I. A brief statement of departmental and/or program goals and objectives for an integrated, sequenced approach to spoken, visual, and written communication,

The Department of Art and Art History at Virginia Tech offers an expansive undergraduate education in fine art, art history, and visual and digital design embracing contemporary and traditional techniques. The Department affirms this ideal while embracing technology as a vehicle for voice and vision. The Department supports the improvement and advancement of facilities, equipment and critical technologies for the students and faculty.

ViEWS Plans,: Statement, Goals and Objectives
The program goals and objectives of the Department of Art and Art History encompass three specific curricula areas (Graphic Design, Studio Art, Art History) and a newly developed fourth area (Digital / Cyber Arts). Because of the distinctive nature of the program offering each specialty has its unique approach to utilization of the visual, written and spoken process. Every aspect of the studio art, art history and graphic design program offerings are tied to some form of visual language and how it is created, how effectively it communicates, and what it means. At the core of the studio and graphic design course experience the Department of Art and Art History has incorporated the critique and presentation process as an important component of the pedagogy. Creative projects and assignments are evaluated on a qualitative level rather than dependence on tests or quizzes that are more typical of the regular academic environment especially relating to studio art and graphic design. The test / quiz component is not totally omitted but used when appropriate. This critique / presentation process on many levels requires art and design students the unique ability to activate all three sequences of the spoken, visual and written communication. The student must communicate their intent verbally as well as articulately to the class audience and instructor. They must also present visual examples in the form of original analog work, drawings, posters, digital and electronic examples to the participating group at hand. The final component of a critique in many cases is the written assessment and research development phase of their presented study. This process allows for the visual development of a project in addition to the verbal delivery and analysis of that project. It is adaptable to both large scale or short-term assignments. This critique and presentation experience develops over the student’s advancement in their specific program of study. The end product in graphic design and studio art results in the formulating and the development of a final portfolio with the needed presentation skills to move forward to professional employment and or graduate school. An additional requirement in many design and studio classes is the written documentation of their work in progress as a form of a methodology and or process of concept development, abstract research, analysis and application. This is completed in the form of an original book or journal. This is a general requirement in many of the advance visual communication and senior studio class offerings. In the Art History curriculum
students engage actively in the written process augmented this with visual examples of Contemporary, Renaissance, Medieval, Asian and African art. The student as a percentage of the class assignment will also present projects and applied research in a verbal format to members of the class.

In Graphic Design, Studio Art and Art History a senior capstone class has become an emphasis to articulate the written, visual and the spoken requirements. In Graphic Design the Advanced Visual Communications Classes require an exit portfolio reviewed and graded by professional alumni. The senior graduating student for their BFA requirement incorporates a journal/book explaining their work methodology, a verbal presentation to review board and the presenting of a visual and digital portfolio for review. Studio Arts has incorporated a similar approach in their Pro Practices Class preparing students to use visual, written and verbal skills to defend and explain their artwork, apply for graduate schools, acceptance into galleries. Graphic Design also requires an internship component that includes a final written, visual and verbal summation of their experiences in the professional realm as a final grading mechanism. Studio Art is in the process of developing the Senior Studio requirement to act as a capstone class requiring the visual, written and verbal context to the graduating students. Currently the senior studio students exhibits a body of their work explaining the process in the form of a thesis. Art History capstones courses enable BA in Art History students skills to write in applied journals and conduct preliminary research again emphasis on the verbal, written and the visual.
II. A plan for developing and implementing a curriculum reflecting these goals and objectives, including an outline of phasing

The following overview articulates these three programmatic areas graphic design, studio art and art history in more detail explaining philosophy, development and approach.

Studio Art
Students of studio art investigate visual communication. In ceramics, sculpture, painting, drawing, photography, cyber art, and conceptual art, the goal is to visually communicate through form or space, composition or design, or the staging/choreography of an event. The study of studio art also includes active critique of the visual cultural constructs and imagery found in our human past and intrinsic to our contemporary experience. In art, creative learning leads to realization of sensory experience, statement of analytic thought, expression of narrative content.

