

PROGRAM REVIEW

STATE COLLEGE AND UNIVERSITY SYSTEMS OF WEST VIRGINIA (Format for Programs Without Specialized Accreditation)

Institution: Marshall University Date: 10/1/03

Program (Degree and Title) M. A. - Art

INSTITUTIONAL RECOMMENDATION

The institution is obligated to recommend continuance or discontinuance of a program and to provide a brief rationale for its recommendation:

- 1. Continuation of the program at the current level of activity;
- 2. Continuation of program with corrective action (for example, reducing the range of optional tracks or merging programs);
- 3. Identification of the program for further development (for example, providing additional institutional commitment); **Funding for additional positions and adequate space for instructional purposes**
- 4. Development of a cooperative program with another institution, or sharing courses, facilities, faculty, and the like;
- 5. Continuation of the program at the current level of activity, with the designation as a program of excellence (See Section E); or
- 6. Discontinuation of the Program (procedures outlined in University System Administrative Bulletin 23 or State College System Procedure No. 23).

Rationale for Recommendation:

Signature of Person Preparing Report: _____ Date: 10/1/03
Jean M.K. Miller, Chair, Department of Art

Signature of Chief Academic Officer: _____ Date _____

Signature of President: _____ Date _____

Date Signature of Community College Administrator (Associate Level):
_____ Date: _____

November 21, 2003

Dr. Sarah Denman
Marshall University

Dear Dr. Denman:

I am writing to support the Program Review for the Master of Arts in Art at Marshall University. The report documents a strong and productive program which should be identified as a program for further development. Specifically the program needs more funding to add faculty and more space to accommodate growing numbers of students.

The MA in Art is undergoing significant change that is largely positive but also creating difficult challenges for the Department of Art. Its history is one of service, primarily to art teachers working in area schools and desiring additional graduate credits for salary increases. In addition, there have been modest numbers of other students seeking personal enrichment in one or more of the studio areas with the majority of these students working in painting. Recent enrollment patterns suggest a shift to students seeking advanced study in technology driven fields such as digital design and motion graphics. The more traditional studio areas, particularly printmaking and sculpture, are experiencing more students with interests in professional growth. In the five year period under review, the number of graduate students in art has increased by more than 50%.

These numbers, coupled with the overwhelming growth in the number of undergraduate majors, has stretched limited departmental resources – human, fiscal and physical – to the breaking point. Faculty are teaching graduate courses and supervising theses and graduate projects on top of full loads. Severe budget reductions have cut deeply into already limited departmental funds. There are no spaces for graduate students to work independently, and what space the department has is overwhelmed with undergraduate student use.

With the largest projected growth area for the program in digital design and motion graphics, the next faculty appointment in the art department must be dedicated to that discipline. An anticipated visual art facility is on the drawing board and, if realized, that would address space issues at both the graduate and undergraduate level. However, funds have not been identified for a building and raising private funds is proving difficult.

Nonetheless, faculty remain committed to maintaining the graduate program alongside the undergraduate program and believe a program of 8-12 students is manageable. They are examining entrance standards to strengthen the quality of incoming students and also to limit the number of new students. Meanwhile, they are reviewing curricular expectations to insure that graduates of the program are accomplished and capable of artistic success.

The MA in Art is a solid degree program that offers serious students the chance to do advanced study in a vital area. Many of our students find employment in their fields and exhibit their works throughout the region and beyond in national venues. There is evidence that some are moving into terminal degree programs.

If circumstances were right – funding for more faculty and access to adequate space – this could become one of the institution’s strongest programs. We are asking that the institution make a commitment for further development so the MA in Art has the opportunity to reach its full potential.

Sincerely,

Donald Van Horn
Dean

PROGRAM REVIEW

Institution: MARSHALL UNIVERSITY Date: 10/1/03

Program (Degree & Title): M.A. Art

RECOMMENDATION OF THE COLLEGE:

I am writing to support the Program Review for the Master of Arts in Art at Marshall University. The report documents a strong and productive program which should be identified as a program for further development. Specifically the program needs more funding to add faculty and more space to accommodate growing numbers of students.

The MA in Art is undergoing significant change that is largely positive but also creating significant challenges for the Department of Art. Its history is one of service, primarily to art teachers working in area schools and desiring additional graduate credits for salary increases. In addition, there have been modest numbers of other students seeking personal enrichment in one or more of the studio areas, with the majority of these students working in painting. Recent enrollment patterns suggest a shift to students seeking advanced study in technology driven fields such as digital design and motion graphics. The more traditional studio areas, particularly printmaking and sculpture, are experiencing more students with interests in professional growth. In the five year period under review, the number of graduate students in art has increased by more than 50%.

These numbers, coupled with the overwhelming growth in the number of undergraduate majors has stretched limited departmental resources – human, fiscal and physical – to the breaking point. Faculty are teaching graduate courses and supervising theses and graduate projects on top of full loads. Severe budget reductions have cut deeply into already limited departmental funds. There are no spaces for graduate students to work independently, and what space the department has is overwhelmed with undergraduate student use.

Nonetheless, faculty remain committed to maintaining the graduate program along side the undergraduate program and believe a program of 8-12 students is manageable. They are examining entrance standards to strengthen the quality of incoming students and to also limit the number of new students. Meanwhile, they are reviewing curricular expectations to insure that graduates of the program are accomplished and capable of artistic success.

The MA in Art is a solid degree program that offers serious students the chance to do advanced study in a vital area. Many of our students find employment in their fields and exhibit their works throughout the region and beyond in national venues. There is evidence that some are moving into terminal degree programs.

If circumstances were right – funding for more faculty and access to adequate space – this could become one of the institution’s strongest programs. We are asking that the institution make a commitment for further development so the MA in Art has the opportunity to reach its full potential.

-----Donald Van Horn-----
Dean

-----Nov 21, 2003-----
Date

-----College of Fine Arts-----
College

Program Description for the Master of Arts in Art, Marshall University 1998 - 2003

Table of Contents

I. Narrative	4
A. Adequacy	
1. Curriculum	5
2. Faculty	5
3. Students	5
4. Resources	7
5. Assessment Information	8
6. Previous Reviews	10
7. Strengths and Weaknesses	11
B. Viability	
1. Off-Campus Classes	13
2. Service Courses	13
3. Articulation Agreements	13
4. Course Enrollments	13
5. Program Enrollment	13
6. Enrollment Projections	13
C. Necessity	
1. Advisory Committee	14
2. Graduates	14
3. Job Placement	14
D. Consistency with Mission	15
Appendices	
Appendix I – Required/Elective Coursework	
Appendix II - Faculty Data Sheets	
Appendix III - Off Campus Classes	
Appendix IV – Service Classes	
Appendix V – Program Course Enrollment	
Appendix VI – Program Enrollment	

Program description for: Master of Arts in Art, Marshall University

Date of last review: December 1998

The Marshall University Department of Art offers the Master of Arts degree in two areas of study: studio art with areas of concentration in painting, sculpture, printmaking, ceramics, weaving, photography, and graphic design, and in art education. Certification requirements for the M.A. in art, with a concentration in art education, are monitored through the College of Education and Human Services.

The M.A. in Art with a concentration in studio is an initial graduate degree. Its purpose is to prepare students for professional practice directed toward the creation and exhibition of artwork, and the application and transmission of knowledge about works of art, in a context of individual artistic expression and contemporary culture.

The M.A. in Art with a concentration in art education is also an initial graduate degree. Its purpose is to add breadth and depth beyond the undergraduate program in art education to include further study in studio art, art history, aesthetics and criticism, thereby enhancing teacher preparation. Additionally, the program prepares students for scholarly activities and research directed toward teaching in schools, museum programs, and in the community, as well as for publishing in the art education field. It also meets the needs of teachers who are required to complete advanced coursework in order to move through the ranks in their profession. This concentration presupposes that if the student wishes to teach in the public schools, he/she was already certified at the undergraduate level. Students seeking certification at the graduate level are referred to the M.A.T program in COEHS.

The term "initial graduate degree" is used to differentiate the Master of Arts degree offered from terminal degrees, such as the M.F.A. in studio art or Ph.D. in art history, or Ed.D. in art education. The purposes stated are those indicated by the National Association of Schools of Art and Design (NASAD).

A. Adequacy

1. Curriculum

In order that the goals enumerated in the program description are achieved by students in their respective programs, the Department of Art does not require specific numbered courses, but does require groupings of courses to promote professional levels of practice in studio art work and individualized courses of study in the academic and research areas of art.

The curriculum consists of a major studio area (painting, photography, sculpture, weaving, graphic design, ceramics, and printmaking), art history, electives, and a seminar course. The seminar is a research-oriented course that deals with issues related to the student's area of concentration. Upon completion of the course work, the student must pass a written comprehensive examination, present a professional quality exhibition of artwork, and document it with slides and/or digital images (CD). Art education majors complete a three credit thesis (Art 681) and present it to an advisory committee in the final semester. Starting in fall semester 2003, art education students have the opportunity to choose either a thesis option or a studio option as a final project. This change was made to accommodate the art education students who have been entering the program. Some students are more studio-oriented and others are more focused on research. The art education faculty initiated this change. This is a subject for further discussion. Some faculty do not see the M.A. art education studio option as different from the art studio program.

2. Faculty

All faculty teaching graduate-level courses hold terminal degrees in studio art (M.F.A.), art history (Ph.D.), or art education (Ed.D). Dr. Beverly Marchant and Dr. Susan Jackson (both promoted to full professors in 2003), teach art history and the graduate seminar, and hold Ph.D. degrees in art history and comparative arts, respectively. Dr. Susan Power holds an Ed.D. degree. Professor Michael Cornfeld (weaving, drawing), Professor Earline Allen (ceramics), Assistant Professor Jonathan Cox (sculpture), Associate Professor Peter Massing (printmaking), Assistant Professor Mark Slankard (photography—hired in 2002), Assistant Professor Yanya Yang (graphic design—hired in 2003), Professor Mary Grassell (graphic design), Professor Jean Miller, chair, (2D media—hired in 2001), and Professor Stan Sporny (painting) hold Master of Fine Art degrees in their area of studio specialization. All faculty teach undergraduate and graduate courses. No part-time faculty teach graduate courses. It is possible that qualified part-time faculty holding M.F.A. degrees will teach M.A. students in spring 2003 and in 2004, due to full-time faculty having sabbatical leaves.

3. Students

A) Entrance standards: applicants to the M.A. program in studio art and in art education require before October 2002 a minimum GRE score of 1500 along with an undergraduate GPA of 2.5. For tests taken after October 2002 the score must be at least 1000 V & Q. Applicants prior to October 2002 with a minimum GRE score of 1200 and an undergraduate GPA of 3.0 were admitted provisionally, whereas tests taken after October 2002 need to attain a score of at least 800 to be admitted provisionally. The provisionally admitted student must achieve a GPA of 3.0 in the first 12 hours of graduate work for regular admission to the department.

B) Entrance abilities: applicants must demonstrate adequate undergraduate training in art, or a related discipline, and exhibit artistic technical and conceptual skills, in the form of a portfolio (slides or CD), or actual art work. Evidence of adequate writing skills is required in the form of an artist statement (studio concentration) or teaching philosophy (art education concentration).

In 2002, the number of M.A. art students enrolled was 23. This represents a 55% increase since 1998. In 2002, the M.A. program included students transferring from other departments (journalism and technology-related areas) into the graphic design area and international students from Japan (2) and Colombia (1), also concentrating in graphic design. The faculty considers the increase in 2002 to be unusually high and is interested in seeing if it remains high over the next several years. With new faculty and a surge of interest in graphic design (multi-media, video editing, web applications), this trend may continue. But, due to lack of faculty, space, and funding, the faculty is extremely cautious about recruiting or promoting the M.A. program in art.

The average GRE scores for students entering the M.A. art program from fall 1998 through spring 2003 are: verbal mean 422.85, quantitative mean 412.76, analytic mean 469.61.

The average undergraduate GPA for students entering the M.A. art program from fall 1998 through spring 2003 was 3.15. The cumulative GPA for students graduating from the M.A. art program from fall 1998 through spring 2003 was 3.81.

