Pedagogy department within GSEHD, serving as one of its three degrees currently offered (M.A. in Education and Human Development in Curriculum and Instruction, Ed.D. in Curriculum and Instruction, and the new MEd in Arts Education). The Arts Education degree is distinguished from other degrees in Curriculum and Pedagogy in that it
prepares teachers seeking further training in the field of art education. The courses, which all pertain to teaching art students, focus on curriculum development and providing appropriate instructional methods for teaching art in grades PK-12 and community settings. This program is expected to enroll 15-20 students per academic year. Graduates of this program are expected to serve as PK-12 educators and leaders in regional public, public charter, and private schools as well as educators in community settings.

The Arts Education degree will be financially administrated as one of three degrees offered by the Curriculum and Pedagogy department within GSEHD and will benefit from a cost-shared department chair, a pool of curriculum and instruction-related faculty, shared administration support, and graduate research assistants. The relationship between the new program and ongoing programs will be built on the existing academic, financial, or physical resources.

While students will benefit from a strong collaboration with the Curriculum and Pedagogy department and the Corcoran School of the Arts and Design, the MEd program will be administered and evaluated by faculty of GSEHD as one of the collection of graduate programs offered within GSEHD. Processes related to new student admission, transfer of credit, student retention, degree programs and requirements, and graduation requirements will be governed by GSEHD faculty. School-level committees, such as curriculum, master’s student appeals, and promotion and tenure committees will have authority over the MEd in Arts Education program.

15. Describe the relationship between the new program and ongoing programs with special attention to the effects on existing academic, financial, or physical resources. Note whether the proposed program will replace any existing program(s).

The new program will utilize fiscal and physical resources currently used by the three existing art education programs that are (a) described elsewhere in this self-study, and (b) are being terminated. The current MAT and MAAE programs will terminate in May 2016 before this program is scheduled to begin. The current BFA/MAT students who entered prior to fall 2015 will be part of the teach-out and have until May 2018 to complete the program. Those who entered in fall 2015 were informed that they would be able to complete the BFA degree, but would have to apply for an MAT degree through GSEHD.
GW’s Museum Studies Program, including both an MA degree and a graduate certificate, should be excluded from NASAD review because:

- they are not oriented towards art history or art museums (only two courses even mention art museums);
- they do not teach or focus on “connoisseurship” (generally defined as the “ability to assess and appreciate works of art”); and
- they are intra-disciplinary programs not tied to a specific museum type or academic field.

**Purpose**

Founded in 1978 by GW’s Department of Anthropology as an autonomous graduate unit, the program was among the first to offer a MA degree for emerging museum professionals. In a study completed in early 2000, museum professionals ranked GW’s Museum Studies Program (MSTD) as America’s leading program for museum training. Today some 1000 individuals have graduated from the program and are employed in museums and cultural organizations all over the world.

Despite the US economic downturn that began in 2008 and a national decline in students applying to Master’s degree programs, applications for admission to MSTD continue to be robust. Most students enter the GW program directly after completing an undergraduate degree.

The program remains among the few U.S. museum studies programs with a curriculum that requires students to complete an academic core. GW’s history, American studies, and anthropology departments provide disciplinary classes. Students can also choose to take an interdisciplinary academic core, which includes a pre-approved group of related classes. Starting in 2015, in collaboration with the Trachtenberg School of Public Policy and Public Administration, museum management students can obtain a certificate in nonprofit management as part of their studies. Four MSTD MA students graduated this spring with such a certificate.

Despite many overtures, however, GW’s Fine Arts and Art History department declined to provide courses, assist in advising MSTD students, or otherwise work with program faculty. Potential students interested in a concentration in art usually seek a program elsewhere. As suggested above, then, the GW museum studies programs are not art-oriented and thus appear to fall outside of NASAD’s purview.

As elsewhere, GW museum studies evolved as an area of study not tied to a specific museum type or academic field. Our curriculum examines all museum types, historically and theoretically with an emphasis on their modern processes and best practices. MSTD MA students chose to focus their program of study in one or more of the following subjects: museum management, collections management, exhibition development, exhibition design, technology or interpretation. Full-time faculty serve as their advisors and helps them to select relevant/appropriate classes. Additionally, the program considers for-credit practical training essential. Each student completes two for-credit internships (520 hours) in museums or related nonprofit organizations. To complete their programs, students also take a comprehensive exam in museum studies and prepare a publishable paper.

Currently, the MSTD program manages four for-credit graduate programs:

- MA in Museum Studies
• Graduate Certificate in museum studies
• Graduate certificate in museum collections management and care (a 12-credit certificate program that is not included in the self-study)
• Graduate certificate in exhibit design #28), an interdisciplinary program that is requesting final approval for listing and is discussed elsewhere

The first MSTD strategic plan was implemented in 1998 and updated in 2010 with participation by all FT and PT faculty. Overall objectives for the MSTD have remained consistent over time—to continue to strengthen the program academically; to emphasize scholarship and research by faculty and students; to maintain (and wherever possible, advance) our national and international reputation; and to retain strong alumni ties. The strategic plan lays out our basic assumptions about the program and our goals, describes complimentary academic learning outcomes, and includes detailed strategic activities for achieving our goals.

Museum Studies program requirements

MA in Museum Studies: Our signature 42-credit on campus program, this pairs a museum studies specialization (10 courses) with a related academic core (3 classes) and includes two for-credit internships. Typically, students complete the degree in 2-1/2 years.

Requirements:
• 30 credits in MSTD courses (8 courses) and two internships. (MSTD 6101 and MSTD 6201 are required; exhibition core take only one of these courses). At least 12 credits must be in an academic core discipline such as American studies, anthropology, biological sciences, hominid paleobiology, history, or an appropriate interdisciplinary combination. (A formal concentration in art history is possible only in the Department of Fine Arts and Art History.)
• At least 14 credits must be in museum studies courses that concern such functions as museum administration, collections management, exhibiting, and object care and conversation.
• At least 6 credits must be in museum internships in the Washington area or elsewhere.
• Students must pass a comprehensive examination based on coursework and submit a research paper.