Introduction:

- Every aspect of art and design is tied to visual language – how it is created, how effectively it communicates, and what it means.
- Students of studio art investigate visual communication.
- In ceramics, sculpture, painting, drawing, photography, cyber art, and conceptual art, the goal is to visually communicate through form or space, composition or design, or the staging/choreography of an event.
- The study of studio art also includes active critique of the visual cultural constructs and imagery found in our human past and intrinsic to our contemporary experience.
- In art, creative learning leads to realization of sensory experience, statement of analytic thought, expression of narrative content. The artwork is an outward manifestation of the artists' ideas and experiences.

General Pedagogy:

- In the studio disciplines, teaching is both tutorial and lecture-based. One-on-one instruction helps each student learn to speak visually, with an individual voice.
• Students learn tools and techniques and related skills to communicate visually.
• Students formulate ideas current for a particular discipline within the context of contemporary culture and according to their understanding of art history and traditions.

**Advancement through the Major:**

• The triad of first level courses of Foundations, Basic Drawing and Digital Art and Design launches the student’s development of primary skills, visual acuity, and ability to construct a visual approach or idea.
• In sophomore year, students continue to work closely with instructors and each other in the studio environment, pursuing courses in many studio disciplines, becoming more conversant with each area’s “language”.
• In junior year, studio majors create a portfolio of work in several media in 3000 and 4000 level “Topics” courses. This way, and despite a small faculty, each student is exposed to a range of aesthetic ideas and forges a number of skills.
• In senior year, majors narrow their focus toward one discipline as they develop a portfolio of work to be exhibited during that final year. In addition to a regular studio course load, they are expected to work more independently.
• Throughout the studio major, instruction is rigorous regarding the student’s ability to initiate, revise and re-conceive, and resolve the visual expression of ideas.

**Exhibitions:**

• The artist is an explorer who must also communicate discoveries to the community.
• The senior show is a required “portfolio review” viewed and evaluated by the student’s sponsoring faculty, peers, department at large, and the general public.
• As such, the senior show constitutes a clear visual communication to others of a student’s acquired tools and techniques in a discipline, as well as his/her current ideas and approaches to the creative process.
• The senior show is a visual statement about an individual student’s ability to communicate successfully as an artist.
• At all levels, studio art majors exhibit their work often within the department’s various buildings, in other buildings on campus, and at venues throughout the town (xyz gallery; downtown restaurants and coffee shops; the public library).
• The “Exhibition Design and Display” course teaches students how to prepare and curate a show of their own or others’ artworks.

**The Critique:**
In studio art courses, students must formally present their current work to each other, discuss their processes and discoveries, ask and answer questions.

In such a verbal group critique, a student must often explain his/her approach to a particular project or to a posed problem – in short, to the challenge of visual communication.

A few courses in the studio major also require written work, but the oral critiquing process is more usual within studio courses. Through the challenge of the “crit”, students learn to clearly describe creative processes and to evaluate their own and others’ work.

Additional Teaching Tools:

Through textbooks, videos and films, selected readings, and perusal of contemporary journals and periodicals in the various studio fields, students engage with aesthetic approaches and theories beyond the classroom.

In addition to exhibiting student work, our Armory Art Gallery brings shows of regional, national, and international artists’ work to our university students and to the community. The viewing and discussion of rotating exhibits in our gallery forms an important part of the studio curriculum, serving to broaden our students’ familiarity with, and knowledge of, a wide range of approaches to the creation of visual communication.

Field trips to local artists’ studios strengthens students’ experience with other aesthetics and introduces them to professionals in many fields of studio art.

The “Professional Practices” course is required of all studio majors.

Course List, Studio Program:

Art 1504, Foundations
    1514, Basic Drawing
    2504, Digital Art and Design

Art 2514, Life Drawing
    2524, Introduction to Painting
    2534, Introduction to Watercolor
    2544, Introduction to Ceramics
    2554, Introduction to Sculpture
    2564, Introduction to Photography

Art 3504, Topics in Digital Art and Design
    3514, Topics in Drawing
    3524, Topics in Painting Media
3544, Topics in Ceramics
3554, Topics in Sculpture
3564, Topics in Photography
(Topics courses repeat for up to 9 credits)

Art 4504, Multimedia Studio*
4514, Interarts Studio*
4524, Pictorial Arts Studio*
4534, Applied Art and Design
4554, Spatial Arts Studio*
4564, Advanced Photography
(*Studio courses repeat for up to 6 credits)

Art 4564, Exhibition Design and Display
Art 4584, Professional Studio Practice
Art 4894, Senior Studio

Art 2974 I-V, and 4974, Independent Study (no 3000 level listed?)

