**ATTACHMENT 2.3**

**Coversheet for Program Projection, Implementation and Major Program Change**

Check one: ( ) Projection

**(X) Implementation**

Check one: ( ) New degree

( ) New degree and option(s)

( ) New option for existing degree

( ) Elevation of option or concentration to a full degree

( ) Pilot program conversion to regular status

**(X) New minor**

( ) New certificate

( ) Title change to program

( ) Major proposed changes to degree, option or minor

Check one: ( ) Consider for Fast Track (ONLY for new degrees, not options)

(Additional documentation required; see Section 2, p. 8-9)

( ) Consider for Pilot Program (ONLY for new degrees, not options)

(Additional documentation required; see Section 2, p. 9-10)

Proposed Name of Program: **Minor in Printmaking**

Department/Program Proposing Program: **School of Art**

Department Chair/Program **Director: Dr. Karen Kleinfelder**

Office Location: FA4-102

Campus Extension: 5-7908

**ATTACHMENT 2.3 (con't.)**

**Review and Approval**

1. Department/Program Approval:

Curriculum Chair: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Department Chair/Program Director: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2. College Approval:

Curriculum Chair: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Dean/Designee: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3. Academic Affairs Review:

Reviewed for Projection: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Reviewed for Implementation: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4. U.R. Council: \_\_\_\_\_ Not Applicable \_\_\_\_\_ Approved \_\_\_\_\_ Not Approved

Chair: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

C.E.P. Council: \_\_\_\_\_ Not Applicable \_\_\_\_\_ Approved \_\_\_\_\_ Not Approved

Chair: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

5. Academic Senate: \_\_\_\_\_ Not Applicable \_\_\_\_\_ Approved \_\_\_\_\_ Not Approved

Chair: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

6. Academic Affairs: \_\_\_\_\_ Approved \_\_\_\_\_ Not Approved

Vice Provost for Academic Affairs: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_

Entered on Campus Master Plan (Date): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Proposed Implementation Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Actual Implementation Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Proposing New CSULB Minor and Certificate Programs  
\*Please note: Highlighted areas are different for each School of Art Studio Minor currently being proposed. We hope that this will help reviewing committees be able to see synchronicity and to evaluate these four studio art minors more efficiently.

1. **Program Type (Please specify any from the list below that apply—delete the others)**

* State-Support
* New Program

1. **Program Identification**
   1. Campus: CSU Long Beach
   2. Full and exact degree designation and title (e.g. Minor in American Indian Studies, Certificate in Technical and Professional Writing).

**Minors in the School of Art**, Minor in Printmaking

The School of Art offers five minors in Art History, Ceramics, Photography, Printmaking, and Sculpture/4D.

* 1. Term and academic year of intended implementation (e.g. Fall 2007).

Fall 2017

* 1. Name of the department(s), division, or other unit of the campus that would offer the proposed minor or certificate program. Please identify the unit that will have primary responsibility.

CSULB School of Art

* 1. Name, title, and rank of the individual(s) primarily responsible for drafting the proposed minor or certificate program.

Kimiko Miyoshi, Professor, Printmaking Program Head, School of Art

* 1. Statement from the appropriate campus administrative authority that the addition of this program supports the campus mission and will not impede the successful operation and growth of existing academic programs. **(CPEC “Appropriateness to Institutional and Segmental Mission”)**

(Attached)

* 1. Any other campus approval documents that may apply (e.g. curriculum committee approvals).

(Attached)

**3. Program Overview and Rationale**

* 1. Rationale, including a brief description of the program, its purpose and strengths, fit with institutional mission, and a justification for offering the program at this time. The rationale may explain the relationship among the program philosophy, design, target population, and any distinctive pedagogical methods. **(CPEC “Appropriateness to Institutional and Segmental Mission”)**

CSULB is a destination for study in the visual arts, art education, and art history. At the undergraduate level, the CSULB School of Art offers BA degree options in Studio Art, Art Education, and Art History, and BFA degree options in specific studio disciplines including 3D Media (Fiber, Metals, Wood), Ceramic Arts, Drawing & Painting, Graphic Design, Illustration/Animation, Photography, Printmaking, and Sculpture/4d. The SoA thus provides a broad range of degree options for students wishing to major in the SoA; however, until recently most classes in the SoA, and nearly all studio courses, have been open only to SoA majors, and there has been no means by which students could structure focused study in a specific discipline area within the School of Art and receive transcript acknowledgement for such study. The establishment of minors within the School of Art is timely given that students who wish to have an immersive creative experience during their undergraduate experience often are torn between pursuing such creative study or pursuing a major that would prepare and position them to be more competitive in a long-range trajectory in another field. The Minor in Printmaking allows students who have an interest in Printmaking, but who have chosen to major elsewhere in the university, to pursue and receive transcript acknowledgement of focused study of Printmaking.

Additionally, minors in specific studio discipline areas will provide opportunity for students in BA majors in Art Education, Art History, and Studio Art (general) to enhance their study with a focus in a specific studio discipline area. Students currently have the choice between the BA in Art Option in Studio Art, which is a general studio art degree, and BFA programs, entrance to which is based upon competitive portfolio review, and which are very focused and demanding. A minor in a specific studio area such as Printmaking allows a third option whereby BA Studio Art students can gain further immersion in a specific studio discipline (in this case, Printmaking), and receive transcript acknowledgement for having specialized training, without having had to be selected in the portfolio-review process, and without having to complete all of the degree requirements (including highly technical training and production of an ambitious solo exhibition) demanded of BFA majors.