C) Exit abilities: students exiting the M.A. program in studio art are capable of producing artwork of professional quality which visually communicates through its craftsmanship, technical skill, and original concept(s). The artwork is competitive in the arena of artistic dialogue and exhibition at galleries, juried exhibitions, and venues appropriate to the type of artwork (i.e. digital, performance, video might require non-traditional ways of presenting work). The graduate is capable of discourse on the direction of his or her own work and the current trends and issues in his/her own area of study, with reference to historic and contemporary contexts. The graduate should be adequately prepared to continue his or her study toward a terminal degree.

Students exiting the M.A. program in art education are capable of a professional-level understanding of art media, processes, and concepts, and clinical expertise in providing instruction for a broad and diverse population. Graduates should be capable of discourse in the history and philosophy of art education, with demonstrated research skills in defined topics. Graduates are prepared to maintain professional involvement in the art education field and pursue professional growth and development in their careers, in the classroom, and/or the community.

Graduates

24 students have graduated with an M.A. in art degree from the summer of 1998 through May 2003. Most of these students now teach in the public schools, hold graphic design positions, have continued their education in M.F.A. programs, and/or continue to produce artwork and exhibit regionally and/or nationally.

Neither the Department of Art nor the College of Fine Arts has reliable ongoing data on its graduates. In 2003, the College of Fine Arts sent over 750 surveys to fine arts graduates (art, music, theatre, B.F.A. and M.A. students), asking how they perceived their art education, how well prepared they were to enter their careers, and what

positions they currently hold. 17 M.A. art students responded, but only 1 graduated within the last 5 years. In reviewing comments from graduates pre-1998, it appears that most were satisfied with their education in the M.A. art program. In retrospect, however, they would recommend more computer training, instruction in art "survival skills," such as resume writing, documentation options, and interview skill-building. M.A. students now have a new digital arts lab with state-of-the-art software and instruction at their disposal. They may elect to enroll in the undergraduate professional practices course, enriched for graduate credit, which includes the survival skills listed above.

4. Resources

A) Financial: the resources of the Department of Art as a whole cannot be sub-divided into B.F.A. programs and M.A. programs as faculty and facilities are used by both. Most graduate courses are taught by faculty as overloads to their normal load of undergraduate classes, with students enrolling in either advanced studio sequence courses or special topics courses. (Only one section of graduate seminar, Art 670, is scheduled wholly as a graduate course and taught by a faculty member as part of her faculty work load.)

These students are met and given instruction either concurrently with sections of advanced undergraduate classes, or are met in one-to-one tutorial sessions.

Graduate assistants: graduate assistantships are awarded on a semester to semester basis. A full-time graduate assistant teaching two courses per semester is paid \$2250.00, plus a tuition waiver (or \$4500.00 per year, plus tuition waiver). A part-time graduate assistant, teaching one course per semester is paid \$1125.00, plus tuition waiver (or \$2250.00 per year, plus tuition waiver). A student receiving an assistantship that is non-teaching earns \$1000.00 for working 10 hours a week in the department, or \$2000.00 for working 20 hours a week in the department, plus a tuition waiver, per semester. A student may combine a teaching assignment of one class and work 10 hours in the department for \$2125.00 per semester, plus tuition waiver.

Full and part-time graduate assistants are assigned to work 2 hours per week to work in Birke Gallery. Some graduate assistants work in a studio or with the professor in an area related to their studies. Often, two or more graduate assistants are assigned to teach sections of Art 112, Introduction to the Visual Arts (for non-art majors), or a freshman art core course such as design or drawing (primarily majors). Those with teaching duties are mentored by faculty and supervised by the faculty and chair. The enrollment in sections of Art 112 has been increased to 55 students. This is a large class for those who are new to teaching. The chair will not place graduate assistants in Art 112 classes after fall 2003, if possible, unless the student has previous and relevant teaching experience.

Staff: in 2002, Professor Michael Cornfeld, the most senior member of the art faculty, was assigned to be graduate coordinator. This assignment is in addition to his regular load of teaching undergraduate courses. The departmental staff includes one full time departmental secretary, a part-time slide librarian (salary paid equal to one course taught), and a part-time gallery coordinator (salary paid equal to one course taught). The dean, faculty, and chair recognize the need for a full-time visual resource coordinator (replacing the slide librarian) and are working toward that end. Strategies about how to proceed are underway.

B) Facilities: the facilities are shared with the undergraduate program, with no area used exclusively for graduate instruction. The facilities consist of areas in three locations on

campus: Smith Hall, Old Main, and Sorrell Annex. It should be noted that the facilities are just adequate for undergraduate teaching and pose difficulties for the offering of current or expanded graduate-level classes. In fall 2003, there are 240 undergraduate art majors, 40 undergraduate art education majors, and many undergraduate minors. These numbers reflect the steady growth in the undergraduate programs. The space problem is now even more pressing. Graduate assistants who teach share an office with 14 part-time faculty. Unfortunately, the kind of space being used for much of the art production is inappropriate or inadequate, which causes concern about safety, due to overcrowding and lack of ventilation, but the faculty work daily with the chair and dean, to make it as workable as possible.

However, significant improvements have been made. Since 2001, the department has had new lights installed throughout one whole floor in Smith Hall (including hallways and classrooms) as well as in the ceramics studio. A new digital arts lab and adjoining classrooms were opened in spring 2003. Furniture was replaced in SH 624, 612, 628, 625, and 627, and plans to renovate the art history classroom, and possibly the sculpture and ceramics studios, are being discussed. Plans for a new visual arts facility are in the early stages of development.

5. Assessment information

A) Principal elements: entry assessment--applicants to the M.A. programs in studio art and in art education can be fully admitted with a minimum GRE score of 1500 and a minimum undergraduate GPA of 2.5, or provisionally admitted with a minimum GRE score of 1200 and a minimum undergraduate GPA of 3.0 or better. After October 2002, the score for full admission was changed to 1000 and for provisional admittance to 800. The GPA requirements are the same.

Applicants for admission to the M.A. program in studio art and art education must also have adequate undergraduate preparation in art and demonstrate artistic ability. A portfolio of artwork or slides/CD of artwork and an artist statement or teaching philosophy are evaluated by the graduate committee. Applicants with deficiencies in art and/or art history may be admitted provisionally and be required to do remedial work in areas of weakness. The remedial work required will be decided in conference with the advisor in the area of concentration, the chairperson, and the graduate coordinator.

Assessment during the course of study: assessment of student progress, including his/her artistic development, discipline and process, and visual problem solving, is made in mandatory reviews of studio work held after the completion of 9 credit hours, and again after 18 hours. For each of these reviews, the graduate student displays a representative body of work (object and/or digital art, depending on area of concentration). The reviews include both completed artwork and artwork that is in progress, created while attending graduate art courses at Marshall University. The work is reviewed by all full-time studio faculty members. The art education and art history faculty are invited to join the discussion. The student is present to introduce the work, explain concepts integral to the artwork, and discuss the work in historical and contemporary contexts. Evaluation forms are completed by faculty, shared with the student and his/her advisor, and kept on file in the office. When lack of student progress is noted, a plan for improvement is made for the student and shared with him/her by his/her advisor. The chair and graduate coordinator continue to monitor student grades, plans of study, and progress toward graduation.

Before completing more than 18 hours of the M. A. art program, the student must submit a plan of study. This plan documents the courses completed, as well as those

required for the remainder of his/her program. The plan is reviewed by the student, advisor, graduate coordinator, chair, and staff in the graduate college. This helps to determine if the student has had a sound and accurate program designed for him/her. It documents what grades the student is earning, and makes the department aware of any discrepancies between the student's transcript and M.A. art program requirements. The graduate coordinator is well acquainted with graduate college requirements. He assists students and advisors with submitting the plans of study correctly and in a timely manner.

A mandatory seminar course, Art 670, and a minimum of two art history courses require research and writing skills of all M.A. art candidates. Students must pass these courses with a grade of B or better. The graduate committee is concerned with the low or mediocre level of writing skills of some of the students in Art 670 and in the comprehensive examination. It is discussing strategies to identify problems earlier (in the art history courses, perhaps) and what to do to improve their writing skills.

Increase in contact hours. In 2002-03, faculty reviewed student work, examined completed evaluation forms, and held a number of discussions, and concluded that the quality of student work would improve in both undergraduate and graduate studio programs if contact hours for all studio courses were increased. In Fall 2003, contact hours were increased from four to six contact hours per week for studio classes. Faculty already report that the students are more focused on their studio work and seeing better results in their work, due to the increase in classroom instruction. This brings the department into alignment with the recommendations of the NASAD and follows the best practice models at all our peer institutions.

Program exit assessment: a minimum grade point average of 3.0 is required for graduation. Student progress is evaluated throughout the program in individual courses, the 9 and 18 hour reviews, the graduate exhibition, and in the graduate comprehensive examination. If a student does poorly in the 9 and 18 hour reviews and/or fails the comprehensive examination, he/she works with his/her advisor, the graduate coordinator, and the chair to develop strategies for improvement. Faculty expect that graduate students be able to solve artistic problems in an aesthetic, as well as in a technically proficient manner, and to communicate ideas and values verbally and in writing. Candidates for the M.A. in art with a concentration in art education may opt for either an exhibition or a thesis as a final project.

In compliance with the Board of Trustee's Initiative 3, the Art Department is now collecting slides or CDs and copies of artists' statements from every graduate's M.A. exhibition. Faculty are filling out quantitative departmental review forms on each exhibition, because there is no known assessment instrument which can be used to quantify our students' knowledge and skills against a national standard or benchmark. Copies of the 9 hour and 18 hour review forms on each graduate student's work are being collected and reviewed by the graduate committee for future planning.

B) Assessment summary (chart attached): the student outcomes listed describe students who should be able to create and exhibit professional level artwork / be conversant in art history and contemporary issues as it relates to their work / be an active participant in regional cultural activities / be able to write well enough to produce a coherent artist statement or thesis / document their work.

Assessment tool: grades in studio, art history, and art education courses, 9 and 18 hour reviews with faculty evaluation and feedback, Art 500 (Co-curricular Experiences) attendance records, the successful completion of Art 670 (Seminar), passing the

comprehensive examination with a grade of B or better, and the grades and recommendations by faculty members in regards to the final exhibition or thesis project are used to track student progress.

C) How assessment information is used: In 2002-03, the graduate committee used assessment information to make decisions regarding curriculum revision and the administration of the comprehensive examination. Curriculum changes included deleting Art 501 and 502 (art history survey courses) and deactivated Art 513 (art history from WWI to present), combining Art 512 (art history from 1900-WWII) and 513 into one course, spanning art history from 1900-present. The comprehensive examination was changed from a rather informal and inconsistent test to a formal examination administered by the graduate coordinator at the end of the semester. Students respond in writing to questions developed by the art historians. The questions are broad and are appropriate to art studio and art education students. The examination takes place in the digital arts lab and is monitored by faculty. An instructional technologist is available to assist the students. The examinations are graded by the graduate coordinator, the chair, and the advisor.

D) Graduate and employer satisfaction: as stated previously, no ongoing data has been collected. Alumni surveys were sent out in 2003, with 17 M.A. graduates responding, but only one who graduated within the past 5 years replied. Nevertheless communication among graduates and faculty is strong after graduation. Faculty do report on those hired in education, those accepted into M.F.A. or Ph.D. programs, and those hired for graphic design positions. Faculty often report on the number of former students who are having exhibitions. Competitive exhibitions in the tri-state region most often include a high percentage of Marshall University M.A. art graduates.

In attempts to enhance the department's relationship with its B.F.A. and M.A. art graduates, an opportunity for alumni to exhibit on campus was made available by the faculty in 2003. Invitations were sent out to all alumni who graduated within the past 5 years, as well as individuals from previous years identified by the faculty. 38 former students responded by bringing 1-3 pieces of artwork to exhibit in the John Deaver Drinko library from September–December 2003. Of the 38 alumni exhibiting, approximately one half were M.A. graduates. Attempts to develop more alumni opportunities will continue. Some alumni attended the opening reception, while others called or e-mailed. M.A. graduates living in Massachusetts, Michigan, and California called to inquire about future exhibition opportunities.