Certificate in Museum Studies: This 18-credit certificate program is designed for U.S. residents with an MA or a PhD in a related academic discipline who wish to transition into the museum world or for international museum professionals who desire to increase their professional training by studying museum administration, collections management, or exhibition development in the U.S. The certificate usually is completed in three semesters. The certificate is usually completed in three semesters.

Requirements:
• 18 credits in museum studies courses
• Four courses in museum studies
• Two internships

1 The Museum Studies Program faculty is in the process of revising our curriculum requirements to three academic core classes for fall 2015.
The MSTD offers more than twenty courses related to various aspects of museum work taught by full- and part-time faculty year round. Although MSTD still offers a series of core specialized courses, we have expanded our offerings over the last 15 years to mirror changes in the museum field, reflect new faculty expertise, and meet student demand. In addition to MSTD students, courses attract students from other GW departments as well as students from outside the University who attend through the local educational consortium or as non-degree seeking students.

**Museum Studies courses**

*MSTD 6101 Museum Management*: An overview of the major activities in governing and managing a museum. Course introduces the non-profit sector and the context of the legal and professional expectations for governance. Course covers the elements of forming a museum, strategic planning, the role of the CEO/Director, building the organization structure and staffing. Finance, operations, and facilities management are also covered. The course also includes sessions on fundraising, grant writing, business planning, special events, programs, performance measurement and accreditation, marketing, public relations, and managing change. A strong emphasis on ethical challenges and decision-making is included.

*MSTD 6012 Museum Management*: Overall financial management of the museum including financial planning and analysis, internal controls, accounting, budgeting and financial reporting, presentation and leadership. Theory applied to practical situations.

*MSTD 6104 Managing People and Projects*: Organizational development and modern management concepts as applied to museums. Managing people in the organization, the importance of project management systems to museum administration.

*MSTD 6201 Museum Collections: Theory and Practice* Establishing collections policies, laws, regulations, conventions, and codes that affect acquisitions, deaccessions, loans, and collection care; accountability; access problems.

*MSTD 6202 Museum Collections Management*: The implementation of collections policies: establishing and managing collections, management procedures and systems, documentation of collections, records preservation, collections access and storage, handling, packing and shipping, and inventory control.

*MSTD 6203 Preventive Conservation Concepts*: Historical development of preventive conservation in museums, conservation ethics, team approaches to conservation, interaction of various materials with agents of deterioration. Basics of materials testing, preparation of condition reports, choosing museum storage and exhibition materials, and risk assessment. Same as ANTH 6203 and AH 6286.

*MSTD 6204 Preventive Conservation Techniques*: Practical applications of preventive conservation of materials, monitoring environmental conditions, conducting risk assessments, evaluation of exhibit and storage areas; developing plans, policies, and procedures for collections care; grant proposal preparation for collections care initiatives. Same as ANTH 6204 and AH 6287.
MSTD 6301 Museum Exhibitions: Curatorial Research: Museum research from a curatorial point of view, with emphasis on exhibit theory and practice. Research techniques, information sources, and script production.

MSTD 6302 Museum Exhibition Design: The processes of research, conceptualization, planning, and evaluation from a designer’s point of view. Focus is on individual projects with some group collaboration. The designer’s vocabulary, visual thinking, design documentation, and specifications.

MSTD 6303 Advanced Exhibition Design\(^2\): The processes of research, conceptualization, planning, and evaluation from a designer’s point of view. Focus is on individual projects with some group collaboration. The designer’s vocabulary, visual thinking, design documentation, and specifications.

MSTD 6304 Museum Exhibit Development: Research techniques; information sources, script production from a content perspective.

MSTD 6305 Visitor Perspectives: Museum Evaluation in Exhibitions: Theory and practice of museum evaluation, especially as related to exhibition development. Same as EDUC 6706.

MSTD 6501 Museum Internship: Individual work experience in museums of the Washington area and possibly elsewhere. Each student should make arrangements with the Museum Studies Program staff. Museum internships are supervised by one or more members of the cooperating museum staff in the areas of museum management, object care and conservation, and exhibiting.

MSTD 6502 Directed Research: Individual research on special topics in the museum field. Topics must be approved by the director of the Museum Studies Program. May be repeated for credit.

MSTD 6601 Special Topics: Interpretation of Historic Houses and Sites: How has historic house/site interpretation changed in the last two decades? The class explores how these museums use historical documents, objects, and ideas to craft new interpretations with respect to social, political, and cultural life in the past. Class usually partners with a local museum/site for group project.

MSTD 6601 Special Topics: Digitization and Digital Asset Management: Policy, Practice, and Access: Current methods in the creation and dissemination of digital surrogates, associated metadata, and digital descriptive records of museum collections. By exploring the workflows and guidelines necessary to implement a successful imaging project, this course examines the aspects of maintaining and managing digital assets.

MSTD 6601 Special Topics: Museums, Interactivity, Technologies: An interdisciplinary and cultural studies approach to interrogating the notion of interactivity and the use of technologies in modern museum practice. Whereas today’s practitioners often reduce the definitions of interactivity and technology to electronic and digital technologies, this course situates current technologies within history and culture, recognizing them as in the process of remediation and convergence. Students will acquire a broad understanding of how and why museums turn to interactivity and technology to expand and serve audiences; inform, communicate, educate, and collaborate; for collections and exhibition practices; and for marketing and development. Students will learn about a wide array of technologies currently used by

\(^2\) We will be requesting that this course be numbered 6303 during the fall 2015 semester.

\(^3\) We will be requesting that this course be numbered 6303 during the fall 2015 semester.
museums, including “interactives,” immersive installations, video, websites, social media, and mobile technologies. The course will expose students to theory and practice of interactivity and technology in museums to build knowledge and critical thinking about how to choose, implement, and evaluate the use of technology as practitioners.