Finally, in very rare circumstances and with proper planning and advising, minors in specific studio discipline areas can provide students already pursuing BFA degree programs in other areas within the School of Art with an opportunity to develop a second area of specialization, supplementing their professional degrees. We do not anticipate that BFA students will be able to pursue a minor because of Timely Graduation Policies and additional rigorous requirements of BFA degrees.

The Minor in Printmaking begins with a course focusing on the fundamental principles of working in two dimensions in straightforward printmaking processes, and is followed by focused study in the primary areas of printmaking: relief, intaglio, planography, stencil, monotype, and photo/digital printmaking.

The Minor also provides students the opportunity to further explore creative possibilities of combining printmaking and other media and to study its impact in history, culture and contemporary art. Printmaking, being sequential by nature, also fosters problem solving skills and time management. A balance of traditional and contemporary studio techniques will be covered to engage students' critical thinking and creative processes. Printmaking deals with hybrids of technical skills such as drawing, painting, carving, graining, polishing, digital imaging, and operating machines and presses. This inherently diverse discipline will cultivate greater imagination as well as providing robust skill sets that increase career opportunities for students. Printmakers, who work in essentially communal shops, learn to work collaboratively and become effective team-workers.

**We anticipate that this minor will serve the following student populations:**

1. The Minor in Printmaking is created principally to serve students majoring in programs and departments throughout CSULB who wish to have a substantial creative experience in the study of printmaking. This minor, along with others in the School of Art, will give students access to courses and experiences previously available only to students majoring in Art at CSULB. Many students who come out of high school or community with an interest in the arts or specifically printmaking (a subject area still commonly introduced to students in California K-12 art instruction and in California Community Colleges including our nearby community college campuses at Long Beach City College, Cerritos College, Orange Coast College, El Camino, Pasadena City College and others) but who have decided to major in another subject, are disappointed that they have no opportunity to pursue a minor in any studio art discipline at CSULB, and specifically have no opportunity to pursue a minor in in Printmaking at any campus in the entire CSU system. Providing a Minor in Printmaking, as well as minors in other studio art disciplines, would solve this problem and would create greater access and exchange between the School of Art and student populations throughout the university.

We hope to attract students from majors such as Political Science, English and Creative Writing and others who are interested in expressing and disseminating ideas though books, posters, and other printed media and studying the impact of prints in both historical and contemporary frameworks. Also, the Minor in Printmaking provides an opportunity for students in majors such as Art Therapy, Design and Industrial Design to enhance their major experience with a focus in a specific area of technical and material study.

1. With proper advising to make sure that the addition of a minor does not interfere with progress toward graduation, the Minor in Printmaking also can enhance the undergraduate experience of students currently majoring within the School of Art.

a) The Minor in Printmaking provides students in majors such as Art Education, Art History, and Studio Art (general) with opportunity to enhance their major with a focused study in printmaking and receive transcript credit for this focused study, enhancing their knowledge of Printmaking and improving their employment prospects. For example, BA Art Education majors often comment that they would like to be able to augment their degrees and credentials with the additional focused study and transcript acknowledgement of Printmaking to make them both better prepared and more competitive in the marketplace for K-12 positions at schools where printmaking remains a substantial part of the curriculum. The minor can provide students majoring in the BA Art History with a transcript-acknowledged immersion in studio practice beyond the minimal studio experience required for the BA Art History degree, providing these students with a greater grounding in studio practice that will inform their art historical studies and also make them more competitive in applying to art history graduate programs.

b) We also anticipate that many BA Studio Art students will find the option to pursue a minor as an attractive alternative to seeking the BFA degree. Currently the largest problem we have with timely graduation is due to large numbers of BA students going into a holding pattern as they seek acceptance to a BFA program. By giving students an additional and more expedient pathway toward transcript acknowledgement of their area of interest, these minors will help us achieve our Timely Graduation goals.

Many students aspire to enter our BFA programs in specific studio disciplines; however, to do so, they must go through a demanding and competitive portfolio review process, and some of them simply are not accepted into these degree programs. The only alternative for these students is to pursue a general BA Studio Art degree and graduate with a transcript that, other than listing courses taken, in no way acknowledges their aspiration and completion toward an area of emphasis. A Minor in Printmaking would allow a third option whereby BA Studio Art students can gain further immersion in a specific studio discipline (in this case, Printmaking), and receive transcript acknowledgement of specialized training in this area, without having had to be selected in the portfolio-review process, and without having to complete all of the BFA degree requirements (including highly technical training and production of an ambitious solo exhibition) demanded of BFA Printmaking majors. Additionally, a minor may allow these students to take some of the coursework they usually would have undertaken in preparation for entry into a BFA degree program that they wound up not entering, and then apply it a minor program they actually can complete.

c) We do not anticipate that BFA students will be able to pursue a minor because of Timely Graduation Policies and additional rigorous requirements of BFA degrees.

Please see the attached document, ***Minors for Art Majors,*** for examples of minors offered to majors in the same department.

* 1. Proposed catalog description, including program description, degree requirements, and admission requirements.

**Minors in the School of Art**

The School of Art offers five minors in Art History, Ceramics, Photography, Printmaking, and Sculpture/4D.

**Declaring the Minor in Printmaking**

The minor must be successfully declared in order to register for upper division courses.

Students must meet with a School of Art Advisor to determine if the minor can be completed within timely graduation units.

Students must also meet minimum GPA requirements (3.0 GPA in their declared major, 2.0 GPA overall), and have completed ART 270 with a grade of B or better.

Alternative admission requirements may apply during times when the School of Art is impacted.