6. *Previous reviews*

In the most recent review, it was noted that the department was not offering certain courses on a regular basis. To address this, several courses were deactivated. In 2003, Art 501 and 502 were deleted, because they were remedial art history courses that could not be counted toward a student's graduate program. Students were confused by these offerings, often thinking they needed these courses rather than the actual ones required for their programs. Now, if a student has no background in art history, he/she enrolls in 201 or 202 (undergraduate survey courses) upon the advice of his/her advisor, carrying a provisional admission status. When he/she completes the 201/202 successfully (and, if necessary, other remedial courses), he/she can apply to the program for full admittance. In 2003, the content in Art 513 (art history, WWII to present) was added to art 512 (Art history from 1900—to WWII). Art 512 now covers the entire 20th century to present. The change of Art 512 and 513 was made to correspond to the B.F.A. changes in curriculum.

The department was also encouraged in that review to increase graduate stipends. They were raised in 2001-02. Please see 4. *Resources*, Graduate Assistants.

7. *Strengths / weaknesses*

The strength of the program continues to be the close working relationship established between the student and his/her advisor, who is normally his/her primary professor. Faculty members work individually with students to improve their skill levels and comprehension of art and culture in a broad context. Faculty also accompany graduate and undergraduate students abroad on art trips, such as Ireland and Britain in 2003 and Paris in 2004, to the annual New York City art trip, to regional museums in Pittsburgh, Cincinnati, and Columbus, and professional conferences, including the Sculpture, Objects, Functional Art (SOFA) conferences in Chicago, in 2003 and 2004, and the Society of Photographic Education (SPE) conferences in 2001 and 2002. Student organizations which include graduate students, such as the Keramos Potters' Guild and the Sculpture Club organize workshops, guest artist visits, and fundraisers to off-set costs incurred during art-related trips. A special course, *Rendering the Landscape*, is a collaborative effort of the Departments of Art and English. Taught in May, it takes students out of the classroom and away from campus (to Twin falls State Park, near Beckley, WV), and provides them with an opportunity to study nature as the inspiration for their art-making and writing. This experience results in a student exhibition and poetry reading in Birke Gallery that, like all Birke Gallery events, is open to the public.

The Birke Gallery, the Huntington Museum of Art, the Museum in the Community in Hurricane and the Clay Center in Charleston offer diverse calendars of exhibitors and guest lecturers, and a host of opportunities for graduate students. The Gropius Master Workshops at the Huntington Museum of Art enable graduates to work side by side with nationally-known artists. The Joan C. Edwards Distinguished Professor in the Arts program is another way students are exposed to a wide variety of artists in a direct way. African-American textile artist Sonja Clark is the distinguished professor in 2003-04, working with students in hands-on workshops and exhibiting in Birke Gallery. The Birke Symposium brings art, music, and theatre together, to offer year long programs celebrating international creativity and culture.

Program weaknesses that need to be addressed are 1) being more consistent in the materials we accept for application 2) adhering to application deadlines and review of applications, rather than have a rolling admission policy, as it has been in the past 3) devising ways to strengthen research and writing skills 4) clarifying art history requirements for those entering with no or little art history background 5) clarifying the number and list of remedial courses required for those lacking undergraduate training in art 6) revising the comprehensive exam to make it more appropriate to graphic design and art education students 7) rewriting the review evaluation forms to better describe the process of review and rating standards, which should enable the faculty to give more accurate feedback to the student and to the department.

Departmental weaknesses include the lack of safe, appropriate space for art production and too few faculty to teach graduate students. The undergraduate program has grown to 240 B.F.A. art majors, 45 art education majors, and many minors. With approximately 300 undergraduate art students working in small spaces distributed throughout the campus and only twelve full-time faculty members (one of which is the chair, who teaches one course per semester), the department strains under the weight of inadequate resources at the undergraduate and graduate levels.

Graduate students have suggested that public exhibitions and contests comparable to the annual juried undergraduate exhibition and portfolio review be provided for graduate students. Graduate students report that sometimes they feel isolated and “on the fringe” of the large undergraduate student body. They want exposure on the Marshall University campus and in the department. This is especially important to the international students, who are new to the university and to the region, and would like more visibility and a greater sense of community. The chair plans to take this information to the graduate committee and devise a plan to correct this problem.

B. Viability

1. Off campus / distance delivery classes: the M.A. art program offers Art 507E, Tribal Arts, as an art history course. It is taught by Dr. Susan Power. It has been offered in spring 2002 and 2003, fall 2002, and summer 2002. See Appendix III.

2. Service courses: none.

3. Articulation agreements: none.

4. Program course enrollment: Appendix V. indicates that students are enrolling in the only graduate level art history internet course, 507E, regularly. This may be due to their work schedules, family responsibilities, and the flexibility afforded in taking an e-course. The Art 500 numbers are curious and need to be examined more carefully by the chair. Since Art 500 is required for 3 semesters in the M.A. program, one expects the enrollment to be higher in 2001-02 and 2002-03, when the number of M.A. Art students increased to 23. In Art 580-584, the special topics courses, enrollment increased consistently from 1 in 2000-01 to 8 in 2002-03. This was due in part to increased enrollments in two new courses--furniture-making and graphic design workshop.

5. Program enrollment: the program enrollment has been consistent since 1998, with between 12 and 15 students enrolled. In 2002, the enrollment increased to 23. As noted before, the increase was realized in the graphic design area and sculpture areas. Students also transferred from other colleges on campus into graphic design. See Appendix VI.

6. Enrollment projections: while having 23 graduate students adds depth and vitality to the department, the faculty and chair acknowledge that it cannot support this kind of enrollment on a long term basis without more institutional support. Additional full-time faculty, more studio space (designed for art production), improved visual resources (including staff and related equipment), and an adjustment of workloads are some of the issues that face the M.A. program in art. The chair considers an enrollment of 12-14 more realistic, given the resources available, but thinks the trend toward more graphic design applicants will continue for another 3 years. However, if a new art facility becomes reality, this will attract prospective students seeking an M.A. degree and the number of applicants will remain higher.

C. Necessity

1. Advisory committee: The M.A. art program does not have an external advisory group. The departmental graduate committee (includes an art historian and studio faculty) meets regularly to discuss the M.A. art program and devise strategies to address problems. The department chair sits on this committee. The graduate coordinator chairs the committee.

2. Graduates: as mentioned elsewhere, the College of Fine Arts and the Department of Art have inconclusive data on graduates. Insufficient staff and a low response rate to alumni surveys have prevented the department from adequately tracking its graduates, except on an anecdotal basis.

3. Job placement: the M.A. art graduates do well after graduation. Alumni report acceptance into competitive M.F.A. and Ph.D. programs, often with generous stipends and assistantships; they are hired into elementary and secondary teaching positions, in and out of state; they are hired by graphic design firms or by businesses that need graphics personnel; and some work with regional museum projects or teach in museums. Some of the best M.A. graduates teach on a part-time basis for the department. There are M.A. graduates who work in arts-related businesses, such as in professional framing and in photography services. Most graduates remain active and prolific artists, exhibiting in highly competitive venues throughout their lives.

D. Consistency with mission

The Master of Arts in Art degree program is consistent with the Marshall University and Graduate College mission statements. They state that Marshall University will provide quality educational opportunities at times and places convenient for students, employing alternative delivery systems and rich learning resources. They say that the institution promotes excellence in instruction, research and public service, in the interest of enhancing the intellectual, professional, and personal growth of students, faculty, and staff. To fulfill its graduate mission, Marshall University supports the commitment of institutional resources to ensure:

Quality in existing graduate programs

Adequate library resources for meeting accreditation requirements, electronic library needs and program initiatives

Access to graduate programs within the state, region, and nation

Promotion of technological delivery of courses and programs

Development of new graduate programs at the master's, post-master's, and doctoral levels, according to need

Recruitment and retention of a strong and diverse faculty

The Department of Art is confident that it is meeting the mission stated above and will continue to improve and expand upon its present program. In spring 2004, the Department of Art will begin writing its self-study, as part of the accreditation process for NASAD, the accrediting body for the visual arts. The faculty, chair, and dean are in the process of identifying strengths and weaknesses throughout the department and will be attending to problems that need to be addressed at the graduate and undergraduate levels. The College of Fine Arts has undertaken an initiative (2003) to strengthen the assessment procedures in the art, music and theatre departments. A consultant recognized as an expert in assessment in the fine arts will be working with the faculty to refine tools and strategies for consistent assessment and data collection. This is expected to improve assessment in the College of Fine Arts and in the graduate art program.

Appendix I Required/Elective Course Work in the Program

Degree Program: M.A.Art

Person responsible for the report: Jean Miller,
Chair

Courses Required in Major (By Course Number and Title)	Total Required Hours	Elective Credit Required by the Major (By Course Number and Title)	Elective Hours	Related Fields Courses Required	Total Related Hours
Studio Art, Areas of Concentration: Painting, Sculpture, Printmaking, Graphic Design, Photography, Ceramics, Weaving	15-21				
Art History	6-9				
Seminar, Art 670	3	Electives	6-9		36
Art Education: Art Ed. Core Courses, Art 560, 566, 670	9	Electives	18	Education Courses, Determined by advisor	6
Thesis, Art 681	3				36

Professional society that may have influenced the program offering and/or requirements:

Appendix II Faculty Data Sheet

(No more than TWO pages per faculty member)

Name: Earline Allen

Rank: Professor

Status: (Check one) Full-time ; Part-time ; Graduate Assistant.

Highest Degree Earned: MFA

Date Degree Received: 1978

Conferred by: Ohio University

Area of Specialization: Ceramics

Professional Registration/Licensure _____ Agency: _____

Years non-teaching experience _____

Years of employment other than Marshall 4 public school teaching

Years of employment at Marshall 32 years

Years of employment in higher education 32 years

To determine compatibility of credentials with assignment:

- 1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

Year/Semester	Course Number & Title			Enrollment
2002-03	Summer	ART 305	Ceramics	17
2002-03	Summer	ART 475	Adv Stu Seq: Ceramics	6
2002-03	Summer	ART 650	Advanced Studio Sequence	1
2002-03	Fall	ART 305	Ceramics	15
2002-03	Fall	ART 343	Intro to Potter's Wheel	12
2002-03	Fall	ART 343	Intro to Potter's Wheel	12
2002-03	Fall	ART 478	Advanced Studio Sequence	4
2002-03	Fall	ART 479	Advanced Studio Sequence	3
2002-03	Fall	ART 654	Advanced Studio Sequence	1
2002-03	Spring	ART 305	Ceramics	17
2002-03	Spring	ART 340	Art Education Crafts	8
2002-03	Spring	ART 343	Intro to Potter's Wheel	11
2002-03	Spring	ART 475	Advanced Studio Sequence	7
2002-03	Spring	ART 475	Advanced Studio Sequence	8
2002-03	Spring	ART 601	Adv Prob Art Ed K-12	1
2002-03	Spring	ART 650	Adv Studio Seq: Ceramics 5	
2001-02	Summer	ART 305	Ceramics	16
2001-02	Summer	ART 475	Adv Studio Seq: Ceramics 11	
2001-02	Summer	ART 652	Adv Studio Seq: Ceramics 1	
2001-02	Fall	ART 305	Ceramics	19
2001-02	Fall	ART 343	Intro to Potter's Wheel	11
2001-02	Fall	ART 448	Ceramic Mat & Processes 7	
2001-02	Fall	ART 477	Advanced Studio Sequence	7
2001-02	Fall	ART 478	Advanced Studio Sequence	9
2001-02	Fall	ART 653	Advanced Studio Sequence	1
2001-02	Spring	ART 305	Ceramics	15
2001-02	Spring	ART 340	Art Education Crafts	12
2001-02	Spring	ART 343	Intro to Potter's Wheel	11
2001-02	Spring	ART 475	Advanced Studio Sequence	7
2001-02	Spring	ART 478	Advanced Studio Sequence	6
2001-02	Spring	ART 601	Adv Prob Art Ed K-12	1
2001-02	Spring	ART 650	Advanced Studio Sequence	1

(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2 If your degree is not in your area of current assignment, please explain.

(NOTE: Begin with the most recent activities in each of the following sections.)