**MSTD 6601 Special Topics: Gender, Race and the Museum:** Explores the role that museums have played in the construction and reification of the categories of race (including whiteness) and gender, and the representation of the lives of women, African Americans, Native Americans, and other cultural minorities. The class will focus on museums in the United States but will include some non-U.S. examples. We will also look at how these represented—and often unrepresented—groups have created opportunities to tell their own stories and exhibit their own cultural productions in museums such as the National Museum of the American Indian and the National Museum of Women in the Arts. Course readings and discussion will cover issues such as identity politics, feminism, essentialism, and the performance of identity in the museum setting.

**MSTD 6601 Special Topics: Museums and Community Engagement:** Practicum class that allows a Museum Studies professor to work with a small group of students and a community partner on a museum-related project.

**MSTD 6601 Special Topics: Museum Histories and Theories:** Traces the history and development of the “authoritative” modern museum. Students will discuss the conventions that have long distinguished art, ethnological, and history museums, as well as innovations that challenge those distinctions. Course covers the politics of exhibiting and cultural (re)presentation, the life histories of objects, and the roles of curators, designers, visitors, artists and “stake-holder” audiences in the production of meaning. Theoretical arguments will be grounded in the case studies of particular exhibitions and museums, including in parts of the developed world.

**MSTD 6601 Special Topics: Building Museums:** Prepares students for one of the most prevalent issues in the field today. Examines the ways in which buildings relate to fulfilling a museum's mission and strategic plan. Topics covered include architectural planning and design, contracting, project management, funding, marketing, and impacts on collections and staff. Roles and responsibilities of board and staff are featured. Students learn how to successfully manage the process of renovation, expansion or building a new museum. Case studies of building programs will be presented along with site visits and guest speakers.

**MSTD 6601 Special Topics: Change in Museums:** Emphasizes readings and class discussion on a variety of topics including change theory, best practices in business, non-profits, and museums. The course emphasizes leadership skills, ethics, and organizational culture. Leadership challenges for middle managers are explored. Guest lecturers illustrate contemporary issues of board relations, interim leadership and succession planning, managing retrenchment, creating innovative programs, defining compelling visions, dealing with controversy, advocacy and stakeholder management, and establishing new organizational structures.

**MSTD 6601 Special Topics: Archival Practices:** Introduction to the basic theories, methodologies, and current issues relating to archives management. The course addresses the challenges of managing and preserving non-traditional collections such as photographs, film and video, sound recordings, and electronic records. Key aspects of archival practices covered are: what are archives and why are they important; what are the basic archival principles; what are the components of an archival program; how
are archival records appraised, arranged and described, and made available for use; and what are some of the current legal and preservation issues facing archivists.

*MSTD 6601 Special Topics: Fundraising:* Fundraising is an increasingly important skill of today’s museum professional. From the director to the curator, to the educator, to the development specialist, everyone may be called in from time to time to participate in the development effort. This course will cover the basics in fundraising today including sources of funds, best practices and approaches, annual funds and capital campaigns, and the internal management of the fundraising effort. Student work will include donor research, grant writing and a museum project.

*MSTD 6601 Special Topics: Museums and Digital Technology:* How is digital technology redefining museums and affecting their work? This course will explore the historical, contemporary, and future implications of that question in relation to issues ranging from education and interpretation to information and brand management. Our discussions will be couched within the larger impacts of digital media on culture, society, and everyday life, and be inspired by texts and guest speakers on a wide array of topics and from a wide array of disciplines.

*MSTD 6601 Special Topics: Cultural Property:* This seminar explores the ethical and legal principles involved with ownership and restitution of stolen art and other cultural property wrongfully removed from their owners or countries of origin. Reported claims brought against museums are used to examine current museum policies and procedures on acquisition, exhibition, repatriation, retention and restitution of museum collection objects.

*MSTD 6601 Special Topics: Material Culture:* Why and how do things matter? This course considers answers by introducing students to the field of material culture studies, as well as to cultural landscape studies. Studies will learn about and interrogate theories and methods of studying material culture. Further topics will include “the folk,” visual culture, consumer culture, food culture, “sense of place,” technology and materiality of digital media. Our discussions will be rounded out with field trips to local museums and guest speakers.

*MSTD 6601 Special Topics: Museums and the Law:* Museums must comply with laws regulating a wide range of activities. While some of these issues are common to charitable organizations of all kinds, others are unique to the museum community. Often museum professionals are called on to address these issues without benefit of experienced legal counsel. In this course we will examine many of the common legal issues encountered by museum professionals. Topics will include museum organization and governance, labor relations, fundraising and marketing, collections management, intellectual property, cultural property and ethics. Emerging topics in museum law will also be considered. By the end of the semester students will have a basic working knowledge of the legal concepts applicable to museum administration and the ability to make intelligent decisions about when to seek professional legal advice.

*MSTD 6601 Special Topics: Museums and the Public:* Introduces students to the wide range of problems, possibilities, and choices that are part of the cultural landscape of how museums interact with their audiences through public programs. Students will have the opportunity to consider the social issues that museums face as well as the solutions chosen by specific institutions as they engage both national and local audiences. The course addresses the museum’s power to represent society and social identity through selective exhibiting and collecting. (Cross listed with Anthropology)
**MSTD 6601 Special Topics: Oral History**: Introduces students to the basic principles and practices of oral history as a documentary method with particular attend to its uses in a museum context and the management of its products as unique, original historical records. The course will cover history of oral history, significant intellectual, legal, and ethical issues in the practice of oral history; project planning; interview techniques, copyright and access, and preservation. (Summer alternate years)

**MSTD 6601 Special Topics: Marketing the Museum**: During the last decade, marketing has become a key component of successful operations for many museums and cultural attractions. Rising competition for consumers’ leisure time and dollars, increasing operating costs, declines in traditional museum funding and shifting demographics’ impact on available visitor segments all require an increasingly sophisticated marketing approach for museums. The overall goal of the course is to provide students with an understanding of available marketing tools and a disciplined approach to assessing what tools/techniques are needed and are appropriate for an individual museum’s circumstances.