**Minor Requirements**

For School of Art Majors pursuing a minor offered by the School of Art, some units may be double-counted toward both the major and the minor; however, 9 units of coursework must be unique to the minor, and cannot be double-counted for the major.

Students must maintain a GPA of 3.0 or higher in courses required for the minor in order to graduate with the minor

**Minor in Printmaking**

The Minor in Printmaking allows undergraduate students throughout the university to enhance their education with both creative and intellectual engagement in a studio discipline: Printmaking. The Minor in Printmaking also affords opportunity for students in more general visual/creative degree programs in the College of the Arts to augment their degrees with additional studies in printmaking. The Minor in Printmaking is open to students in all majors except BFA Option in Printmaking. (15 units)

**Take the following course (3 units):**

* ART 270. Introduction to Printmaking (3), Prerequisite: None

**Choose four of the following courses (12 units):**

* ART 370. Printmaking (3) Prerequisites for Studio Art Majors: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 376. Printmaking: Relief Printing (3), Prerequisites for Studio Art Majors: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 377. Printmaking: Silkscreen (3), Prerequisites for Studio Art Majors: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 378. Printmaking: Etching (3), Prerequisites for Studio Art Majors: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 379. Printmaking: Lithography (3), Prerequisites for Studio Art Majors: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 475. Printmaking: Photo and Digital Processes (3), Prerequisite for Studio Art Majors: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 480. Printmaking: Monotype/Monoprint (3), Prerequisite for Studio Art Majors: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 499R. Special Studies in Printmaking (3), Printmaking *minor*, major or consent of instructor.

1. **Curriculum** 
   1. Goals for the (1) program and (2) [student learning outcomes](http://www.calstate.edu/acadaff/sloa/index.shtml). Program goals are very broad statements about what the program is intended to achieve, including what kinds of graduates will be produced. Student learning outcomes are more specific statements that are related to the program goals but that more narrowly identify what students will know and be able to do upon successful completion of the program.
2. **Program Goals**

The Minor in Printmaking offers students an individually tailored experience with the technical and creative practice of art-based printing including a choice of skill sets that cover relief, intaglio, lithography, screen-print, monotype and photo/digital printmaking. Students can also choose courses that focus on building conceptual and technological expertise by engaging them in analysis of self-proposed projects of their own works and the work of their peers.

This minor will enrich a student’s awareness of visual literacy as well as their knowledge of the language and history of graphic arts and print media. It will allow them to become more informed viewers of art. Critiques within studio courses in the minor develop abilities to articulate a nuanced visual analysis of images while also employing and discussing critical perspectives that incorporate knowledge from a wide variety of disciplines. Courses also ask students to regularly demonstrate organization, collaboration, cooperation, initiative, problem solving and self-efficacy, and take creative risks.

The Minor in Printmaking is part of a larger School of Art initiative to significantly increase access to our high quality programs for students across the university, with the added goal of also enhancing our own student population through access to a wider range of student perspectives within our classrooms. The Minor in Printmaking allows students in majors outside the School of Art to enhance their university education with an immersive experience in a studio discipline: Printmaking. The Minor in Printmaking also affords opportunity for students in more general visual/creative degree programs in the College of the Arts to augment their degrees with additional studies in image making. The Minor in Printmaking is open to students in all majors except BFA Option in Printmaking.

b. Plans for assessing program goals and student learning outcomes. Some planners find it helpful to develop matrices in which student learning outcomes and required courses are mapped, indicating where content related to the learning outcomes is introduced, reinforced, and practiced at an advanced level in required courses. **(CPEC** “**Maintenance and Improvement of Quality”)**

## 2) Student Learning Outcomes: Minor in Printmaking

Studio assignments, research, verbal and written presentations of projects and the class discussions that are at the core of a studio art class experiences provide opportunities to assess student work and leaning outcomes. Minors will demonstrate their ability to identify connections between concept and media as well as technical knowledge applicable to their printmaking projects. Minors will share their problem solving capacity through group critiques and also gain visual literacy and competence in non-verbal communication through works of art. Minors will understand visual symbolism and learn to enhance communication using visual elements, such as color, value, line, shape, and texture. Students’ written artist’s statements and other written research assignments on others’ work will cultivate their ability to identify and discuss key ideas surrounding contemporary issues in art and design within physical, technological, and/or sociocultural contexts, enabling them to place their work within a larger context. Minors also have the opportunity to curate and/or participate in student-organized exhibitions in one of the five campus student art galleries.

By studying printmaking, students gain skills in traditional and innovative studio techniques, explore further creative possibilities and gain knowledge in various fabrication methods. Minors will gain knowledge of basic tools, techniques, and processes sufficient to work from concept to finished product. These include knowledge of basic materials and technical procedures such as intaglio, relief, lithography, silkscreen, monotyping and digital processes. Minors will gain abilities for effective visual communication, critical thinking, time-management, and working as a team. Through group critiques and artist statements, students learn the importance of verbal and physical/visual presentation of art works as well as how to digest feedback and improve their work.