NOTE THAT THE CATALOGUE IS INACCURATE IN SEVERAL WAYS....
AND WE HAD INDEED LEFT ROOM FOR PHOTOGRAPHY NUMBERS so CAN NOW PUT THRU THE CURRIC. COMM.S....BFA “CHECKLIST” IN CATALOGUE LISTS 3784, 20TH CENTURY ART,
TWICE?.....PRO-PRACTICES NOT LISTED AT ALL....
IS THERE A 3000 LEVEL INDEPENDENT STUDY?...HOW DO WE USE FIELD STUDY AND
UNDERGRADUATE RESEARCH?????...."PROGRESS TOWARD DEGREE" INFO IMPLIES THAT 41
HOURS IN STUDIO IS ENOUGH FOR BFA DEGREE...

Art History
Since the University core curriculum was initiated, the Art History program has supplied all the courses that qualify as Writing Intensive (WI) for all majors
Art History, as a humanities-based discipline is intrinsically writing and speaking intensive. As a study of art, artifacts and architecture, the discipline is the most visually oriented in the university.

ART HISTORY PROGRAM
Present Policy for all departmental majors
Since the University core curriculum was initiated, the Art History program has supplied all the courses that qualify as Writing Intensive (WI) for all majors (including studio art and graphic design as well as art history). These are

- Art 2384, a one-credit survey discussion section that majors repeat for two semesters (the department received a variance that allowed the two credits to be substituted for the three-credit WI requirement)
- 3 three-credit courses: Art 3184 (Roman Art and Architecture), Art 3384 (Italian Renaissance Art and Architecture) and Art 3884 (American Art to 1914).

Art History, as a humanities-based discipline is intrinsically writing and speaking intensive:

- All classes are conducted using slide or digital images to examine the art, artifacts and architecture of various cultures.
- All art history classes at the 3000 and 4000 level require at the minimum midterm and final exams with a written essay requirement.
- Papers are required in at least half of the required 3000 level classes and all of the 4000 level courses.
- The 3000 and 4000 level courses are capped at 30 (with the exception of 3784 which is capped at 125 since it is required of all departmental majors).
- Oral exchange is encouraged at all levels. At the 4000 level, there are often oral seminar reports.
- The faculty in the art history program estimate that, on average, an art history major will write a minimum of sixty pages as a major.
- Class participation is usually factored into the final grade.

Proposed new policy (for art history majors only):
To better serve our students, the art history faculty propose to revive a course long "on the books" but rarely taught, Art 4484: Topics in Art Criticism and Methodology as a "capstone" course for art history majors:

- The faculty would rotate teaching the course, which would be offered once a year (depending on which semester the faculty taught a 4000-level seminar) to art history majors only.
- The goal of the course would be a major research paper (20+ pages). The small number enrolled in the class would allow intensive mentoring of the students, including multiple drafts of the final paper.
- It is expected that the paper would be the 'writing sample' required of so many graduate programs.
At the end of the semester the students would present the papers in a conference format at a forum open to students and faculty in the department and the wider university community.

It is expected that this presentation would be rehearsed in front of the students in the seminar, where they would learn the difference between an essay and conference paper and would hone their skills at delivering an oral presentation.

This new proposal affects students entering in Fall 2005. The art history program

- Will continue to offer Art [2384?? depending on what other programs doing]
- Offer 3184, 3384 and 3884 as WI for the three years (fall 2004-spring 2007).
- Offer 4484 for our majors in spring 2006 so it will be available as an option for one of the four 4000-level seminars before the requirement is in place.

Assessment of the proposal will follow the five-year cycle of outcomes assessment required of all departments. For that assessment, we will copy papers from each major in specified courses (one from each of the three majors areas, ancient, medieval-baroque and modern) in order to compare them to the same students’ papers for Art 4484

Visual Communication / Graphic Design

Visuals, writing and presentations are intensely linked in all phases of the curriculum of the Graphic Design (Visual Communications Design) major. The professional arena expects practitioners to create aesthetically pleasing deliverables, format and edit typography, and to explain complex visual concepts to clients. Our pedagogy pays close attention to each of these areas. Our
curriculum provides a unique balance of visual, verbal and oral opportunities for students. Our courses place similar demands on learners, as they will face in the job market.