**MSTD 6601 Special topics: Leading Museums in Turbulent Times: Issues and Solutions [Distance Education class]**: Engage the student in analyzing the best practices in the field regarding leadership, organizational transformation and relevance. Students will learn about modern planning, risk analysis, and decision-making approaches. Case studies of innovative solutions applied by successful museums will be studied. Topics addressed will include globalization, ethical challenges, governance, partnerships and mergers, sustainable practices, staff engagement, and organizational redesign.
31. Master of Arts in Teaching in Museum Education (MATME)

[Note: This program is NOT applying for accreditation.]

Relevance to NASAD Accreditation

An analysis of the MATME underscores its difference from the master’s degree programs that NASAD accredits. As stated in Handbook, XVI.E.6., “Degrees with such titles as Master of Arts in Teaching or Master of Science in Teaching will be listed as master’s degrees by NASAD only when their objectives and structures are consistent with one of the initial master’s degree formats outlined in Sections XVI.A. through D., and E.1.-5.” (Handbook, p. 138)

1) The MATME degree is distinct from the objectives of initial master’s degree programs outlined in Handbook, Sections XVI.A., including studio art and design, art history and criticism, and design research and scholarship. The MATME degree’s focus, curriculum, and alumni outcomes result in developing practitioners for a career in the museum education profession.

2) MATME program focuses on administrative practices and preparation for leadership positions in museums and other informal learning environments that address a different set of student needs and interests than the Museum Studies and Art Education initial master’s degree programs. The objectives and structures of the MATME program include core courses focused on museum education, application of knowledge to professional practice through field experiences, and elective courses to prepare mid-level and senior-level leaders within museums and other informal learning environments. This curriculum is distinctive and different from the Museum Studies and Art Education degrees that prepare students for careers that include art education teachers and teaching artists (Art Education).

Program Overview

The George Washington University developed its interdisciplinary curriculum for the Master of Arts in Teaching in Museum Education (MATME) degree program in 1974. It is designed to prepare administrative practitioners with the knowledge and skills to lead the museum profession. Program graduates are museum education leaders responsible for managing units within museums and other informal learning environments (e.g., science centers, historic houses, botanic gardens), making executive decisions based on research and sound evaluation, and shaping the future of the profession through strategic planning and policy making.

The MATME degree prepares candidates as professional practitioners to meet the needs and interests of the public in museums and other informal learning environments. The curriculum prepares museum leaders (e.g., administrative and education directors, curators/directors of education, development and fundraising officers, event planners, docent/volunteer coordinators, and community-relationship coordinators) to advance the museum as a distinctive learning environment, recognizing that visitors frequently create their own museum experience through personal, social, and physical contexts.

Curriculum

Students enter the program with varied undergraduate backgrounds (e.g., astronomy, history, mathematics, journalism, botany). Over 14 months, they complete four semesters of study that includes
core courses, professional internship placements, and elective courses in any discipline. The curriculum is focused on developing the competencies for leadership in museum education in any museum or informal learning environment, and consists of:

**Core courses (15 credits).** Students engage in core course work focused on museum administration and education, including audience-focused classes (Facilitating Museum Learning I and II, Museum Audiences, and Evaluating Museum Learning) and administration-focused classes (Museum as Institutions I and II, Field Placements/Internship in Museums, and Museum Proposal Writing). Core course work includes:

- **EDUC 6701 Museums as Institutions I: Fundamentals (3 credits)**
  An overview of the museum as an environment for learning, considering the influence of institutional history and organizational structure on the museum’s mission of serving the public.

- **EDUC 6702 Facilitating Museum Learning I: Fundamentals (3 credits)**
  Theory of and practice in the development of communication skills in the museum, including educational concepts, teaching strategies and techniques, institutional liaison and group process.

- **6703 Museum Audiences (3 credits)**
  A survey of the museum’s diverse audience, emphasizing implications for effective programming, with attention to audience research.

- **EDUC 6706 Evaluating Museum Learning (3 credits)**
  Evaluation and research methods appropriate to the museum setting. Review of research on museum audiences; designing evaluations in cooperation with D.C.-area museums.

- **EDUC 6707 Museum Proposal Writing (3 credits)**
  Review of fundraising strategies and preparation of proposals for museums seeking support from public and private funders. Proposals are developed in cooperation with DC-area museums.

**Professional practice internship placements (12 credits).** Two internship courses are focused on placing students in museum education administrative/supervisory positions in the regional Washington, DC area. Professional field experiences support the core course work by providing real-world examples and application of museum education administration and leadership principles. Recent internship experiences include publicizing a nationwide digital network for the National Museum of American History, researching and piloting a participatory game for the National Building Museum, managing a family day commemorating a hot-air balloon trial at the National Air and Space Museum, producing and supervising the Association of Science-Technology’s hands-on activities for the White House Easter Egg Roll, and revising Girl Scout badging publications for Carlyle House. The internship courses are:

- **EDUC 6704 Facilitating Museum Learning II: Field Placement and Seminar (6 credits)**
  Sixteen-hours-a-week placement in an educational institution, supervised by GW faculty. On-campus seminar focuses on human development and learning theory.