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

Professional Development: National and Regional Conferences:

- (a) 2003: "Functional Ceramics Workshop", Wayne Art Center, Wooster, Ohio.
- (b) 2002: "Gropius Workshop", Huntington Museum, Huntington, WV.
- (c) 2002: "Functional Ceramics Workshop", Wayne Art Center, Wooster, Ohio.
- (d) 2001: "Woody Hughes Workshop", Shawnee State University, Portsmouth, Ohio.
- (e) 2001: Conference of the "National Council on Education for the Ceramic Arts", Charlotte, NC.
- (f) 2001: "Tom Clarkson Workshop", Shawnee State University, Portsmouth, Ohio.
- (e) 2000: "Functional Ceramics Workshop", Wayne Art Center, Wooster, Ohio.
- (f) 2000: "Adobe Photoshop", Marshall University, certificate earned.
- (g) 1999: "Kiln Building Workshop", Hood College, Frederick Maryland.
- (h) 1999: "National Council on Education for the Ceramic Arts", Conference, Columbus, Ohio
- (i) 1998: "Functional Ceramics Workshop", Wayne Art Center, Wooster, Ohio.

Professional Organizations:

- (a) National Council on Education for the Ceramic Arts
- (b) American Craft Council
- (c) Huntington Museum
- (d) West Virginia Arts and Crafts Guild

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years

- (a) 2000: Reviewed **Teaching Children Art** by Hobbs and Rush, for Prentice Hall.

5 Indicate any other activities that have contributed to effective teaching.

- (a) 1998: Fourteen days in Paris, touring museums and visiting the city and Monet's garden.
- (b) 2001: Seventeen days in Italy, touring the museums and beautiful country side.
- (c) Tour museums, galleries and universities in every city that I visit

6 List professional books/papers published during the last five years.

- (a) 2003: An article about my work and philosophy, including 11 illustrations, published in "Ceramic Art", Spring 2003, vol.39, Pages 52-55, published in Taiwan, and distributed throughout China.
- (b) 2000: An illustration of my ceramic work appeared in **The Contemporary Potter**, page illustrations selected by Jonathan Fairbanks, Angela Fina, and Christopher Gustin, by Quarry Books, an imprint of Rockport Publishers, Inc., Gloucester, MA.

Art exhibitions and competition:

- (a) 2003: Marshall University Faculty Show, Drinko Library, Huntington, WV.
- (b) 2001: Marshall University Faculty Show, Birke Art Gallery, Huntington WV.
- (c) 2001: "Main Street Studio and Friends", Invitational, Main Street Studio, Hurricane, WV.
- (d) 2001: "West Virginia Ceramics, NCECA Ceramics Exhibition", Dirkson Fine Art Gallery, Caperton Center, Beckley, WV.
- (e) 2001: "Porcelain 2001", National Completion, Esmay Fine Art Gallery, Rochester, NY.
- (f) 2000: "Exhibition", Invitational, 10 works, Dirkson Fine Art Gallery, Caperton Center, Beckley, WV.
- (g) 2000: "The Best of WV", Invitational Exhibition, Robert C. Bird Federal Building, Charleston, WV.
- (h) 2000: Three works in "The Cream of the Crop", Juried regional exhibition, The Southern Ohio Museum, Portsmouth, Ohio.
- (l) "West Virginia Juried Traveling Show", Invitational show traveling to Ohio and WV

7 List papers presented at state, regional, and/or national organization conferences during the last five years.

8 List externally funded research (grants and contracts) you received during the last five years.

Appendix II Faculty Data Sheet

(No more than TWO pages per faculty member)

Name: Michael Cornfeld Rank: Professor

Status: (Check one) Full-time X; Part-time ; Graduate Assistant.

Highest Degree Earned: Master of Fine Arts Date Degree Received: Spring 1967

Conferred by: Carnegie Institute of Technology (now Carnegie Mellon University)

Area of Specialization: Painting

Professional Registration/Licensure Agency:

Years non-teaching experience

Years of employment other than Marshall

Years of employment at Marshall 36

Years of employment in higher education 36

To determine compatibility of credentials with assignment:

- List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

Year/Semester	Course Number & Title			Enrollment	
2001-02	Summer	ART 308	501	Weaving	14
2001-02	Summer	ART 406	501	Figure Drawing	4
2001-02	Summer	ART 478	501	Adv. Stu. Seq.	1
2001-02	Summer	ART 506	501	Figure Drawing	1
2001-02	Summer	ART 653	501	Adv. Studio Seq.	1
2001-02	Fall	ART 203	103	Comp Color & Design	25
2001-02	Fall	ART 217	103	Drawing	19
2001-02	Fall	ART 218	101	Drawing	11
2001-02	Fall	ART 308	101	Weaving	16
2001-02	Fall	ART 479	101	Advanced Studio Sequence	9
2001-02	Fall	ART 499	101	Senior Capstone Project	9
2001-02	Fall	ART 654	101	Advanced Studio Sequence	4
2001-02	Spring	ART 203	201	Comp Color & Design	26
2001-02	Spring	ART 218	201	Drawing	18
2001-02	Spring	ART 308	201	Weaving	13
2001-02	Spring	ART 418	201	Advanced Drawing	14
2001-02	Spring	ART 479	203	Advanced Studio Sequence	6
2001-02	Spring	ART 499	201	Senior Capstone Project	17
2002-03	Summer	ART 308	601	Weaving	17
2002-03	Summer	ART 419	601	Spinning Dyeing Tapestry	2
2002-03	Summer	ART 476	601	Advanced Studio Sequence	2
2002-03	Summer	ART 519	601	Spinning Dyeing Tapestry	2
2002-03	Summer	ART 651	601	Advanced Studio Sequence	3
2002-03	Fall	ART 218	102	Drawing	10
2002-03	Fall	ART 308	101	Weaving	14
2002-03	Fall	ART 418	101	Advanced Drawing	21
2002-03	Fall	ART 479	103	Advanced Studio Sequence	5
2002-03	Fall	ART 653	101	Advanced Studio Sequence	2
2002-03	Spring	ART 218	201	Drawing	18
2002-03	Spring	ART 308	201	Weaving	16
2002-03	Spring	ART 418	201	Advanced Drawing	15
2002-03	Spring	ART 475	203	Advanced Studio Sequence	1
2002-03	Spring	ART 481	201	SpTp: NY Art Trip	18

(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

- 2 If your degree is not in your area of current assignment, please explain. My degree is in Painting. All the foundation courses I teach have immediate relationships to painting. I have been teaching Weaving for 34 years and I had an active career in this area as well as considerable study in the field, particularly during a sabbatical in England during the 70's at Liverpool Polytechnic University.

(NOTE: Begin with the most recent activities in each of the following sections.)

- 3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.
Attended an F.A.T.E. (Foundations in Art/Theory and Education) meeting in Boston, Mar. 2001.
4. List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.
Marshall University Faculty Service Award, Spring 2002.
Nominated for Carolyn Hunter Faculty Service Award, MU Foundation, Spring 2003.
MU Summer Research Grant for Preparation of an Exhibition at the Cultural Center for Fine Arts in Parkersburg, WV 2002.
Lecture "Abstract Expressionism and Mortality" with Dr. Ken Fink, Norvell Carter Memorial Medical Society, September 7, 2000.
5. Indicate any other activities that have contributed to effective teaching.
Feb. 3 – 28, 2003 Drawing included in "Positive/Negative Eighteen" exhibition, Slocumb Galleries, East Tennessee State University, Johnson City, TN.(Juror's Award)
Spring Semester, 2003 Solo Exhibition of 36 Drawings, Drinko Library, Marshall University, Huntington
Two Drawings selected for the "Cream of the Crop" exhibition, Southern Ohio Museum, Portsmouth, Ohio, July, 2002 (Purchase Award)
Oct. 19-Dec. 31, 2002 Cultural Center of Fine Arts, Parkersburg, WV Exhibition of 39 Drawings.
Juror for the Exhibition, "Realism 2002", The Cultural Center of Fine Arts, Parkersburg, WV
March – May 2002. Wrote the juror's statement for the exhibition catalog
October 2001 Solo exhibition at Mansbach Memorial Library, Ashland Community College, Ashland, Kentucky. 23 Drawings
October 2001, included in the West Virginia Juried Exhibition, the Cultural Center, Charleston, WV.
Co-curated "Uncommon Threads: a Regional Fibers Exhibition", Museum In The Community, Hurricane, WV, September 15 – November 18, 2000.
Wrote the curator's statement and the glossary for the exhibition catalog
- 6 List professional books/papers published during the last five years.
- 7 List papers presented at state, regional, and/or national organization conferences during the last five years.
- 8 List externally funded research (grants and contracts) you received during the last five years.

Appendix II Faculty Data Sheet

(No more than TWO pages per faculty member)

Name: Jonathan B. Cox

Rank: Assistant Professor

Status: (Check one) Full-time ; Part-time ; Graduate Assistant

Highest Degree Earned: Master of Fine Arts

Date Degree Received: 1975

Conferred by: Rhode Island School of Design

Area of Specialization: Sculpture

Professional Registration/Licensure _____ Agency: _____

Years non-teaching experience	14
Years of employment other than Marshall	0
Years of employment at Marshall	4
Years of employment in higher education	4

To determine compatibility of credentials with assignment:

1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

Year	Semester	Course	Number	Description	Enrollment
2002-03	Spring	ART	650	203 Adv Studio Seq: Sculpture	6
2002-03	Spring	ART	580	201 SpTp: Furniture Design	3
2002-03	Spring	ART	480	201 SpTp: Furniture Design	11
2002-03	Spring	ART	475	204 Advanced Studio Sequence	6
2002-03	Spring	ART	307	201 Sculpture	15
2002-03	Spring	ART	299	201 Fr Portfolio Review	35
2002-03	Spring	ART	215	201 Three-Dimensional Design	21
2002-03	Fall	ART	652	101 Advanced Studio Sequence	4
2002-03	Fall	ART	475	102 Advanced Studio Sequence	7
2002-03	Fall	ART	307	101 Sculpture	15
2002-03	Fall	ART	215	102 Three-Dimensional Design	14
2002-03	Fall	ART	203	102 Comp Color & Design	21
2001-02	Spring	ART	656	201 Advanced Studio Sequence	2
2001-02	Spring	ART	654	201 Advanced Studio Sequence	2
2001-02	Spring	ART	580	201 SpTp: Furniture	1
2001-02	Spring	ART	480	201 SpTp: Furniture	12
2001-02	Spring	ART	478	202 Advanced Studio Sequence	10
2001-02	Spring	ART	307	201 Sculpture	14
2001-02	Spring	ART	215	201 Three-Dimensional Design	18
2001-02	Fall	ART	652	101 Advanced Studio Sequence	2
2001-02	Fall	ART	479	102 Advanced Studio Sequence	4
2001-02	Fall	ART	475	102 Advanced Studio Sequence	5
2001-02	Fall	ART	307	101 Sculpture	19
2001-02	Fall	ART	215	101 Three-Dimensional Design	16
2001-02	Fall	ART	203	102 Comp Color & Design	22
2001-02	Summer	ART	654	601	1

(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2 If your degree is not in your area of current assignment, please explain.

(NOTE: Begin with the most recent activities in each of the following sections.)