|  |  |  |  |
| --- | --- | --- | --- |
| **SLO** | **Introduced** | **Reinforced** | **Practiced at an Advanced Level** |
| 1. Minors will be able to generate competent verbal and written responses to visual phenomena and critique productively while respecting maker’s intention. | 270, 370 | 376, 377, 378, 379 | 475, 480, 499R |
| 2 Minors will be able to demonstrate visual literacy including competence in the non-verbal language of art and design. | 270 | 370, 376, 377, 378, 379 | 475, 480, 499R |
| 3. Minors will be able to demonstrate correct handling of various tools, equipment, and presses, as well as solvents, ground, acids, ink and other media used in printmaking. | 270, 370 | 376, 377, 378, 379 | 475, 480, 499R |
| 4. Minors will acquire various digital imaging skills such as scanning, manipulating, and printing on paper and transparencies. | 270 | 370, 376, 377, 378, 379 | 475, 480, 499R |
| 5. Minors will acquire considerable technical knowledge applicable to printmaking | 270 | 370, 376, 377, 378, 379 | 475, 480, 499R |
| 6. Minors will able to solve creative problem independently and also gain ability to work collaboratively. | 270, 370 | 376, 377, 378, 379,  480, 475, | 499R |

|  |  |
| --- | --- |
| **SLO** | **Taught by/Assessed by** |
| 1. Minors will be able to generate competent verbal and written responses to visual phenomena and critique productively while respecting maker’s intention. | review, participatory critiques (vocabulary and concepts expressed), student articulation of ideas, artist’s statement |
| 2 Minors will be able to demonstrate visual literacy including competence in the non-verbal language of art and design. | review, participatory critiques (vocabulary and concepts expressed), student articulation of ideas, project proposal, artist’s statement |
| 3. Minors will be able to demonstrate correct handling of various tools, equipment, and presses, as well as solvents, ground, acids, ink and other media used in printmaking. | demonstrations, open labs, review, technical discussion, technical quizzes and exams, observation of student practice |
| 4. Minors will acquire various digital imaging skills such as scanning, manipulating, and printing on paper and transparencies. | demonstrations, open labs, review, technical discussion, technical quizzes and exams, observation of student practice |
| 5. Minors will acquire considerable technical knowledge applicable to printmaking | demonstrations, open labs, review, technical discussion, technical quizzes and exams, observation of student practice |
| 6. Minors will able to solve creative problem independently and also gain ability to work collaboratively. | review, participatory critiques (vocabulary and concepts expressed), student articulation of ideas, project proposals, observation of student practice |

c. Total number of units required for the minor or certificate.

15

1. A list of all courses *required* for the minor or certificate, specifying catalog number, *title*, units of credit, and prerequisites or co-requisites (ensuring that there are no “hidden” prerequisites that would drive the total units required to graduate beyond the total reported in 4c above).

***Take the following course (3 units):***

* Art 270. Introduction to Printmaking (3), Prerequisite: None

1. List of *elective* courses that can be used to satisfy requirements for the minor or certificate, specifying catalog number, title, units of credit, and prerequisites or co-requisites. Include proposed catalog descriptions of all new courses. For graduate program proposals, identify whether each course is a graduate or undergraduate offering.

***Choose four of the following courses (12 units):***

* ART 370. Printmaking (3) Prerequisites for Art Majors: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 376. Printmaking: Relief Printing (3), Prerequisites for Art Majors: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 377. Printmaking: Silkscreen (3), Prerequisites for Art Majors: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 378. Printmaking: Etching (3), Prerequisites for Art Majors: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 379. Printmaking: Lithography (3), Prerequisites for Art Majors: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 475. Printmaking: Photo and Digital Processes (3), Prerequisite for Art Majors: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 480. Printmaking: Monotype/Monoprint (3), Prerequisite: ART 130, ART 181; 3 units from AH 111A, AH 111B. Prerequisite for Printmaking Minors: Art 270.
* ART 499R. Special Studies in Printmaking (3), Printmaking *minor*, major or consent of instructor.

**Printmaking Course Options Minor Roadmap based on new Pre-Requisites (may be completed in 3-4 semesters).**

|  |  |  |  |
| --- | --- | --- | --- |
| 1st Semester | 2nd Semester | 3rd Semester | 4th Semester |
| Required:  Art 270 | 3 units from  Art 370, Art 376  Art 377, Art 378 or Art 379 | 3 or 6 units from  Art 370, Art 376  Art 377, Art 378 or Art 379 | 3 or 6 units from  Art 370, Art 376  Art 377, Art 378 Art 379, Art 475  Art 480 or Art 499R |
| Take 1 course | Take 1-2 courses | Take 1-2 courses | Take 1-2 courses |

Note: With regard to Sections 4f and 4g, a proposed program should take advantage of courses already offered in other departments when subject matter would have considerable overlapping content.

f. List of any new courses that are: (1) needed to initiate the program and (2) needed during the first two years after implementation. Only include proposed catalog descriptions for new courses. For graduate program proposals, identify whether each course is a graduate-level or undergraduate-level offering.

NONE

g. Attach a proposed course-offering plan for the first three years of program implementation, indicating, where possible, likely faculty teaching assignments.

No new courses are needed for this minor. Course offerings will be consistent with previous semesters, and the School of Art doesn’t anticipate having to add large numbers of additional seats to accommodate students in this minor.

This is a rough sketch of a course-offering plan for Printmaking courses in the Minor in Printmaking, including likely teaching assignments for fall and spring semesters. These are cyclical with adjustments as needed.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Course** | **Fall Sections** | **Faculty**  **Teaching** | **Spring Sections** | **Faculty**  **Teaching** |
| ART 270 | 1 | Lecturer or Graduate Student | 1 | Lecturer or Graduate Student |
| ART 370 | 1 | Miyoshi | 1 | Sexauer |
| ART 376 | 1 | Sexauer | 1 | Sexauer |
| ART 377 | 1 | Miyoshi | 1 | Miyoshi |
| ART 378 | 1 | Sexauer | 1 | Sexauer |
| ART 379 | 1 | Miyoshi | 1 | Miyoshi |
| ART 475 | 1 | Tedesco | 1 | Tedesco |
| ART 480 | 1 | Tedesco | 1 | Tedesco |
| ART 499R  \*combined with ART 378 and ART 379 | 2 | Miyoshi  Sexauer | 2 | Miyoshi  Sexauer |

1. Admission criteria, including prerequisite coursework.

Students must apply and be accepted into the minor after completion of ART 270.