- **EDUC 6705 Museums as Institutions II: Field Placement and Seminar (6 credits)**
  Thirty-two-hours-a-week placement in a museum, supervised by GW faculty. On-campus seminar addresses issues in the field and includes presentations by leading practitioners.
Elective choices (6 credits). Beyond the core courses and internships, students engage in elective courses to broaden their competencies as museum education leaders. Students are encouraged to elect courses that advance the museum as a distinctive learning environment through their enhanced expertise in decision-making and leadership. Elective choices help the students build their capacity to carry out the responsibilities of well-rounded museum education leaders. Students have recently selected courses focused on preservation and public policy, managing people and projects, and fundraising, among other courses that build leadership skills. Since Museum Education program degree candidates are not seeking academic preparation as prospective art educators or teaching artists, they do not elect art education or studio art courses, nor do they enroll in courses related to teaching licensure or certification.

Students must complete 33 credits with a minimum cumulative GPA of 3.0/4.0 to be eligible to graduate. Overall, the Museum Education curriculum balances academic study with carefully supervised fieldwork, preparing practitioners with the range of knowledge and competencies to lead the profession.

Program Alumni

The MATME curriculum provides versatility in the job market through broad exposure to educating in a range of museum settings. Since 1975, 688 students have graduated from the program. Of those about 88% (n=605 of total 688 graduates) are employed in non-art museums and other informal learning environments. More recently, within the past five years, 93.2% (n=70 of total 75 graduates) are employed in non-art museums and other informal learning environments.

The transferable skills students acquire translate into the capacity for alumni to fulfill the responsibilities of museum leaders across disciplines. Graduates are leaders within the field, formulating policy at the national and international level, founding new museum training programs in the U.S. and abroad, editing an online e-newsletter with worldwide reach, and setting standards for best practice through their work. Graduates of the MATME program hold the following titles: museum director, development officer, docent coordinator, director/curator of education, community-relationship coordinator, and event planner. Graduates are currently employed in the following museums and other informal learning environments such as: Association of Science-Technology Centers, American Museum of Natural History Museum of Flight (Seattle), Fort Concho National Historic Site, and U.S. Holocaust Memorial Museum.
C. Programmatic Areas

Item VAGE: N/A

Item EXH: Exhibitions

Corcoran

1. The Corcoran School of the Arts and Design does not have unit wide, articulated goals and objectives for student exhibitions. Opportunities for exhibition are numerous for all students in the school’s four gallery spaces in one or two week rotations throughout the school year. These spaces are administered by a student exhibitions coordinator, who populates the calendar with individual programs or departments, allowing every program and core studio an opportunity for exhibition. The goals and objectives of any individual exhibition are detailed in the syllabi for the core courses.

2. The Corcoran School of the Arts and Design does not have specific policies regarding student exhibitions, faculty exhibitions, touring practices or access to other professional and student exhibitions, either on campus or off.

George Washington University

1. The goals for student exhibitions are program specific and can be found in Section II.B. of each program narrative.

2. GW does not have specific policies regarding student exhibitions, faculty exhibitions, touring practices, or access to other professional and student exhibitions, either on or off campus.

Item OPA: Other Programmatic Activities
N/A
SECTION III: EVALUATION, PLANNING, PROJECTIONS

III. A. How art/design unit evaluates, plans, and makes projections

It is expected that the Corcoran School of the Arts and Design will be a key component in the University’s mission to stimulate creativity not only in the arts but in other areas of intellectual inquiry and research. Just as other units are expected to link basic scholarship with applied activities, so too will the Corcoran. The Corcoran will be an important nexus for investigating the ways in which art can work with scientific inquiry or social concerns to analyze problems and/or propose solutions through various forms of creative expression. As such, the Corcoran will be an integral part of the University’s liberal arts core and its research mission. It will also be a key player in activities undertaken with partners in the community. This larger vision provides a basic intellectual framework for planning. When the new director arrives in October 2015, his vision and ideas will help to provide more specificity.

Until this point (August 2015), individual programs and departments within what will be the Corcoran School generally have operated autonomously. Each department or program has planned and approved its own curriculum and made projections for the future. Upon request, one department or program may offer a course for the benefit of another unit. Most changes have been discussed first at department/program meetings. If approved by the relevant faculty, any changes have then been submitted to the Columbian College undergraduate or graduate studies committee for review. They are then reviewed by the provost’s office to make sure that all course and assessment requirements are met.

Once all departments and programs have been fully merged into the Corcoran School (probably by the spring of 2018), it is expected that the School will develop new protocols for evaluating, planning, and making projections in a way that more systematically integrates the perspectives of different units. Legacy Corcoran faculty meetings currently are held once a month. Other arts departments at GW also hold regular department meetings to discuss academic issues. Because all departments/programs are not yet fully integrated into the Corcoran, current attempts at more systematic planning across the arts have occurred through ad hoc committees of appropriate stakeholders, convened by either the dean of Columbian College or the provost. This process will continue until all programs and departments have been fully merged into the Corcoran and a formal administrative structure for the school is established. Examples of such committees include:

- An ad hoc committee was formed in fall of 2014 to bring the course scheduling time bands for the Corcoran into alignment with course time bands for the rest of GW. The committee was composed of the registrar, the CCAS staff scheduler, as well as program heads and department chairs. The committee recommended and implemented some small shifts in time bands for 2015-16 that will facilitate the ability of legacy Corcoran students and GW’s Foggy Bottom campus students to share classes where appropriate.
- During 2014-15, program heads of Corcoran and chairs of GW arts departments began discussions exploring curricular topics of common interest and possible collaborations. It is expected that in 2015-16, those conversations will continue. Approximately 10 meetings have taken place, usually facilitated by the CCAS senior associate dean.
BFA faculty from Corcoran programs, particularly with the leadership of Professor Antje Kharchi (head of the Freshman Experience program), have worked with the CCAS administration and the provost’s office to create structured pathways for Corcoran BFA students to incorporate the general education requirements of CCAS and the University into student schedules.

Administrators from offices of finance, student affairs, student accounts, information technology, operations, security, and other key administrative offices have been meeting regularly since the merger was announced to coordinate Corcoran-related activities. These meetings will continue on a monthly basis for the next year, until most details of the merger have been worked out.