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At the core of the studio course experience in this applied design curriculum is the critique process. Assignments are given in the form of projects that are evaluated on a qualitative level rather than dependence on tests or quizzes that are more typical of the regular academic environment. This process allows for the visual development of a project and the verbal delivery and analysis of that project. It is adaptable to large scale or short-term assignments.

2575 Introduction to Graphic Design I is a required introductory course in visual communication for all students within the graphic design concentration. Students develop essential visual and oral presentation skills through a series of projects of increasing complexity; each assignment builds upon skills emphasized the project before and adds a new skill set. Projects begin with research and presentation of a written concept or mission as well as a corresponding series of initial sketches kept in a creative journal. These ideas are presented orally to the group and instructor, developing the students’ level of confidence as it pertains to the successful “pitch” of well researched and presented concepts. Design solutions are further developed through a series of critiques requiring additional oral and visual presentation strategies.

Each project concludes with a final submission of the visual solution and oral critique. Students learn to convey their own ideas professionally in addition to offering/accepting constructive criticism, much like the
professional design environment. Students also complete lesson materials for the primary software used in the course, Adobe Illustrator.  

2575 Introduction to Graphic Design I  
Verbal 30 percent, Visual 50 percent, Written 20 percent.

2576 Introduction to Graphic Design II is the second course of a required introductory course sequence in visual communication for all students within the graphic design concentration. Students further develop visual and oral presentation skills through a series of projects designed to expand their knowledge of digital prepress techniques, culminating in the design and production of a printed project by each student. A series of online lesson materials are completed that serve to train students in the use of the primary software for the course, Quark Xpress.

Students also develop key presentation materials and presentation expertise specific to the design industry for the purpose of job interviews and key client presentations. These materials include development of a professionally written and designed resume, traditional portfolio of work and a basic digital portfolio. Content and style of the resume is directed as best suits each student, with basic proofreading skills and marks taught through the assignment. Students pursuing a range of career options evaluate visual approaches for portfolio presentation for an optimal solution for their career path. At the completion of this course sequence students have basic visual, written, and oral presentation skills suitable for first internships or entry-level design positions.  

2575 Introduction to Graphic Design II  
Verbal 20 percent, Visual 45 percent, Written 35 percent.

3565 Intermediate Graphic Design I is a required sequential Advanced Visual Design class that overviews the print design process from the conceptual development to the final execution of various assigned projects. These projects are specific in content and procedure. Each project has a required research component. The critique process is employed at all levels of the progression of the design process. Students are required to present each stage of their project interpretations. They are then given feedback
by the supervising instructor and by their pier group participants. Critiques are scheduled form twice a week to once every two weeks depending on the stage and complexity of a given project. This interaction accounts for approximately 25% of the course. The visual content consists of the development of imagery and typographic elements that are part of every assignment. These progress through rough sketches at the beginning, to more polished execution of the assignment, through to completed professional presentation devices. These may be printed color proofs that are mounted or assembled into a specific format for final presentation. The visual part of the assignments account for about 50% of the overall course content. Each student is required to write content, or "copy" for their assignments, and that copy accompany the visual elements to comprise the finished content. This written component may be in the form of appropriate headlines, titles, and/or paragraph text. The writing process comprises about 25% of the required content for the course.

Students are required to learn the software program Adobe InDesign at the beginning of the semester. They complete the tutorial book Adobe InDesign Classroom in a Book. This is an industry standard for professional print design. In summary 3565 incorporates the following percentages to Verbal, Written and Visual.

3566 Intermediate Graphic Design II

**Verbal 25 percent, Visual 50 percent, Written 25 percent.**

3566 Intermediate Graphic Design II is a required sequential Advanced Visual Design class that overviews Visual and Identity Branding from a Typographic and 3D Packaging / Illustration perspective. Students in this class complete about a 30 percent verbal component in the form of presentations consisting of their concept developments and final print related compositions. The students also completes a series of written assignments about 20 percent in the form of short research papers relating to the History of Typography and 3D Packaging augmented with the execution of a detailed methodology journal / book to be presented at the completion of this class for a final grade. The verbal component about 30 percent relates to the presenting of their assigned projects to the entire class and instructor on a biweekly
basis, the visual design student is graded on their articulation and communication of the projects presentation from a verbal and visual perspective.