The minor must be successfully declared in order to register for upper division courses. Students must meet with a School of Art Advisor to determine if the minor can be completed within timely graduation units.

Students must also meet minimum GPA requirements (3.0 GPA in their declared major, 2.0 GPA overall), and have completed ART 270 with a grade of B or better.

Alternative admission requirements may apply during times when the School of Art is impacted.

1. Criteria for student continuation in the program.

Students must maintain a GPA of 3.0 or higher in courses required for the minor in order to graduate with the Minor.

1. Provision for meeting accreditation requirements, if applicable, and anticipated date of accreditation request (including the WASC Substantive Change process).

The School of Art will undergo Accreditation review by NASAD in spring of 2018. We have informed NASAD of our intent to add minors to several School of Art programs. Student Learning Outcomes are aligned for the minor with SLO recommendations from our accrediting organization.

With highly specialized and diversified curricula, and degree and certificate programs in Art Education, Art History, Graphic Design, Illustration/Animation, and multiple Studio Art disciplines all under one roof, the School of Art at CSULB is the largest publicly funded university School of Art in the United States, and is the flagship of visual arts education, scholarship, and practice in the CSU system. It is also the first School of Art in the CSU system to offer the MFA degree, and as a charter member of National Association of Schools of Art and Design, was the first public school in California to be accredited by NASAD.

1. **Need for the Proposed Minor or Certificate Program   
   (CPEC “Societal Need,” “Number of Existing Programs in the Field,” and “Advancement of the Field”)**
   1. List of other California State University campuses currently offering or projecting the proposed programs; list of neighboring institutions, public and private, currently offering the proposed programs.

Otis College of Art and Design offers Minor in Printmaking and University of Southern California offers Two-Dimensional Studies Minor that includes two printmaking courses in the degree requirement options.

**University of Southern California**

Two-Dimensional Studies Minor

http://catalogue.usc.edu/preview\_program.php?catoid=2&poid=963&returnto=274

**Otis College of Art & Design**

http://www.otis.edu/printmaking-minor

**In addition, many CSUs offer Minors in Art, Art History, Crafts, Design, Digital Art or Multimedia:**

**CSU Channel Islands (**Art, Computer Game Design)

**CSU Chico** (Art History, Art Studio, Photographic Studies)

**CSU Dominguez Hills** (Art History, Crafts, Design, Digital Graphics, Art Studio)

**CSU East Bay** (Art History, Art Studio, Interactive Sculpture, Multimedia, Advertising)

**Fresno State** (Art, Media Arts)

**CSU Fullerton** (Advertising, Art)

**Humboldt State** (Art History, Art Studio)

**Cal State L.A.** (Art)

**CSU Monterey Bay** (Visual and Public Art, Communication Design)

**CSU Northridge** (Art, Art History)

**Sacramento State** (Art Studio)

**CSU San Bernardino** (Art History, Studio Art)

**San Diego State** (Art, Art History)

**San Francisco State** (Art)

**San Jose State** (Architectural Studies, Art Education, Art History & Visual Culture, Photography, Studio Art)

**Cal Poly San Luis Obispo** (Art History, Graphic Communication, Studio Art)

**CSU San Marcos** (Arts and Technology, Art History, Visual Arts, Visual Performing Arts)

**Sonoma State** (Art History, Art Studio, Museum and Gallery Methods)

**CSU Stanislaus** (Art)

* 1. Differences between the proposed program and programs listed in Section 5a above.

While there are other minors in the CSU of varying relation to Printmaking subject (minors in Art History, Studio Art, etc.), there is no campus in the CSU that offers a Minor in Printmaking. The CSULB School of Art has one of the oldest and most consistently excellent programs in Printmaking in the entire CSU system, and therefore is well suited and appropriate to launch this minor. The Printmaking program was launched in 1958, just nine years after CSULB was founded.

\*Please see the attached document for more information on minors within the CSU system and our plans for offering minors within specific disciplines and programs here at CSULB. Specifically, this covers similarities between the minor and major in other CSU models as well as examples of conscientious design of requirements, catalog language and enrollment management that we have developed for these minors.

List of other curricula currently offered by the campus that are closely related to the proposed program.

BFA Degree Option in Printmaking

* 1. Community participation, if any, in the planning process. This may include prospective employers of graduates.

Graduates with printmaking skills and the ability to organize details and work collaboratively are in demand in many industries and fields including but not limited to: Education, Print Publishers, Fashion and Graphic Design, Fine Arts, Digital Imaging, Journalism, Communication, Art Therapy and many others. Los Angeles also has a thriving arts community. Many of our students have gone on to work for local arts organizations such as MOLAA (educational director), MOCA (various positions), Exceptional Children’s Foundation (administrator, director and several instructors), Irvine Fine Art Center (the studio manager and instructors), many Los Angeles galleries, or have gone on to teach printmaking to students of all ages through universities/collages, magnet art high schools, art organizations and private workshops nation wide. Other graduates have independent commercial fine art publishing businesses serving artists and industries needing original print editioning services.

* 1. Applicable workforce demand projections and other relevant data.