It is expected that the new Director will become the key administrator in convening meetings and committees to evaluate, plan, and make projections, after his October 2015 arrival.

B. Students

Arts and Design program improvements in the future will be driven partly by an analysis of student assessment data.

Legacy Corcoran students (including those who entered in fall of 2014) will continue to be taught the curriculum that they signed up for. Although the review of the Middle States Commission on Higher Education offered suggestions for improving the general education curricula of the Corcoran, the Commission also requested that students who had committed to the Corcoran by the time of the merger be allowed to pursue the curriculum that was in place. Suggestions for improvement from the review committee are being incorporated into the curricula for students entering after that time period (beginning in fall of 2015.) At this point, there has been no systematic review of the assessment data of legacy Corcoran students in order to consider any systematic changes to curricula.

Assessment of student achievement at GW is centered around the general education curriculum and individual degree programs. Each program sets expected learning outcomes. Going forward, legacy Corcoran programs will be expected to follow the same procedures as other GW departments for assessment of student goals within each of their programs. Annual assessment of student performance is expected and must be reported (to the dean and provost) as part of a department’s annual report. Departments and programs are expected to review assessment data and to make modifications to teaching style and substance based on the unit’s analysis of the data.

C. Projected Improvements and Changes

1. Purposes, including levels of artistic, educational and scholarly aspiration

Beginning October of 2015, with the arrival of the new Corcoran director, arts faculty will begin to review and reshape the arts curriculum of the Corcoran, to take advantage of the opportunities offered within a major urban research university. The guiding principles for the artistic, education, and scholarly aspirations of the Corcoran at GW are that:
First, the Corcoran is now part of a large urban research university. The students who apply to this art school in the future will not be those seeking the intimacy of a small college. They will, however, still share many of their classes with one another in a small cohort experience.

Second, while the former Corcoran College primarily drew its students from the Washington DC area, GW draws students from a national and international pool. Thus, while the Corcoran School of the Arts and Design will continue to engage the local community, it will also develop a national reputation in which faculty and students are known for engaging the research and scholarship surrounding them in the sciences, the social sciences, and the humanities at GW.

Third, the arts at the Corcoran School of the Arts and Design will expand to include a much broader range of disciplines, including music, theater and dance, and museum studies. This broadening of the arts will also contribute to the larger university goal of fostering interdisciplinary discourse across fields that might include geography, anthropology, engineering, and/or business, to name just a few possibilities.

Finally, these students will be part of a liberal arts college. As part of a liberal arts college, however, students of art and design at the Corcoran will not only identify and analyze problems in the best tradition of the liberal arts, these students will produce tangible products as part of their analyses and solutions. In doing so, students will develop real-life skills that will translate into many possible activities in their futures as well as using their artwork to transform the world around them.

The programs that the Corcoran shapes (or re-shapes) will need to build on the common ground that both the Corcoran and the rest of GW share and will need to engage the opportunities that exist in this new intellectual environment. To do so, we will need to integrate new Corcoran students into the larger GW educational experience. We hope to provide an analytic and artistic edge to some of the current Corcoran programs (as well as future new arts programs) by collaborating with other departments and schools at GW to create attractive and challenging degree programs for students and faculty.

2. Size and Scope of Corcoran

The Corcoran School of the Arts and Design will include approximately 60 full-time faculty for approximately 800 students (equally divided between graduate and undergraduate.) Approximately 600 of those students will be in programs accredited by NASAD.

The legacy Corcoran units include independent programs in Fine Art, Photography, Graphic Design and Digital Media, Interior Design, Art and the Book, Exhibition Design, New Media and Photojournalism, and Art Education. The GW departments that will join the Corcoran School include Interior Architecture and Design, Fine Arts and Art History, Theater and Dance, Music, and Museum Studies.

Based on current enrollment figures, most of the programs that we plan to continue running have sufficient numbers of students to support studio courses at both the basic and advanced levels. Although Photography and Photojournalism are both relatively small majors, they share many courses. There are, however, several areas of concern that we plan to address immediately.
Digital Media Design and, to a lesser extent, Graphic Design need more robust enrollments. Decisions will have to be made to either modify or eliminate programs. Given the overlapping interests with our School of Media and Public Affairs, we expect that the Digital Media Design program (and possibly the Graphic Design program as well) will be revamped to coordinate courses and to build a more robust, interdisciplinary program.

The Art and the Book Program has served very low enrollments. Admissions to the program have been suspended pending the arrival of the new Director, who is expected to make a determination on the continued viability of the program.

GW has a BA in Fine Arts (with about 15 students per year) and the Corcoran has a BFA in Fine Art (with about 16 students per year). In order to create the richest curriculum possible, we need to determine which courses can be shared between the two types of students and under what circumstances. We will make sure that course enrollments in the BFA programs comply with NASAD’s standards. This curriculum integration will also allow students (at least up to a point) to shift between a BA and a BFA in Fine Arts.

Scheduling of electives needs to be more rigorously planned. Currently, too many electives are scheduled, often resulting in insufficient enrollments to run many of them. A rotating elective schedule coupled with more robust advising is being put in place to address this issue.

3. Governance and Administration

A new Director of the Corcoran School of the Arts and Design was hired in the summer of 2015 and joins GW in October. That Director will have the task (among many others) of bringing together additional GW units into the Corcoran School over the next two to three years.

Each of the nine legacy Corcoran units, with a total of 19 full time faculty, (Fine Art, Photography, Graphic Design and Digital Media, Interior Design, Art and the Book, Exhibition Design, New Media and Photojournalism, and Art Education) has a program head who is responsible for the scheduling of classes, hiring part-time faculty, supervising studios, and advising and recruiting students. Art Education, New Media and Photojournalism, Exhibit Design, and Art and the Book are all programs in which the program head is the sole full-time faculty member. In the past, these program heads reported directly to the Provost of the Corcoran College. With the exception of Art Education, these program heads will now report to the Director of the Corcoran School, who, in turn, reports to the Dean of the Columbian College of Arts and Sciences. There is one exception. The new art education program, which will offer a M.Ed, will be located academically in the Graduate School of Education at GW, as a stand-alone degree with a separate budget from the Corcoran, although the program will have an office and classes in the Flagg Building. The head of this program will report to the dean of GSEHD.