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

SOFA Exposition 2002 Chicago IL
West Virginia Art Education Association (presenter) 2002
NYC Art Student Trip 2002
NYC Art Student Trip 2000
International Sculpture Conference 2000 Pittsburgh, PA
Southeastern College Art Conference 2000
Banner Training Workshop 2000 Marshall University
International Sculpture Conference 2000 Houston, TX
NYC Art Student Trip 1999
Grant Writing Workshop 1999 Huntington Museum of Art
Syllabus Construction Workshop 1999 Marshall University
Academic Advising Teleconference 1999 Marshall University

4. List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

Faculty Merit Award – 2002 – Marshall University Art Department
West Virginia Individual Artist Fellowship – 2002 – WV Commission on the Arts
Professional Development for Artists Grant - 2001 – WV Commission on the Arts
Faculty Merit Award – 2001 – Marshall University Art Department
Faculty Development Grant – 2001 – Marshall University Art Department
Faculty Development Grant – 2000 - Marshall University Art Department
Faculty Merit Award – 2000 - Marshall University Art Department
Summer Research Award - 2000 - Marshall University
Florida Individual Artist Fellowship Award - 1999 – State of Florida

5 Indicate any other activities that have contributed to effective teaching.

Judge – West Virginia State Fair Art Competition – 2001
Judge – National Society of Arts and Letters Small Sculpture Competition – 2001
BSA Merit Badge College – 2001 – Marshall University
Art Works Workshop Coordinator – 2001 – Huntington Museum of Art
Governor’s School Instructor - 2000
Art Works Workshop Coordinator – 2000 – Huntington Museum of Art

6 List professional books/papers published during the last five years.

Snowshoe Institute Annual Outdoor Sculpture Exhibit – July 31 – August 3, 2003
Snowshoe Institute Annual Outdoor Sculpture Exhibit – August 1-4, 2002
Jonathan Cox – Large Sculptures (solo exhibit) – Appleton Gallery, Vern Riffe Center for the Arts – Portsmouth, OH
Up Against the Wall (invitational exhibit) September 14 – November 16, 2001 – Sunrise Museum – Charleston, WV
Faculty Exhibit – 2001 – Birke Gallery
New Work in the Mountain State (group invitational exhibit) – April 13 – June 10, 2001 – Museum in the Community, Hurricane, WV
Small Things Exhibit (group invitational exhibit) – September 2000 – Woods Studio, Morgantown, WV
Navigations in Time (solo sculpture exhibit) – July 2001 – February 2002 (three venues with color catalog)
Museum in the Community – Hurricane, WV
Cultural Center – Parkersburg, WV
WVU Messaros Galleries – Morgantown, WV
Gropius Master Artists Exhibition – June 6 – July 23, 2000 – Huntington Museum of Art
Jomie Jazz Center Opening Exhibition – April 12 – May 3, 2000 – Edwards Playhouse
Marshall University Faculty Exhibition – February 25 – March 9, 2000 – Birke Gallery
Florida Visual Artist Fellowship Exhibition – February 18 – September 3, 2000

Gulf Coast Museum of Art – Largo, FL
Terrace Gallery – Orlando, FL
Art Center Galleries – Okaloosa, FL
Lowe Art Museum – Miami, FL

Solo Sculpture Exhibit – January 14 – February 2, 2000 – Birke Gallery

7 List papers presented at state, regional, and/or national organization conferences during the last five years.

8 List externally funded research (grants and contracts) you received during the last five years.

Appendix II Faculty Data Sheet

(No more than TWO pages per faculty member)

Name: Mary Grassell Rank: professor

Status: (Check one) Full-time ; Part-time ; Graduate Assistant

Highest Degree Earned: MFA Date Degree Received: August 1983

Conferred by: Syracuse University

Area of Specialization: Graphic Design and Advertising

Professional Registration/Licensure Agency:

Years non-teaching experience 16
 Years of employment other than Marshall 16 (11 of those years at a community college on staff as a Designer)
 Years of employment at Marshall 11
 Years of employment in higher education 24 (Taught as adjunct 1990-1992 at Marshall and 1978-1989 at a PA community college before that)

To determine compatibility of credentials with assignment:

- List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

Year/Semester	Course Number & Title			Enrollment	
2002-03	Summer	453	501	Electronic Media	7
2002-03	Summer	477	501	Advanced Studio Sequence	1
2002-03	Summer	652	501	Advanced Studio Sequence	1
2002-03	Fall	312	101	Graphic Design Skills	19
2002-03	Fall	312	102	Graphic Design Skills	12
2002-03	Fall	454	101	Designing for Multimedia	9
2002-03	Fall	476	102	Advanced Studio Sequence	4
2002-03	Fall	480	101	SpTp: Graphics Workshop	2
2002-03	Fall	490	101	Apprenticeship	4
2002-03	Fall	554	101	Designing for Multimedia	3
2002-03	Fall	656	101	Advanced Studio Sequence	5
2002-03	Spring	314	201	Graphic Design I	15
2002-03	Spring	314	202	Graphic Design I	9
2002-03	Spring	317	201	Illustration	16
2002-03	Spring	475	205	Advanced Studio Sequence	1
2002-03	Spring	482	201	SpTp: Graphic Design Workshop	3
2002-03	Spring	490	201	Apprenticeship	4
2002-03	Spring	650	204	Adv Studio Seq: G Design	7
2001-02	Summer	453	501		9
2001-02	Fall	214	101	Introduction to Design	22
2001-02	Fall	312	101	Graphic Design Skills	11
2001-02	Fall	312	102	Graphic Design Skills	21
2001-02	Fall	316	101	Graphic Design II	17
2001-02	Fall	475	101	Advanced Studio Sequence	12
2001-02	Fall	540	101	Adv Graphic Design	1
2001-02	Fall	655	101	Advanced Studio Sequence	2
2001-02	Spring	219	201	Typography & Computer Skills	24
2001-02	Spring	314	201	Graphic Design I	21
2001-02	Spring	314	202	Graphic Design I	10
2001-02	Spring	317	201	Illustration	10
2001-02	Spring	479	202	Advanced Studio Sequence	7
2001-02	Spring	656	203	Advanced Studio Sequence	4

(NOTE: Begin with the most recent activities in each of the following sections.)

3. Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

Professional Development: 2002-2003 – Service Learning Committee member and secretary; Facilitator at Feb 2003 workshop; **1999-2003** – Writing Across the Curriculum professor. Served on the committee until 2001. Attended and presented at two National Conferences in Charleston, SC and Ithaca, NY; **1999-2003** – Attended workshops on Marshall's campus for Web CT, web design, and any other technology related workshop.

Professional Organizations: Allied Artists of West Virginia, National Organization of Italian-American Women, Tamarack Artists, Main Street Studio, Calligraphy Guild of Charleston, West Virginia Watercolor Society, Allied Artists of West Virginia.

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

2003 – Talk on "Relief Printing" at the Stifel Gallery, Wheeling, Demonstration of relief Printing, Huntington Museum of Art, – One of my prints was selected for the permanent collection at the University of Charleston's West Virginia Women Artists Collection., **2002** – Spring Valley High School art classes, talks on "Book Design" and "Art at Marshall,." **2001** – Works displayed in three West Virginia Juried Art Exhibitions chosen to be part of the biennial traveling exhibit. (2001, 1999 and 1997), Season of Color Exhibition, Lewisburg. 2nd place, mixed media, **2000** – Season of Color Exhibition, Lewisburg. 3rd place, mixed media. One Person Exhibit and gallery talk on "How to Make a Reduction Print." Ashland Community College, **2000 & 1999** – awards received at the Cardinal Valley Juried Exhibition, Ashland Area Art Gallery, Ashland, KY
1999 – Huntington High School Art classes, talk on "Graphic Design at Marshall."

5 Indicate any other activities that have contributed to effective teaching.

2002-2003 – Experimental Class ART 480 Graphic Design Workshop. Agency situation specializing in outside, "real" design work, using Service Learning principles, **1999-2001** – Conducted extra-credit workshops outside of class: Sunday Night Computer Lab Time, Bookbinding, Photoshop and Illustrator, **1999** -Interdisciplinary collaboration with Marketing & Management Department. My design class acted in groups as agencies to the Management class Capstone class about managing a failing airline company.

6. List professional books/papers published during the last five years.

Art Exhibits: 2003 –"Collective Impressions," Stifel Gallery, Wheeling, WV, "West Virginia Watercolor Society Exhibition," Robt.Byrd Federal Bldg, Charleston, WV, "Where Earth Meets Sky," University of Charleston, and the Davis Byrd Fed. Bldg, Charleston, WV "Works on Paper," Vern Riffe Gallery, Shawnee State Univ., Portsmouth, OH, **2002 & 2000** - "Three Rivers Juried Exhibition," Pittsburgh, PA,

2002 -"Marshall University Faculty Exhibit," Drinko Library, Marshall Univ., "Allied Artists of WV Juried Exhibition," Sunrise Museum, Charleston, WV, "Spread the Word Invitational Exhibition," Museum in the Community, Hurricane, WV, "Allied Artists of WV Favorites," University of Charleston, Charleston, WV, "9/11 Memorial Invitational Exhibition," Tamarack, Beckley, WV

2001 &1999 -"West Virginia Juried Exhibition," Cultural Center, Charleston, WV, **2001** - "Susquehanna Art Society Juried Exhibition," Harrisburg, PA, **2001 & 2000** -"Season of Colors," Carnegie Hall Gallery, Lewisburg, WV, **2001** - "Marshall University Faculty Exhibit," Birke Art Gallery, Marshall Univ., "Main Street Studio," Tamarack, Beckley, WV, 2001, **2000 & 1999** -"Cardinal Valley Juried Exhibition," Ashland Area Art Gallery, Ashland, KY, **2000** -"Three Rivers Arts Festival Juried Exhibition," Pittsburgh, PA, "Tamarack Special Invitational," Robert Byrd Federal Bldg., Charleston, WV, "Print Exhibition," Marshall Univ. Women's Center, "A Designer's Graphics," Ashland Community College, Ashland, KY, **1999** -"National Print and Drawing Juried Exhibition," Bradley Univ., Peoria, IL, "National Juried Print Exhibition," Moravian College, Bethlehem, PA, "Paper" and "Stary Night Revisited Invitational," Tamarack, Beckley, WV

Graphic Design/Advertising: 2003 -Identity Graphics, Appalachian Studies Program, Marshall University, Logo for Bloss & Dillard Insurance, Huntington WV, Ambulance Graphics, CareTeam, Cabell-Huntington Hospital, Huntington, WV, Illustration, Medical Journal

2002 - HealthNet, 2003 Calendar and ads, specialty Advertising, Charleston, WV, **2001** -HealthNet, 2002 Calendar and ads, 15th year anniversary logo, Christmas card, Web Site for Tri-State Airport, Huntington, WV, Diabetes Project with Charles Ryan Associates, Charleston, WV

2000 -Van Antwerp, Monge, Jones and Edwards, Identity graphics, Stationery package, promotional brochure, photography, Booklet for Church of the Ascension, Frankfort, KY, 2001 Calendar for King's Daughter Medical Center, Ashland – design, MLI Labs, promotional folder and booklet **1999-2000**- Our Lady of Bellefonte Hospital, Ashland, KY, magazine covers and page layouts, illustration.

7 List papers presented at state, regional, and/or national organization conferences during the last five years.

1999 – Poster presentation for WAC Conference at Cornell University, Ithaca, NY on the Interdisciplinary activity between Graphic Design and Marketing and Management on the airline project..

8. List externally funded research (grants and contracts) you received during the last five years.

2000SEGA (Center for the Study of Ethnicity and Gender in Appalachia) grant to produce a display for the Drinko Library.

This exhibit had two purposes: 1) It was to be in place during the conference on Appalachia held at Marshall in March 2000, and it was to be up for the months of March and April for the purpose of touring Middle School Children through Marshall. The exhibit was called "Pointing the Way" and it needed to appeal to adults and children. A group of students worked with me to produce an exhibit with interactivity and computer interactivity. It was donated to the McDowell County Museum.

Appendix II Faculty Data Sheet

(No more than TWO pages per faculty member)

Name: Susan G. Jackson

Rank: Full professor

Status: (Check one) Full-time ; Part-time ; Graduate Assistant

Highest Degree Earned: PhD

Date Degree Received: 1991

Conferred by: Ohio University Department of Comparative Arts (now School of Interdisciplinary Arts)

Area of Specialization: Art history

Professional Registration/Licensure N/A Agency: _____

Years non-teaching experience

0

Years of employment other than Marshall

0

Years of employment at Marshall

18

Years of employment in higher education

18 + 4 as Graduate Teaching Associate

To determine compatibility of credentials with assignment:

- 1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

Year/Semester	Course Number & Title			Enrollment
2002 Fall	Art 112		37	
2002 Fall	Art 401/501		24	
2002 Fall	Art 414/514		17	
2002 Fall	Art 486/586		0	
2002 Fall	Reassigned Time	WS Coordinator		
2003 Spr	Art 112		39	
2003 Spr	Art 402/502		24	
2003 Spr	Art 404/504		24	
2003 Spr	Art 485		1	
2003 Spr	Reassigned Time	WS Coordinator		
2003 Sum	Art 112		31	

(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

- 2 If your degree is not in your area of current assignment, please explain. N/A

(NOTE: Begin with the most recent activities in each of the following sections.)

- 3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.
 Attended annual meeting of CAA in February, 2003
 Participant in workshop with Miriam Schapiro at the Huntington Museum of Art, October 2001
 Attended annual meeting of SECAC in October 2001
 Post-doctoral research at the University of Dayton's International Marian Research Institute, where I audited courses on Mary and the Church in Art and Mary in Patristics, 1998
 Trained and certified as an instructor in the Writing Across the Curriculum program at Marshall,

1998.