According to the [Bureau of Labor Statistics](http://www.bls.gov/oes/current/oes274021.htm) in 2015 California also has the highest levels of employment for Fine Artists (occupational code 27-1013) with an average hourly salary of $28.39, and nationwide it is ranked third for the annual mean wage, only behind New York and Connecticut. The Bureau of Labor Statistics shows a positive 10-year trend for employment opportunities for artists in California.

Additionally, the 2015 Otis report on the Creative Economy shows employment in creative economy sectors in both Los Angeles County and Orange County is recovering as the broader US and California economies recover, with employment now trending upward in both counties, and the Otis report also now ranks the Los Angeles area as the largest creative economy in the United States, beating out (in descending order) New York, Chicago, San Francisco, and Seattle.

California also has the third highest level of employment nationwide in the Craft Artists related fields. While there is no Printmaking category in this database, it closely relates to Artists and Craft Artists categories.

http://www.bls.gov/oes/2014/may/oes271013.htm

<http://www.bls.gov/oes/current/oes271012.htm#st>

States with the highest employment level in this occupation: **Fine Artists, Including Painters, Sculptors, and Illustrators**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **State** | **Employment (1)** | **Employment per thousand jobs** | **Location quotient (9)** | **Hourly mean wage** | **Annual mean wage**  **(2)** |
| California | 3,190 | 0.21 | 2.36 | $30.27 | $62,950 |
| New York | 840 | 0.10 | 1.06 | $36.51 | $75,940 |
| Ohio | 800 | 0.15 | 1.73 | $12.20 | $25,380 |
| Florida | 610 | 0.08 | 0.89 | $20.65 | $42,960 |
| Texas | 590 | 0.05 | 0.58 | $26.02 | $54,120 |

States with the highest employment level in this occupation: **Craft Artist**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **State** | **Employment** | **Employment per thousand jobs** | **Location quotient** | **Hourly mean wage** | **Annual mean wage** |
| [Texas](http://www.bls.gov/oes/current/oes_tx.htm) | 510 | 0.04 | 1.16 | $15.52 | $32,290 |
| [New York](http://www.bls.gov/oes/current/oes_ny.htm) | 440 | 0.05 | 1.28 | $20.38 | $42,390 |
| [California](http://www.bls.gov/oes/current/oes_ca.htm) | 370 | 0.02 | 0.63 | $23.83 | $49,560 |
| [Ohio](http://www.bls.gov/oes/current/oes_oh.htm) | 370 | 0.07 | 1.82 | $14.08 | $29,280 |
| [Illinois](http://www.bls.gov/oes/current/oes_il.htm) | 290 | 0.05 | 1.31 | $22.03 | $45,830 |

* 1. If the program was proposed to meet society’s need for the advancement of knowledge, please specify the need and explain how the program meets that need.

More than providing particular advanced knowledge that the society demands, this minor is proposed to cultivate a competence in critical thinking, communication skills, logical and fair reasoning, creative problem-solving skills, and social and personal responsibility. In printmaking, as in other Fine Art education, students are encouraged to ask questions and be innovative. Graduates are also trained in understanding visual symbolism operations and how to enhance communication using visual elements, such as color, value, line, shape, and texture. Printmaking, which is sequential by nature, also develops problem solving skills and time management. Unlike lecture style teaching, the education that takes place in the communal shop cultivates a sense of citizenship and community.

1. **Student Demand (CPEC “Student Demand”)**
   1. Compelling evidence of student interest in enrolling in the proposed program. Types of evidence vary and may include national, statewide, and professional employment forecasts and surveys; petitions; lists of related associate degree programs at feeder community colleges; reports from community college transfer centers; and enrollments from feeder baccalaureate programs, for example.

Students across campus, who historically have been essentially shut out of the opportunity to have a studio art experience at CSULB, have made repeated requests to our advisors and faculty to offer more courses and programs open to non-majors. In addition, in a spring 2016 survey of graduating BA (General) Studio Art students, 65% indicated that they would have liked to have the option of pursuing a specialized Studio Art minor as part of their degree options. Though we do not have statistical information to provide specific numbers, we do routinely hear about following situations from advisors in our School of Art Advising Center and from elsewhere on campus as follows:

Student demand will likely come from the following student populations:

1) The Minor in Printmaking is created principally to serve students majoring in programs and departments throughout CSULB who wish to have a substantial creative experience in Printmaking. This minor, along with others in the School of Art, will give students access to courses and experiences previously available only to students majoring in Art at CSULB. Most importantly, this minor will allow for beneficial exchange between the School of Art and the rest of the university, making our students aware of a larger context for thinking about art (and encouraging them to take classes in other departments) while also adding new intellectual perspectives to our classrooms and making our quality programs in the School of Art more accessible to students outside of the School of Art. Studio Art classes in the School of Art have traditionally been limited to Art majors, and offering this and other Minors will allow the university as a whole to benefit from our outstanding programs. Based on the 3-4 semesters models laid out in this proposal, students should be able to complete the minor in 3-4 semesters alongside other major requirements. This and other minors proposed by the School of Art will allow the School of Art to become a full participant in the cross-campus exchange that defines our university.

Many students who come out of high school or community college with an interest in the arts and printmaking specifically (a subject area still commonly introduced to students in California K-12 art instruction and in California Community Colleges including our nearby community college campuses at Long Beach City College, Cerritos College, Orange Coast College and others) who have decided to major in another subject, are often disappointed that they have no opportunity to pursue a minor in any studio art discipline at CSULB. Providing a minor in Printmaking, as well as minors in other studio art disciplines, would solve this problem and would expand the diversity and exchange of our university culture.