The GW departments that will join the Corcoran, Interior Architecture and Design (5 full time faculty), Fine Arts and Art History (15 full time faculty), Theater and Dance (10 full time faculty), Music (7 full time faculty), and Museum Studies (5 full time faculty) are each headed by a chair or director who reports to the Columbian College dean. After the Corcoran programs are fully integrated, these chairs will report first to the director of the Corcoran School.
As the GW departments are brought into the Corcoran, it is expected that there will be some change in the organization of programs and departments. Discussions are already underway among program heads and department chairs as to what that new structure might look like. During 2015-16, the primary focus will be on the organizational structure of both GW’s and the Corcoran’s fine art programs. During 2016-17, the primary focus will shift to the organizational structure of the remaining GW departments: Museum Studies, Music, and Theater and Dance.

The Corcoran School Director reports to the Dean of CCAS, who reports to the Provost, who reports to the President, who, in turn, reports to the GW Board of Trustees. Eventually the Director either may appoint a Deputy Director and/or a council of some (or all) program heads and chairs to assist in the administration of the School.

4. Faculty and Staff

Approximately 23-25 of the faculty in the new Corcoran School and their approximately 185 students will be in units that are not accredited by NASAD (Music, Theater and Dance, and Museum Studies.) The remaining 600 students will be in programs anchored by approximately 39 faculty members who are currently divided as:

- 26 full time faculty in visual arts (including Fine Art, Photography, Graphic Design, Digital Media Design);
- 5 full time faculty in Interior Architecture and Design; and
- 8 full time faculty in Art History.

Over the next several years, we plan to create additional tenure track lines specifically for the Corcoran School. All such lines will be filled as a result of national searches, although current Corcoran faculty (none of whom are on tenure track lines) shall be eligible to apply.

In addition to full-time faculty teaching in the NASAD accredited programs, several dozen part-time (adjunct) faculty will continue to teach each semester.

Staff resources for the Corcoran School are being consolidated and services are being centralized. These include an exhibition coordinator, 4 ½ studio managers, 3 IT specialists, a communications specialist, a dedicated undergraduate advisor for legacy Corcoran students, and a graduate admissions specialist. These specialized staff members are complemented by administrative and facilities support for both individual units and the 17th St (Flagg) building where the most Corcoran activities are located. Finally, some university staff, particularly from the development office, are being detailed to the Corcoran School. Approximately five different major gift development officers will have Corcoran projects as a significant part of their portfolios. Currently, many of these staff report to the Operations Manager, who reports to the Director. Naturally, the new Director may reorganize.

5. Facilities, Equipment, and Safety

For the 2014-15 academic year, Corcoran School arts programs operated pretty much where and as they had over recent years. As noted in Section I.F. about 40% of classes were held in the
Fillmore building in Georgetown, with the rest using the ground-level floor of the 17th St. building that had been the Corcoran College’s home for decades.

In mid-2015, however, the Fillmore building was vacated in preparation for its sale (it was sold in June). Starting in the fall of 2015, therefore, most Corcoran School classes will take place in the 17th St. building. But not all—the Corcoran’s Interior Design program is temporarily operating on GW’s Mt. Vernon campus along with GW’s Interior Architecture and Design program. And GW’s Museum Studies program, which will also join the Corcoran School, continues to operate in rented commercial space in Metro Center in downtown DC. Present plans call for all of these programs to relocate into the 17th St. building when major renovations are completed. (Some Corcoran School classes will also use the Smith Hall of Art spaces on GW’s main Foggy Bottom campus. This facility is described in Section I.F.) In about three years, however, the plan is to house most of the visual arts programs of the Corcoran School in the 17th St. building. The delay is caused by the poor status of that building’s infrastructure, which must be addressed prior to converting former museum galleries to the School’s teaching and studio needs.

Renovations are currently underway. The University expects to spend approximately $80 million over the next three years on renovations to the building. Starting in the fall of 2014, GW’s facilities staff began a detailed assessment of the building, both external and internal. The building’s exterior is a designated and protected historical structure, which means that all restoration work must be approved by the appropriate city historical preservation office. The same is true for many rooms in the building’s interior on the first and second floors, which have also been designated as historically significant. Additionally, the building’s entire roof must be replaced. Basic utilities such as power and HVAC all require substantial work to bring them up to modern code standards.

For the 2015-16 academic year, and probably a year or so longer, the School will operate in its traditional basement floor along with much of the building’s first or main floor. In a year or two, depending on progress with the roof and other projects, the School will shift to using the basement and many second floor gallery spaces while the first floor is more fully upgraded for School use. By 2017 or 2018, we hope to have the School using all of the building except for some second floor galleries, which will be operated by the National Gallery of Art.

The floor plans accompanying in Section IV MDP I.F.1 show (a) the temporary space use for the coming academic year, and (b) an approximation of how the building will be used after all system and space upgrades are completed. The latter is NOT final and spaces may be used differently than shown here. Corcoran and main campus relevant faculty are represented on planning teams.

6. Library and Learning Resources

Early in 2015, the Corcoran’s extensive library and learning resource materials were moved out of the 17th St. building (as they occupied space to be operated in coming years by the National Gallery of Art) and shifted to GW’s main campus library four blocks west. The intricate move was so well planned that the collection was unavailable to users for only a handful of days between academic semesters.
The Corcoran library is now housed on the ground floor of the University’s Gelman library, signposted with the Corcoran School’s name, though open to use by anyone on campus. The new space is a huge improvement on the old with lower shelving, far better lighting, and many more user workspaces nearby. Its operating staff and budget are now a part of the larger Gelman operation, no longer charged to the Corcoran School’s budget. And the collection’s new home within the main library helps to underline a chief benefit of the 2014 agreement between the Corcoran and GW—that the arts school is now operating within a larger liberal arts university milieu.