There is also an important collaborative component that is incorporated in this class using the verbal, written and visual goals as an overall objective. In summary 3566 incorporates the following percentages to Verbal, Written and Visual.

**3566 Intermediate Graphic Design II**
**Verbal 30 percent, Visual 50 percent, Written 20 percent.**

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**3574 Topics in Graphic Design: Advertising Design**
Advertising Design is an elective course for the Graphic Design Majors but it is essential for those majors interested in a career in this large and dynamic industry. This course places more emphasis on writing and presentation skills than most of the other advanced level studio courses in our curriculum. The critique process is the primary vehicle for learning and evaluation, but about 30% of our time is spent viewing, deliberating, and criticizing projects. More time is spent on the analysis of writing, phrasing, styles of delivery, as the students are required to write and refine copy for headlines, subheadlines, paragraph text. Students are also required to write detailed project descriptions for both campaigns that help to foster a closer relationship to principles of marketing. The verbal content of the course is also expanded as the critique process becomes more frequent and prolonged. This part of the course accounts for about 40% of the student time. Even though less class time is allotted for the development and analysis of visual materials this all-important area is not diminished in quality. The students nearly learn to manage their time more efficiently and this takes about 35% of their overall time. Most of the visual components of this course are completed outside of class.

The semester is separated up into the development of two Advertising campaigns. The required content for each campaign consists of storyboards for television commercials, print advertising, and collateral materials. The first campaign is developed and designed by an individual student, and the second campaign is completed by teams of students functioning much like an advertising
agency in industry. In summary Art 3574 incorporates the following percentages to Verbal, Written and Visual.

3574 Topics in Graphic Design: Advertising Design
Verbal 30 percent, Visual 40 percent, Written 30 percent.

3574 Topics in Graphic Design: Interactive Design
Interactive design builds on the existing 2D skills of design students and challenges them with new visual styles. More complex technologies are one way in which existing competencies are stretched and expanded. Rich content, video, and motion graphics also force students to work in a fourth dimension of time. Interactive design students must manage words, graphics and images in complex ways; but they must also explain difficult concepts to creative directors and clients. Our program addresses all of those areas.

While the visual demands of web design, motion graphics and interface development are obvious -- they are by no means exclusive. Student must write about their designs and about the current status of the field in each interactive class. A student who can not express a concept with words on the page and spoken presentation is not prepared for the highly competitive market and does not adequately understand her own work. For this reason, students in web design and multimedia are expected to pitch their ideas to the class, accept and provide critiques, and write proposals about their works.

4504 Multimedia

4574 Advanced Visual Communications
This is the capstone course for the Graphic Design Major. The emphasis of this semester is to create the portfolio vehicles that will contribute to a successful entry into the communications design arena. The student is required to choose a focused orientation or direction for a career path. They write and design their final resume. A self promotional vehicle is designed and produced. They then choose a specific major project between print design, advertising design, or interactive design depending on their preference.
Each student produces a traditional portfolio in the form of a grouping of professionally printed individual projects. These are assembled into a book format with individual pages or as mounted pieces combined in a container.

Then an electronic portfolio is produced in the interactive vehicle of their choice.

Finally a summary of their best projects is designed in a professionally printed book or booklet format with the emphasis on design quality as well as practical issues such as portability and cost efficiency.

The final evaluation of each students assembled projects is viewed, critiqued, by a panel distinguished visiting designers. The panel as a major component of this process completes a written analysis of each portfolio. This written vehicle serves as the final grade for that semester. These evaluations are also kept in the department and used for outcomes assessment purposes. The panel members each give a lecture about their particular area of expertise to all the students in the class. In summary Art 3574 incorporates the following percentages to Verbal, Written and Visual.

4574 Advanced Visual Communications Verbal 20 percent, Visual 60 percent, Written 20 percent.

Digital Art / Cyber Art
III. A plan for assessing outcomes.

Art History
Assessment of the proposal will follow the five-year cycle of outcomes assessment required of all departments. For that assessment, we will copy papers from each major in specified courses (one from each of the three majors areas, ancient, medieval-baroque and modern) in order to compare them to the same students’ papers for Art 4484

PRESENTATIONS AND CRITIQUES
JOURNALS AND BOOKS
CAPSTONE SENIOR CLASSES
PORTFOLIO REVIEWS
PRO PRACTICE CLASSES
SENIOR STUDIO CLASSES
INTERNSHIPS