Member, College Art Association
Member, Coalition of Women in the Arts Organizations
Member, Southeastern College Art Conference
Member, National Museum of Women in the Arts
Member, Huntington, West Virginia, Museum of Art

- 4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.
Both the CWAO presentation and the upcoming presentation at the North Carolina Museum of Art, listed below, were by invitation.
- 5 Indicate any other activities that have contributed to effective teaching.
Involved in making transition to digital technology in the classroom.
- 6 List professional books/papers published during the last five years.
None. Abstract of CWAO paper published in CAA conference materials
- 7 List papers presented at state, regional, and/or national organization conferences during the last five years.
Presenter, SECAC (Southern College Art Conference), on "The Catholic Goddess: The Virgin Mary at Chartres", October 2002
Presenter, CWAO (Coalition of Women in the Arts Organization), at CAA (College Art Association), New York, on "The Catholic Goddess: The Virgin Mary at Chartres February 2003.
Invited to present, Symposium on Women and Art at the North Carolina Museum of Art, April 2004, on the Marian research.
- 8 List externally funded research (grants and contracts) you received during the last five years.
As Women's Studies Coordinator, received endowment of \$100,000 from the Charlotte R. Schmidlap
Foundation of the Fifth Third Bank to fund an annual Women's History Month speaker.

Appendix II Faculty Data Sheet

(No more than TWO pages per faculty member)

Name: Beverly Twitchell Marchant Rank: Professor

Status: (Check one) Full-time ; Part-time ; Graduate Assistant

Highest Degree Earned: Ph.D. Date Degree Received: 1982

Conferred by: SUNY-Binghamton (now Binghamton University)

Area of Specialization: Art History

Professional Registration/Licensure n/a Agency: _____

Years non-teaching experience	__ 1 in field
Years of employment other than Marshall	<u>6</u>
Years of employment at Marshall	<u>21</u>
Years of employment in higher education	<u>27</u>

To determine compatibility of credentials with assignment:

- List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

Year/Semester	Course Number & Title	Enrollment
03 Spring	Art 112-203 Intro. to the Visual Arts	42
	Art 112-209 " " " " "	43
	Art 413-201 Contemporary Art	24
	Art 513-201 " "	3
	Art 401-201 Art History I	24
	Art 585-202 Independent Study	6
02 Fall	Art 112-103 Intro. to the Visual Arts	42
	Art 112-104 " " " "	43
	Art 402-101 Art History II	23
	Art 502-101	2
	HON 481-101 Paris-USA Honors Seminar	13
	Art 681-101 Thesis (listed as Power)	1
02 Spring	Art/History 483 Special Topics: Architecture & People	1, 4
	Art/History 583 " "	2, 2
	Art 401-201 Art History I	23
	Art 501-201	1
	YGS 272 Yeager Arts & History Seminar	12
	Art 586-101 Independent Study	1
01 Fall	Art 112-110 Intro. to the Visual Arts	42
	Art 402-101 Art History II	21
	Art 502-101	1
	Art 409-101 19 th Century Art	11
	Art 509-101	2

(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2 If your degree is not in your area of current assignment, please explain.

(NOTE: Begin with the most recent activities in each of the following sections.)

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

Memberships: SECAC, CAA, Native American Art Studies Association, National Trust for Historic Preservation, School of American Research, several museums.

Conferences: Plains Indian Seminar, Buffalo Bill Historical Center, Cody, WY, 1998, 1999, 2000; SECAC, Louisville, KY, 2000.

Grants: for Birke Symposium, F02; Faculty Development Grants, 1999, 1998; Quinlan Endowment Funds, 1999.

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

2000-2001 Distinguished Drinko Fellow, Marshall University (with 2 years reduced teaching loads).

, Drinko Symposium Lecture, "Pictures Tie Memory to Truth," (1 hr.) Marshall University, Mar. 29, 2001.

"Some Androgynes in Lakota Ledger Art," (20 mins. SECAC, Louisville, KY), Oct. 20, 2001.

"The Horse in Two Brule Ledger Books of the Sun Dance," 23rd Annual Plains Indian Seminar, Cody, WY (1 hr.) Sept. 17, 1999

"Made with Care and Style: Trends in Contemporary Crafts," (1 hr.) Sunrise Museum Collectors Club, Charleston, WV, Mar. 18, 2001).

Participation in "Calculated Risk," exhibition and presentation at the Museum in the Community (Oct.-Dec., 2001).

On camera interviews, "Hearts of Glass" and "Blenko at Mid-Century," specials for PBS, summers 2002, 2000.

5 Indicate any other activities that have contributed to effective teaching.

Travel every summer to archaeological sites and museums, usually taking slides for research & teaching: July 1-10, 2003, to Santa Fe, Mesa Verde, Canyon de Chelly, Pecos, etc.; in August 2002 to exhibitions in Santa Fe, to Flagstaff, to photograph architecture in Winslow, AZ, at the Grand Canyon, Salmon & Aztec Ruins, NM in conjunction with MA thesis I supervised. In May 2001, to Tucson, Winslow, Flagstaff and Hopi, AZ, as well as prehistoric sites in CO & NM, Santa Fe and Albuquerque museums. In 2000, to Rosebud, Pine Ridge Reservations in SD, The Little Big Horn and Crow Reservation in MT, various sites in WY as well as trip to SW and its sites.

1999 Spring: Sabbatical, work on manuscript for book which nears completion and incorporates Drinko work. In this travel I have often met and met with museum curators and directors as well as art dealers specializing in areas of my research.

6 List professional books/papers published during the last five years.

7 List papers presented at state, regional, and/or national organization conferences during the last five years.

"Some Androgynes in Lakota Ledger Art," SECAC, 10/20/01, Louisville, KY;

"The Horse in Two Brule Ledger Books of the Sun Dance," 23rd Annual Plains Indian Semianr, Cody, WY, 9/17/99;

8 List externally funded research (grants and contracts) you received during the last five years.

Appendix II Faculty Data Sheet

(No more than TWO pages per faculty member)

Name: Peter Massing Rank: Associate Professor

Status: (Check one) Full-time ; Part-time ; Graduate Assistant

Highest Degree Earned: MFA Date Degree Received: 1989

Conferred by: The Ohio State University

Area of Specialization: Fine Art, Printmaking

Professional Registration/Licensure _____ Agency: _____

Years non-teaching experience _____

Years of employment other than Marshall 1

Years of employment at Marshall 14

Years of employment in higher education 15

To determine compatibility of credentials with assignment:

- 1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

Year/Semester	Course Number & Title	Enrollment
2001-02 Sum	ART 301 501	10
2001-02 Sum	ART 654 501	1
2001-02 Fall	ART 217 102 Drawing	21
2001-02 Fall	ART 301 101 Printmaking Processes	15
2001-02 Fall	ART 476 102 Advanced Studio Sequence	3
2001-02 Fall	ART 479 103 Advanced Studio Sequence	8
2001-02 Fall	ART 651 101 Advanced Studio Sequence	5
2001-02 Spring	ART 217 202 Drawing	28
2001-02 Spring	ART 218 202 Drawing	18
2001-02 Spring	ART 301 201 Printmaking Processes	14
2001-02 Spring	ART 475 201 Advanced Studio Sequence	5
2001-02 Spring	ART 479 201 Advanced Studio Sequence	1
2001-02 Spring	ART 656 202 Advanced Studio Sequence	4
2002-03 Sum	ART 301 501 Printmaking Processes	8
2002-03 Sum	ART 480 301 SpTp: Lithography	4
2002-03 Sum	ART 580 301 SpTp: Lithography	4
2002-03 Sum	ART 654 501 Advanced Studio Sequence	1
2002-03 Fall	ART 214 103 Introduction to Design	22
2002-03 Fall	ART 217 102 Drawing	21
2002-03 Fall	ART 301 101 Printmaking Processes	14
2002-03 Fall	ART 476 101 Advanced Studio Sequence	2
2002-03 Fall	ART 479 101 Advanced Studio Sequence	1
2002-03 Fall	ART 499 101 Senior Capstone Project	12
2002-03 Fall	ART 650 101 Advanced Studio Sequence	4
2002-03 Spring	ART 217 202 Drawing	21
2002-03 Spring	ART 301 201 Printmaking Processes	15
2002-03 Spring	ART 406 201 Figure Drawing	15
2002-03 Spring	ART 475 206 Advanced Studio Sequence	3
2002-03 Spring	ART 499 201 Senior Capstone Project	8
2002-03 Spring	ART 506 201 Figure Drawing	1
2002-03 Spring	ART 650 205 Adv Studio Seq: Printmaking	7

(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2 If your degree is not in your area of current assignment, please explain.

(NOTE: Begin with the most recent activities in each of the following sections.)

3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

Partners of the Americas, US/Brazil – Cultural Director, Webmaster for WV partners.net WV Arts and Humanities Grants Panel 2002, Tamarack Gallery Advisory Board West Virginia Parkway Authority, Southern Graphics Council, American Print Alliance

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

2003 – Four Week Workshop on Papermaking and Printmaking at the Amelia Island Art Association, Fernandina Beach, FL (included two public lectures) Juror for the French Art Colony annual juried exhibition, Gallipolis, OH.

2002 – Facilitator for the Huntington Museum of Art Walter Gropius Artist Workshop, in printmaking conducted at Marshall's Art Department Printmaking studio, 614 Smith Hall. Received Honorable Mention Award at "Cream of the Crop", juried exhibition at the Southern Ohio Museum, Portsmouth, OH. WV Council for the Arts Grants Panelist.

2001 – Joan C. Edwards Distinguished Professors in the Arts, brought artists from Brazil to Marshall and West Virginia to present lectures, art exhibitions and workshops with students.

2000 – Sabbatical, spring semester, WV Fellowship Award from WV Council on the Arts. Two week Walter Gropius summer workshop on printmaking at the Huntington Museum of Art.

5 Indicate any other activities that have contributed to effective teaching.

Coordinator/Facilitator, Norma Gray Early Learning Center, Fund Raiser, Spring 2000

Lecture, at the Huntington Museum of Art, summer 2000

Gallery Talk, Birke Art Gallery at Marshall University, "Walking a Line" work in sabbatical exhibition,

Fall semester 2000

Lecture/Demonstration on papermaking to Art 335, Art Education classes during summer session C 2001

Lecture, "Installation Art", West Virginia State College, for special topics in art students, 2003

6 List professional books/papers published during the last five years.

7 List papers presented at state, regional, and/or national organization conferences during the last five years.

8. List externally funded research (grants and contracts) you received during the last five years.

9. WV Council for the Arts, NEA, Huntington Museum of Art workshop stipend and Honorarium, Amelia

Island Arts Association workshop stipend and Honorarium.

Appendix II Faculty Data Sheet

(No more than TWO pages per faculty member)

Name: Jean M.K. Miller Rank: Professor

Status: (Check one) Full-time ; Part-time ; Graduate Assistant.

Highest Degree Earned: MFA Date Degree Received: May 1990

Conferred by: California College of the Arts, San Francisco—Oakland, CA

Area of Specialization: Visual Art, Painting

Professional Registration/Licensure _____ Agency: _____

Years non-teaching experience	10
Years of employment other than Marshall	10
Years of employment at Marshall	2
Years of employment in higher education	12

To determine compatibility of credentials with assignment:

- 1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

Year/Semester	Course Number & Title	Enrollment
2003 Spring	Art 200, Co-Curricular Experiences	180
2003 Spring	Art 203, Comp, Color, & Design	19
2003 Spring	Art 485, Ind. Study	1
2003 Spring	Art 500, Co-Curricular Experiences	11
2003 Spring	Art 585, Ind. Study	0
2002 Fall	Art 200, Co-Curricular Experiences	193
2002 Fall	Art 203, Comp, Color, & Design (Learning Communities)	20
2002 Fall	Art 299, Fr Portfolio Review	19
2002 Fall	Art 500, Co-Curricular Experiences	13
2002 Fall	UNI 101, University Studies	22
2002 Spring	Art 200, Co-Curricular Experiences	163
2002 Spring	Art 217, Drawing	17
2002 Spring	Art 299, Fr Portfolio Review	22
2002 Spring	Art 390, Professional Practice	23
2002 Spring	Art 500, Co-Curricular Experiences	7
2001 Fall	Art 200, Co-Curricular Experiences	167
2001 Fall	Art 203, Comp, Color, & Design	20
2001 Fall	Art 299, Fr Portfolio Review	22
2001 Fall	Art 500, Co-Curricular Experiences	5

(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2. If your degree is not in your area of current assignment, please explain.