Gelman’s administration will continue to be responsible for maintaining and expanding the arts collections and resources.

7. Recruitment procedures, Admission-Retention, record keeping, advisement, and student complaints

With respect to recruitment, admission, retention, record keeping, advising, and student complaints, the Corcoran School will follow the same procedures as the other GW units. These policies have been discussed in Section I.H. As of September 2015, student records from both the Corcoran School and other GW programs will be fully merged, and all Corcoran students will be able to track their progress with the Degree Map online application.

One major concern the Corcoran School hopes to address over the next few years is to improve its first to second year retention rate to bring it more in line with GW’s rate. Currently, the most recent retention rate at the Corcoran is 64%, while the retention rate at GW is 93%. By providing more options for students, and creating a stronger advising and financial aid network, the School will seek to improve retention. Similarly, we will work to improve the Corcoran School’s six year graduation rate so that it is more aligned with GW’s rate. Currently 57% of the Corcoran College students graduated in six years, compared to 80% of Columbian College’s students.

8. Published Materials and Websites

Published materials and websites, as discussed in Section I.I. will continue to be regularly updated at the University, college, and school levels. Considerable change is likely for recruitment materials as well as other school materials. The communications staff member at the Corcoran level will be charged with overseeing the updating of many of these materials.

9. Community Involvement

The Corcoran School intends to continue its record of community projects and to develop new ones. Indeed, one of the key areas of interest for the new Corcoran School director is community art. The most important current community project is organized around ArtReach, based at THEARC in Anacostia. The Corcoran founded ArtReach and is in the process of trying to raise money to fund ArtReach as a continuing Corcoran/GW community arts initiative that includes after school classes for students as well as support for Community Festivals (such as the Anacostia River Festival) and Community Arts Projects (such as the 11th Street Bridge Mural Project).
10. Articulation with Other Schools

N/A

11. Evaluation, Planning, and Projections

(Please see Sections III,A.,B.)

12. Current Curricular Issues not addressed in item II B

None at present

13. Levels of Admission, Retention and/or Graduation Requirements

The key goals for the Corcoran School in the next few years are to:

- Create a more competitive applicant pool and acceptance rates consistent with the rest of the university;
- Improve undergraduate retention rates to the level of the rest of the university. This would mean shifting from a retention rate in the low 50th percentile to the 80 percentile;
- New (2015 and later admits) Corcoran students will follow the same general education curriculum as the rest of the students in CCAS and in the University; and
- Provide increased transparency for students in progress towards graduation requirements through the use of DegreeMap.

14. Plans for Expanding or Ending Curricular Offerings

- The BFA in Art Studies will end with the graduating class of spring 2018; [not 2016?]
- The MA in Art and Book has suspended admission and is under review for viability;
- The current Corcoran offerings of BFA/MAT in Art Education, MAT and MA in Art Education are all being terminated and recruitment for a new M.Ed. in Art Education will begin in Fall 2016;
- The current Corcoran offerings of a BFA and MA in Interior Design are being terminated, to be replaced by GW’s existing BFA and MFA in Interior Architecture and Design.
- In fall 2015, faculty will begin reviewing ways BA and BFA courses in Fine Arts can be combined and redundancies eliminated. This activity will also include exploring possible pathways that would allow students to shift from a BFA to a BA should they decide to change degrees;
- In fall 2015, faculty will begin reviewing the possibility of creating more flexible BFA tracks for students wishing to pursue minors in other fields (from Computer Science to Marketing to International Affairs to Foreign Languages to Political Science);
- The faculty of the Corcoran will investigate the feasibility of a 5 year BA/BFA degree, so that students can combine rigorous training in the arts with other liberal arts majors or professional degrees;
- The Corcoran will develop at least two new MA or other post-baccalaureate programs each year for the next two to three years; and
- The Corcoran School faculty will explore possible areas for collaboration with the School of Media and Public Affairs on digital media initiatives and working with the Schools of Public
Policy and Public Administration and the Business School on one or more programs melding artistic entrepreneurship, arts and business, or creativity and public policy.

We also hope to reformulate some degree programs, such as:

- Changing the BFA in Photojournalism to become a joint program between the Corcoran School and the School of Media and Public Affairs through some shared courses;
- Bring GW’s Certificate Program in Exhibit Design into alignment with the Corcoran’s MA program in Exhibition Design so that students who wish to move from the certificate to the MA can do so seamlessly; and
- Most importantly, though, Corcoran School’s expanded faculty and their leadership need to begin thinking about some of these arts programs in new ways, creating new programs and majors around clusters of interests. This is the sort of planning that we are already engaged in with program and department heads. We have made some progress identifying several topics where we share clusters of interest worth developing (e.g. political activism and social justice; performance; spatial relations; as well as museums and the public display of art).

15. Other Issues Important to the Art/Design Unit

- It is imperative that the tuition charges for Corcoran students be raised, perhaps in steps, to the same level as GW main campus students as soon as possible.
  - The increase in cost will be at least partially offset by an increase in financial aid;
  - Students will more easily be able to transfer among different programs (thus helping retention); and
  - Corcoran students will then be able to access the full range of GW options, including Study Abroad, which is now closed to them due to pricing issues.

D. Futures Issues (see also questions 13 through 15, above)

- The Corcoran expects to reactivate and cultivate donor relationships to rebuild the physical and artistic infrastructure of the school.
- The Corcoran School will soon begin conversations with the Schools of Media and Public Affairs, Public Policy and Public Administration, Business, and Engineering to explore joint programs.
- The Corcoran School will also work to strengthen and expand its community ties.