Printmaking deals with hybrids of technical skills such as drawing, painting, carving, graining, polishing, digital imaging, and operating machines and presses. This inherently diverse discipline will foster greater imagination as well as providing robust skill sets that increase career opportunities for students.

Providing a Minor in Printmaking, as well as minors in other studio art disciplines, would create greater access and exchange between the School of Art and student populations throughout the university. We anticipate that School of Art students will also become more aware of other minors across campus, both through minors becoming a more regular part of our internal advising, and through the influence and presence of other majors and their valuable perspectives within their classrooms.

2) With proper advising to make sure that the addition of a minor does not interfere with progress toward graduation, the Minor in Printmaking also can enhance the undergraduate experience of students currently majoring within the School of Art.

a) The Minor in Printmaking provides students in majors such as Art Education, Art History, and Studio Art (general) with opportunity to enhance their major with a focus in the specific area of printmaking study and receive transcript credit for this focused study, enhancing their knowledge of printmaking and improving their employment prospects. For example, BA Art Education majors often comment that they would like to be able to augment their degrees and credentials with the additional focused study and transcript acknowledgement of a Minor in Printmaking to make them both better prepared and more competitive in the marketplace for K-12 positions at schools where printmaking remains a substantial part of the curriculum. The minor can provide students majoring in the BA Art History with a transcript-acknowledged immersion in studio practice and specialized art and Art History coursework covering printmaking beyond the minimal studio experience required for the BA Art History degree, providing these students with a greater grounding in studio practice that will inform their art historical studies and also make them more competitive in applying to art history graduate programs.

b) We anticipate that many BA Studio Art students will find the option to pursue a minor as an attractive alternative to seeking the BFA degree. Currently the largest problem we have with timely graduation is due to large numbers of BA students going into a holding pattern, often over several semesters, as they seek acceptance to a BFA program. These minors will give students another option and will help us achieve our Timely Graduation goals. Many students aspire to enter our BFA programs in specific studio disciplines; however, to do so, they must go through a demanding and competitive portfolio review process, and some of them simply are not accepted into these degree programs. The only alternative for these students is to pursue a general BA Studio Art degree and graduate with a transcript that, other than listing courses taken, in no way acknowledges their aspiration and completion toward an area of emphasis. A Minor in Printmaking would allow a third option whereby BA Studio Art students can gain further immersion in a specific studio discipline (in this case, printmaking), and receive transcript acknowledgement of specialized training in this area, without having had to be selected in the portfolio-review process, and without having to complete all of the BFA degree requirements (including highly technical training and production of an ambitious solo exhibition) demanded of BFA Printmaking Majors. Additionally, a minor may allow these students to take some of the coursework they usually would have undertaken in preparation for entry into a BFA degree program that they wound up not entering, and then apply it a minor program they actually can complete.

c) We do not anticipate that BFA students will be able to pursue a minor because of Timely Graduation Policies and additional rigorous requirements of BFA degrees.

Timely Graduation: Reasonable unit counts and the accessibility and flexibility of courses required for the minor will ensure that students are able to complete the minor before they reach the maximum units allowable for their undergraduate experience. School of Art students will be able to double-count some requirements for their major and this minor, with the stipulation that 9 discrete units are required to earn the Minor in Printmaking. This will help ensure that they will also be able to complete the minor in a timely fashion alongside other studio art or art history requirements. Non-Art students will need to declare the minor fairly early in order to finish within the necessary timeframe allowed by their degree. Again, we anticipate that many BA Studio Art students will find the option to pursue an Art minor as an attractive alternative to seeking the BFA degree. Currently the largest problem we have with timely graduation is due to large numbers of BA students going into a holding pattern as they seek acceptance to a BFA program, when many could choose a BA Studio Art (general) plus a minor that would allow them a clearer path to graduation while they earn transcript acknowledgement of an area of specialization.

* 1. Issues of access considered when planning this program.

Studio Art classes in the School of Art have traditionally been limited to Art majors, and offering this and other Minors will allow the university as a whole to benefit from our outstanding programs.

Students will have to apply to and be accepted into the minor after completion of 200-level courses. This will allow us to monitor enrollments and access. We envision a cap of twenty minors at any given time. Because all upper division requirements in the minor involve choices between options, we believe that minors will distribute themselves among these courses to fill existing open seats without necessitating additional course sections.

It is possible that once the minor is well known, demand could result in additional course sections of the 200-level courses, that can be a matter of administrative discretion, and the 200-level courses function as a gateway to the minor. Hence, control of 200-level section offerings directly controls number of minors moving forward into upper-division courses.

While the ebb and flow of enrollments may be somewhat unpredictable, based on previous semester enrollments, adding minors will if anything likely improve fill rates in our upper-division courses without necessitating additional section offerings.

Most importantly, this minor will allow for beneficial exchange between the School of Art and the rest of the university, making our students aware of a large context for thinking about art (and encouraging them to take classes in other departments) while also adding new intellectual perspectives to our classrooms and making our quality programs in the School of Art more accessible to students outside of the School of Art. This minor and other minors in the School of Art allow the School of Art to participate in the broad cross-campus exchange that defines our university.

Based on the 3-4 semesters model below, students should be able to complete the minor in 3-4 semesters alongside other major requirements. Sequencing of prerequisites necessitates that the Minor in Printmaking cannot be completed by non-Art majors in less than three semesters, but easily can be completed in three or four semesters, with multiple variations. Studio Art majors could complete the minor in Printmaking with an additional 9 units, or over 1-2 semesters. Additionally, every class that satisfies a requirement or choice between requirements in the minor is routinely offered every semester as evidenced in the following table of typical course offerings and assignments.