Chair assignment

One course taught in studio area related to degree

(NOTE: Begin with the most recent activities in each of the following sections.)

- 3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

ACC, Academic Chair's Conference, Orlando, FL, 02 and 03, panelist and paper written 2003, Part-Faculty: Issues and Strategies

NCAA, National Council of Arts Administrators, conference attended 2002

NASAD, National Association of Schools of Art and Design, conference attended, 2002, individual member

SECAC, Southeastern Art Conference, conference attended, 2002

CAA, College Art Association, conference attended, 2000, 1998

Juror, Regional Coordinator, Tennessee—Israel Artist Exchange, 1998

- 4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

2002—Faculty Development Grant, Marshall University

2001, 1999—Presidential Grant in Aid, East Tennessee State University

1999—Research Development Grant, East Tennessee State University

Invitations to speak include those related to the exhibitions in # 6.

- 5 Indicate any other activities that have contributed to effective teaching.

Organized the following study abroad in the past 5 years: May 2003 (Ireland, Scotland, England), May 2000 (London, England), July 1998 (SACI Program—visiting artist and accompanied students), May 1998 (Turkey, Greece)

Participated in UNI 101 and Learning Communities

- 6 List professional books/papers published during the last five years.
Exhibitions:

Shawnee State University, Solo Exhibit, January 2002

West Virginia State University, Solo Exhibit, October 2001

Millennium Art Center, Washington, DC, National Juried Exhibit, January 2001

Gertrude Herbert Institute of Art, Augusta, GA, Invitational, January 2001

Nashville Int'l Airport, Solo Exhibit, Invitational, December 1999

Mesa Arts Center, Mesa, AZ, National Juried Exhibit, September 1999

Knoxville Museum of Art, Knoxville, TN, State-wide juried exhibit, June 1999

Fine Arts Center, Taos, NM, National Juried Exhibit, October 1998

- 7 List papers presented at state, regional, and/or national organization conferences during the last five years.

ACC, Academic Chair's Conference, Orlando, FL, February 2003, Part-time faculty: Issues and Strategies

- 8 List externally funded research (grants and contracts) you received during the last five years.

Appendix II Faculty Data Sheet

(No more than TWO pages per faculty member)

Name: Susan C. Power _____ Rank: _____ Professor _____

Status: (Check one) Full-time ; Part-time ; Graduate Assistant

Highest Degree Earned: Doctorate _____ Date Degree Received: 1982 _____

Conferred by: _____ the University of Georgia _____

Area of Specialization: Art Education (Native American Art of the Southeast) _____

Professional Registration/Licensure Certification in Supervision and Administration _____

Agency: UGA _____

Years non-teaching experience _____ 9 _____

Years of employment other than Marshall _____ 11 _____

Years of employment at Marshall _____ 13 _____

Years of employment in higher education _____ 15 _____

To determine compatibility of credentials with assignment:

- List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

Year/Semester	Course Number & Title				Enrollment	
2002-03	Spring	ART	585	204	Independent Study	2
2002-03	Spring	ART	507E	201	Tribal Arts	5
2002-03	Spring	ART	485	204	Independent Study	2
2002-03	Spring	ART	468	201	Art Education Methods	3
2002-03	Spring	ART	407E	201	Tribal Arts	34
2002-03	Spring	ART	335E	204	Art Ed 2D-3D	11
2002-03	Spring	ART	335	202	Art Ed 2D-3D	18
2002-03	Spring	ART	335	201	Art Ed 2D-3D	19
2002-03	Fall	ART	681	101	Thesis	1
2002-03	Fall	ART	585	101	Independent Study	1
2002-03	Fall	ART	560	101	Hist & Phil of Art Ed	1
2002-03	Fall	ART	507E	101	Tribal Arts	3
2002-03	Fall	ART	485	101	Independent Study	4
2002-03	Fall	ART	460	101	History & Phil of Art Ed	12
2002-03	Fall	ART	407E	101	Tribal Arts	36
2002-03	Fall	ART	335	102	Art Ed 2D-3D	25
2002-03	Fall	ART	335	101	Art Ed 2D-3D	26
2002-03	Fall	ART	113	101	Art Ed Methods & Media	11
2002-03	Summer	ART	507E	501	Tribal Arts	2
2002-03	Summer	ART	407E	501	Tribal Arts	25
2001-02	Spring	ART	585	201	Independent Study	2
2001-02	Spring	ART	507E	201	Tribal Arts	4
2001-02	Spring	ART	468	201	Art Education Methods	2
2001-02	Spring	ART	407E	201	Tribal Arts	38
2001-02	Spring	ART	335	202	Art Ed 2D-3D	26
2001-02	Fall	ART	681	101	Thesis	1
2001-02	Fall	ART	560	101	Hist & Phil of Art Ed	2
2001-02	Fall	ART	460	101	History & Phil of Art Ed	4
2001-02	Fall	ART	335	102	Art Ed 2D-3D	24
2001-02	Fall	ART	113	101	Art Ed Methods & Media	13

Plus clinical assignments through the COEHS.

(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

2 If your degree is not in your area of current assignment, please explain.

(NOTE: Begin with the most recent activities in each of the following sections.)

- 3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations. National Art Education Association; West Virginia Art Education Association (President, Board Member, Higher Education Representative) attended conferences and presented numerous papers; the Ohio Art Education Association; the Surface Design Association; Bead Society of Greater Washington, D.C.; Southeastern Archaeological Association (attended conference 2002); West Virginia Writers Organization; Georgia Writers Association; Appalachian Writers Association (attended conference summer 2003).
- 4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years. Named Outstanding West Virginia Art Educator by the National Art Education Association; Named West Virginia's Outstanding Art Educator; Named Outstanding Higher Education Art Educator in West Virginia (twice); Invited to speak at various state conferences. Award of appreciation by Binney and Smith for directing the Southeast Regional Dream Makers Program.
- 5 Indicate any other activities that have contributed to effective teaching. The inclusion of technology and the use of computers in all courses I teach. The development and instruction of on-line e-courses has been one of the most rewarding educational experiences of my career.
- 6 List professional books/papers published during the last five years. "Early Art of the Southeastern Indians: Feathered Serpents and Winged Beings" in press (the University of Georgia); "Pre-contact Native American Art History of Appalachia" in the Appalachian Encyclopedia (the University of Georgia Press); "Ceramic Portrait Vessels from the Native American Southeast" in *Ceramics Art and Perception* (Australia) 43:01:55-60; "Pre-Contact Southeast Shell Gorgets" in the *Ornament Journal*, 2:00:24-29.
- 7 List papers presented at state, regional, and/or national organization conferences during the last five years. Numerous papers presented at state, regional, and national conferences including the National Art Education Association and the West Virginia Art Education Association.
- 8 List externally funded research (grants and contracts) you received during the last five years. Awarded a Research Grant from the Bead Society of Greater Washington, D.C.; Awarded a Research grant from the West Virginia Humanities; and was recipient of a West Virginia Humanities Fellowship in 2003.

Appendix II Faculty Data Sheet

(No more than TWO pages per faculty member)

Name: Mark Slankard Rank: Assistant Professor

Status: (Check one) Full-time X; Part-time _____; Graduate Assistant. _____

Highest Degree Earned: Master of Fine Arts Date Degree Received: June 2002

Conferred by: Ohio University, School of Art

Area of Specialization: Photography

Professional Registration/Licensure N/A Agency: N/A

Years non-teaching experience	0
Years of employment other than Marshall	3
Years of employment at Marshall	1
Years of employment in higher education	1

To determine compatibility of credentials with assignment:

- 1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

Year/Semester	Course Number & Title	Enrollment
2002-2003	Fall ART 315 Photography	10
2002-2003	Fall ART 315 Photography	9
2002-2003	Fall ART 324 Advanced Black and White Photography	4
2002-2003	Fall ART 325 Color Photography	9
2002-2003	Fall ART 479 Advanced Studio Sequence	0
2002-2003	Fall ART grad Advanced Studio Sequence	0
2002-2003	Spring ART 315 Photography	10
2002-2003	Spring ART 315 Photography	12
2002-2003	Spring ART 324 Advanced Black and White Photography	11
2002-2003	Spring ART 475 Advanced Studio Sequence	0
2002-2003	Spring ART grad Advanced Studio Sequence	0
2002-2003	Summer C ART 315 Photography	10

(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

- 2 If your degree is not in your area of current assignment, please explain.
N/A

(NOTE: Begin with the most recent activities in each of the following sections.)

- 3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.
- Society for Photographic Education
 - Mid Atlantic regional conference 2002; Pittsburgh, PA
 - Midwest regional conference 2001; Carbondale, IL
 - National Conference 2001; Savannah, GA
 - National conference 2000; Cincinnati, OH
 - Pittsburgh Filmmakers, artist member, Pittsburgh, PA

- 4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.
- Awarded one-person exhibition, SRO Photo Gallery, Texas Tech University, Lubbock, TX
 - Juror's Award; *Illuminance 2003*, Juror Connie Gibbons
 - First Place Award; *Photowork '03*, Juror Carol Squires
 - Honorable Mention; *3rd Annual Photography Exhibition*, Juror Keith Carter
 - *Curb Appeal: Space and Power in Suburbia*, Gallery talk, The Birke Art Gallery, Marshall University, Huntington, WV
 - *2002 National Graduate Seminar Fellowship*, The Photography Institute; Columbia University, New York, NY
 - Honorable Mention; *Exposed: Photography at the Turn of the Millennium*, Juror Anthony Montoya
 - Harry Z. and Grace R. Foster Memorial Scholarship
 - Fenske Award, Friends of Kennedy Art Museum
 - Juror's Award of Excellence; *Art on View 2001*, Juror Rebecca Ibel
- 5 Indicate any other activities that have contributed to effective teaching.
- 6 List professional books/papers published during the last five years.
- *Young Photography: Multiple Expressions*
 - Visual Studies Workshop, Rochester, NY
 - UB Anderson Gallery; University of Buffalo, Buffalo, NY
 - The Grossman Gallery; School of the Museum of Fine Arts, Boston, MA
 - *NOT STILL ART* Festival 2003, Brooklyn, NY
 - *Illuminance 2003*; Buddy Holly Center, Lubbock, TX
 - *Dimensions 2003*; Associated Artists, Winston-Salem, NC
 - *Photography 2003*; The Stage Gallery, Merrick, NY
 - *Small Works*; Harper College, Palatine, IL
 - *Current Work 2003*; Rosenthal Gallery; UNC FSU, Fayetteville, NC
 - *Photowork '03*, Barrett Art Center; Poughkeepsie, NY
 - *Images as Projections*; Warren M. Robbins Center Gallery; University of Michigan, Ann Arbor, MI
 - *Third Annual Photography Exhibition*; Stepping Stone Gallery; Huntington, NY
 - *Image: Ohio 4*; ROY G BIV Gallery, Columbus, OH
 - *School of Art Faculty Exhibition*; John Deaver Drinko Library; Marshall University, Huntington, WV
 - *The Projected Image: From the Visual to the Political*
 - "the gallery"; University of Florida, Gainesville, FL
 - LeRoy Neiman Gallery; Columbia University, New York, NY
 - *Exposed: Photography at the Turn of the Millennium*; Fulton Street Gallery; Troy, NY
 - *Ohio Film and Video Showcase*; Wexner Center for the Arts, Ohio State University; Columbus OH
 - *Quarter After Eight, Vol. 8*, Ohio University Press; Athens, OH
 - *The Photoreview, Vol. 24. N. 3, Summer 200*; Langhorne, PA
 - *Quarter After Eight, Vol. 7*, Ohio University Press; Athens, OH
 - *Athens International Film and Video Festival*; Ohio University; Athens, OH
 - *Art on View 2001*; The Dairy Barn, Athens, OH
- 7 List papers presented at state, regional, and/or national organization conferences during the last five years.
- *Guest Panelist*: "Imaging the (Dis)located: In-between Environs", Midwest Society for Photographic Education, Carbondale, IL
- 8 List externally funded research (grants and contracts) you received during the last five years.
- Ohio River Border Initiative, *AAP/ORBI Fast Track Program* grant; \$500 to fund creative work, including materials, membership to Pittsburgh Filmmakers, and facilities rentals

which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

Featured MURC Achieving Excellence article, Mixing Science and Art. Winter 2002

Creative works or performances with brief description, location, and date.

Summer Research Grant to prepare for exhibition in Charleston, WV and Alexandria, Louisiana.

Hearts for Autism Benefit Concert. More Than the Eye Can See -- Callen McJunkin Gallery, Charleston, WV.

Academic/professional consultation--list subject, clients, date

Helped to create a non-toxic oil painting class for Continuing Ed. W/ Adam Hodges, who taught the class.

Responsible for the Annual Student Juried Exhibition for about the past 12 years.

Significance: I have been raising prize money each year to near or over \$3,000. There is no other art college or department that I know of, in the nation that awards this kind of money for such an event.

Have been working with Dr. Joseph Touma on a commission, a series of ten paintings showing the Huntington community. (This could also fit into creative category)

Four of my paintings on public display in Huntington Town Hall, outside the auditorium. 4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

SOLO EXHIBITIONS

2002 Callen McJunkin, Charleston, West Virginia

1998 Thirty Years Retrospective Shawnee State College, Portsmouth, Ohio.

1998 Thirty Years Retrospective at University of Oregon, Eugene.

HONORS

2000 First Prize. SouthEastern Conference of Art Colleges Juried Exhibition.

2000 Best in Show. \$2,000. Prize. Allied Artists 63rd Juried Exhibition.

2000 Governor's Award. \$5,000. Purchase prize for Potomac N-S Branch.

1999 Faculty Development Grant: Potomac Highlands and River Project.

1998 Faculty Development Grant: University of Oregon at Eugene solo exhibition.

1998 Crabbie Award. National search for cover art for:

1999 Art Calendar Magazine, February.

JURIED EXHIBITIONS

2000 SouthEastern Conference of Art Colleges Juried Exhibition.

Hite Institute, University of Louisville, Kentucky.

First Prize. Image for cover of catalog. Image for invitation postcard.

2000 Allied Artists 62nd Juried Exhibition. Sunrise Museum, Charleston, West Virginia
Juried. Prizewinner. See Honors - Best of Show.

2000 Marietta College, Ohio. With Laure Williamson. By Invitation

2000-1999 West Virginia Juried Exhibition - Charleston, West Virginia.

Juried. Prizewinner. See Honors - Governor's Award,

1999 French Art Colony Gallery. Gallipolis, Ohio. With Laure Williamson

1998 Allied Artists 61st Annual Juried Exhibition By Invitational

1998 Annex Gallery - Charleston, West Virginia First Invitational

1998-97 West Virginia Juried Exhibition - Charleston, West Virginia. Prizewinner

List professional books/papers published during the last five years.

Safe Oil Painting, a monograph published by Art Calendar.

Non-toxic oil painting. Environmentally friendly studio. 1998.

The Professional Artist's Resume, Biography, & Statement. 1999

With Laure Williamson. This is their most popular monograph.

6 Monograph published by Art Calendar. Art Calendar is a publisher and prints a monthly business magazine for visual artists. Nationally distributed.

Appendix II Faculty Data Sheet

(No more than TWO pages per faculty member)

New: Fall 2003

Name: _____ Yanya Yang _____ Rank: _____ Assistant Professor _____

Status: (Check one) Full-time ; Part-time _____; Graduate Assistant. _____

Highest Degree Earned: _____ M.F.A. _____ Date Degree Received: _____ Dec. 1999 _____

Conferred by: _____ Indiana State University _____

Area of Specialization: _____ Graphic Design _____

Professional Registration/Licensure _____ Agency: _____

Years non-teaching experience	_____ 3 _____
Years of employment other than Marshall	_____ 4 _____
Years of employment at Marshall	_____ 0 _____
Years of employment in higher education	_____ 4 _____

To determine compatibility of credentials with assignment:

- 1 List courses you taught during the final two years of this review. If you participated in a team-taught course, indicate each of them and what percent of the course you taught. For each course include the year and semester taught, course number, course title and enrollment.

Year/Semester	Course Number & Title	Enrollment
---------------	-----------------------	------------

N/A

(NOTE: Part-time; adjunct; graduate assistant faculty do not need to fill in the remainder of this document.)

- 2 If your degree is not in your area of current assignment, please explain.

(NOTE: Begin with the most recent activities in each of the following sections.)

- 3 Professional development activities during the past five years, including professional organizations to which you belong and state, regional, and national conferences attended. List any offices you hold in professional organizations.

Membership Organizations

- Member of American Institute of Graphic Arts
- Member of Copper Hewitt National Design Museum
- Member of College Art Association

Conference/Workshops

- Attended Summer Design Institute 2002 at Copper Hewitt National Design Museum, 2002
- Attended annual meetings and workshops held by American Institute of Graphic Arts, 2001-2003

Selected Design Projects

- Multimedia CD-ROM for University of Kentucky Health Literacy Project, KY. 2003
- Web site design for Kentucky School of Public Health, KY. 2003
- Identity for National Public Health Students Association, Washington DC. 2003
- A series of Posters for Morehead Lucile Little Theater, KY. 2002-2003
- Web site design for Kentucky Tobacco Policy Research Program. 2002

- Booklet for Lucile Markey Cancer Center, KY. 2002
- Promotional collateral for Children's Miracle Network & University of Kentucky Children's Hospital, KY. 2002-2003
- Multimedia presentations for University of Kentucky Chandler Medical Center, KY. 2002-2003
- Multimedia presentations for University of Kentucky Hospital, KY. 2001-2003
- Identity system & promotional material for Kentucky Public Health Leadership Institute, KY. 2000-2003
- Multimedia presentation for University of Kentucky College of Health Science, KY. 2002
- Web site design for Iluminatti Entertainment, New York, NY. 2002
- Web site for Silver and Ink, KY. 2001
- Booklet and illustration for UK Women's Health Center, KY. 2000
- Electronic Illustration for Harcourt Brace and Company, TX. 1999

Selected Group Exhibitions

- Local Design Global Presence, Art Academy of Cincinnati, OH. 2002
- Design Sync (featuring the work of three designers), Baragamont Gallery, IN. 1999
- The Art Work of Nengchiang Yang & Yanya Yang, Central Bank Gallery, KY. 1999
- Oriental Express (featuring the work of four artists), Lexington Art League Gallery, KY. 1998

Selected Juried Exhibitions

- 2000 National Women Artist Juried Exhibition, The Artist Impact Gallery, Buffalo, NY. 2000
- Cardinal Valley Juried Art Exhibition. The Ashland Area Art Gallery, KY. 1999
- 44th Annual Paris Art Show, Bicentennial Art Center & Museum, IL. 1998
- Fourth Great Plains National, Moss-Thorns Gallery of Art, KS. 1998
- 1998 Nude, Lexington Art League Gallery, KY. 1998

4 List awards/honors (including invitations to speak in your area of expertise) or special recognition in the last five years.

- Award of Excellence, The 2003 PIAS (Printing Industry Association of South) Regional Graphic Awards Competition, 2003
- Graphic Design Achievement Award, Indiana State University, IN. 1999
- Merit Award, Cardinal Valley Juried Art Exhibition, KY. 1999
- Merit Award, 44th Annual Paris Art Show, IL. 1998
- Honorable Mention, 44th Annual Paris Art Show, IL. 1998

5 Indicate any other activities that have contributed to effective teaching.

- Invited Guest Lecturers for the graphic design classes at Eastern Kentucky University where I taught. 2000

6 List professional books/papers published during the last five years.

7 List papers presented at state, regional, and/or national organization conferences during the last five years.

8 List externally funded research (grants and contracts) you received during the last five years.

- Kentucky Art Council Individual Artist Project Grant, 2000

**Appendix III
Off-Campus Classes**

(Note: List courses offered at locations other than the Huntington Campus, or the South Charleston Campus.) Please include the courses offered in the past 2 years.

Year	Location	Courses Offered	Enrollment

I. Distance Delivery Classes

(Note: List **E** courses. Please include the courses offered in the past 2 years.)

Year	Courses Offered	E- Number
Spring 03	Tribal Arts	507E
Fall 02	Tribal Arts	507E
Summer C 02	Tribal Arts	507E
Spring 02	Tribal Arts	507E

Appendix IV Service Courses

Course Number	Course Name	Year 1 _____			Year 2 _____			Year 3 _____			Year 4 _____			Year 5 _____		
		Su	Fa	Sp	Su	Fa	Sp	Su	Fa	Sp	Su	Fa	Sp	Su	Fa	Sp
i.e. 101																

II. Appendix V Program Course Enrollment

Course Number	Course Name	Required/ Elective	Year 1 1998-99			Year 2 1999-00			Year 3 2000-01			Year 4 2001-02			Year 5 2002-03		
			Su	Fa	Sp	Su	Fa	Sp	Su	Fa	Sp	Su	Fa	Sp	Su	Fa	Sp
Art 500	Co-Curricular Exp.	Req.		8	9		9	8		9	6		5	8		12	11
Art 501	History of Art 1	Elec.					1						1	2			
Art 502	History of Art 2	Elec.			2			1		1			1	2		2	2
Art 504	Iconography of Mary	Elec.			2			2			1			3			9
Art 506	Figure Drawing	Elec.		5	3			4	1		1	1		2			1
Art 507	Tribal Arts	Elec.		1													
Art 507E	Tribal Arts	Elec.											4	2	3	6	
Art 508	Art of the Ancient World	Elec.				3											
Art 509	19 th Century Art	Elec.					3						1				
Art 512	20 th Cent. art to WWII	Elec.						1						1			
Art 513	20 th Cent. After WWII	Elec.															3
Art 514	Renaissance Art Hist	Elec.		6											2	6	
Art 519	Spinning, Dyeing, Tapestry	Elec.													2		

Program Course Enrollment

Course Number	Course Name	Required/ Elective	Year 1 1998-99			Year 2 1999-00			Year 3 2000-01			Year 4 2001-02			Year 5 2002-03		
			Su	Fa	Sp	Su	Fa	Sp	Su	Fa	Sp	Su	Fa	Sp	Su	Fa	Sp
Art 540	Adv. Graphic Design	Elec.							9			1					
Art 548	Ceramic Material & Processes	Elec.															
Art 554	Designing for Multi-media	Elec.													3		
Art 557	Figure Painting	Elec.													5		
Art 560	Hist. and Philosophy of Art Ed.	Req. Art Ed.		1			4			1		4	1			1	
Art 580/584	Special Topics	Elec.				1			1	2	4		1	6	4	8	
Art 585/587	Independent Studies	Elec.		5	4		5	4	2	6	3		2	3		2	8
Art 601	Adv. Problems in Art Ed.	Elec.			1		1	1		2	1			1			1
Art 650/655	Adv. Studio Sequence	Req. for Studio		19	28	19	28	13	5	17	11		18	19	8	26	35
Art 670	Seminar	Req.			3			4			4						
Art 681	Thesis	Req. for Art Ed						1		2	1	1	1			1	

(Note: If you listed courses in Appendix IV, do not list them again in this appendix.)

* Indicate all courses other than the service courses here. Please include all special topics courses offered as well as independent studies. When listing Independent studies, please list the **number of independent study students enrolled**, but **DO NOT** include individual names or the titles of the independent studies.

Appendix VI Program Enrollment

Students	Year 1 <u>1998</u>	Year 2 <u>1999</u>	Year 3 <u>2000</u>	Year 4 <u>2001</u>	Year 5 <u>2002</u>
New Students Admitted					
Principal Majors Enrolled					
(Option A:)					
(Option B:)					
(Option C:), etc.					
Second Majors Enrolled*					
Other Areas of Emphasis (i.e., education specialization majors)					
Minors**					
Grand Total of Students Enrolled	15	14	12	13	23
Graduates of the program	9	3	7	1	4

*If known. This information is not completely accurate at this time, as students often do not declare a second major until the junior evaluation or the student has her/his primary major in another college.

**If known. This information is not completely accurate at this time, as students often do not declare minors until the junior evaluation or senior application for graduation.