**Printmaking Minor Sample Roadmap (may be completed in 3-4 semesters).**

|  |  |  |  |
| --- | --- | --- | --- |
| 1st Semester | 2nd Semester | 3rd Semester | 4th Semester |
| Required:  Art 270 | Art 370, Art 376  Art 377, Art 378 or Art 379 | Art 370, Art 376  Art 377, Art 378 or Art 379 | Art 370, Art 376  Art 377, Art 378 Art 379, Art 475  Art 480 or Art 499R |
| Take 1 course | Take 1-2 courses | Take 1-2 courses | Take 1-2 courses |

* 1. Professional uses of the proposed program.

Understanding of critical and practical approaches to printmaking is valuable in many fields and industries. In addition to skills that have already been mentioned above, the Minor in Printmaking will provide the following professionally related experience:

* Specialized experience in printmaking for students intending on careers as practicing and exhibiting artists;
* Enhancing experience in printmaking for students pursuing professional work in the fields of fine art print publishing, graphic design, theater, business, or many fields that utilize and necessitate a critical and technical understanding of images and image re-production;
* Enhancing experience in printmaking for students pursuing employment as K-12 teachers.
* Enhancing experiences and skills of students pursuing complementary degrees in Liberal Arts that may involve critical analysis, understanding of images and socio-political including, but not limited to English and Creative Writing, Communication Studies, Political Science, and Psychology/Art Therapies.
  1. The expected number of students in the year of initiation and three years and five years thereafter. The expected number of graduates in the year of initiation, and three years and five years thereafter.

We expect to take on 5-10minors in the first year, and then approximately that many in years thereafter. On average, we would have 10-20 students enrolled in minor courses at one time over the next 3-5 years, and produce 5-10 graduates per year.

School of Art students would need at least 9 unique, standalone units to complete the minor (that cannot be counted for the major), so it is likely that the first graduate with this minor could be produced a year after implementation (if any Studio Art BA students declare the Minor).

For student majoring outside the School of Art, the 15 required units would require, on average, 3-4 semesters to finish when taken alongside other courses in the proper order. Please see the previous table for more information.

1. **Existing Support Resources for the Proposed Minor or Certificate Program**

**(CPEC “Total Costs of the Program”)**

**Note:** Sections 7 and 8 should be prepared in consultation with the campus administrators responsible for faculty staffing and instructional facilities allocation and planning. A statement from the responsible administrator(s) should be attached to the proposal assuring that such consultation has taken place.

1. Faculty who would teach in the program, indicating rank, appointment status, highest degree earned, date and field of highest degree, professional experience, and affiliations with other campus programs. For graduate programs, include faculty publications or curriculum vitae.

Faculty in Printmaking is well versed in multiple fields, offering a wide range of interdisciplinary perspectives and approaches:

Tenured Full Professor Roxanne Sexauer, BFA, University of Iowa, Printmaking; MFA, State University of New York at Purchase

Tenured Full Professor Kimiko Miyoshi, BFA Printmaking, CSULB, MFA Studio Arts University of New Mexico, Albuquerque

Lecturer, Tava Tedesco, BA in Art, University of Hawaii at Manoa; MFA CSULB Studio Arts

1. Space and facilitiesthat would be used in support of the proposed program.

Existing classrooms and lab spaces will be sufficient to accommodate students. This includes shared room spaces: FA1: 101, 103, 104, 106 (a darkroom and a digital lab) and outside washing area and patio processing area.

1. A report provided by the campus Library, detailing resources available to support the program (discussion of subject areas, volume counts, periodical holdings, etc. are appropriate).

Report is attached. Library resources, including interlibrary loan and LINKPLUS, are already in place to satisfy the needs of the Minor. See attached letter from CSULB Arts Librarian, Leslie Anderson. No additional resources are needed specifically for this minor. Requests for additions to the collection would be as dictated to maintain currency in the field as appropriate for supporting already existing MFA, BFA and general instruction in Printmaking.

d. Existing academic technology, equipment, and other specialized materials currently available.

While all digital equipment in the printmaking program requires standard periodical updates, there is no additional equipment, specialized materials, or academic technology is required for this minor.

1. **Additional Support Resources Required**

**(CPEC “Total Costs of the Program”)**

Note: If additional support resources will be needed to implement and maintain the program, a statement by the responsible administrator(s) should be attached to the proposal assuring that such resources will be provided.

1. Any special characteristics of the additional faculty or staff support positions needed to implement the proposed program.

NONE.

1. The amount of additional lecture and/or laboratory space required to initiate and to sustain the program over the next five years. Indicate any additional special facilities that will be required. If the space is under construction, what is the projected occupancy date? If the space is planned, indicate campus-wide priority of the facility, capital outlay program priority, and projected date of occupancy.

NONE.

1. A report written in consultation with the campus librarian, indicating any additional library resources needed. Indicate the commitment of the campus either to purchase or borrow through interlibrary loan these additional resources.

Report is attached. Library resources, including interlibrary loan and LINKPLUS, are already in place to satisfy the needs of the Minor. See attached letter from CSULB Arts Librarian, Leslie Anderson. No additional resources are needed specifically for this minor. Requests for additions to the collection would be as dictated to maintain currency in the field as appropriate for supporting already existing MFA, BFA and general instruction in Printmaking.

1. Additional academic technology, equipment, or specialized materials that will be (1) needed to implement the program and (2) needed during the first two years after initiation. Indicate the source of funds and priority to secure these resource needs.

NONE.