This form should be used to seek SUNY’s approval to create one or more new programs from existing, registered programs. A campus is not required to submit a Program Announcement (PA) or a Letter of Intent (LI) for these types of new programs. The Chief Executive or Chief Academic Officer should submit a signed cover letter and this completed form to the SUNY Provost at program.review@suny.edu.

**Section 1. General Information**

<table>
<thead>
<tr>
<th>a) Institutional Information</th>
<th>Institution’s 6-digit SED Code:</th>
<th>235000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Institution’s Name:</td>
<td>State University of New York at Oswego</td>
<td></td>
</tr>
<tr>
<td>Address:</td>
<td>State University of New York at Oswego, 7060 Route 104, Oswego, NY 13126-3599</td>
<td></td>
</tr>
</tbody>
</table>

List each campus where the entire program will be offered (with each institutional or branch campus 6-digit SED Code): Not Applicable

List the name and address of off-campus locations (i.e., extension sites or extension centers) where courses will offered, or check here [X] if not applicable:

<table>
<thead>
<tr>
<th>b) Program Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Title:</td>
</tr>
<tr>
<td>Award(s) (e.g., A.A., B.S./M.S.):</td>
</tr>
<tr>
<td>Number of Required Credits:</td>
</tr>
<tr>
<td>Proposed HEGIS Code:</td>
</tr>
<tr>
<td>Proposed 6-digit CIP 2010 Code:</td>
</tr>
</tbody>
</table>

If the program will be accredited, list the accrediting agency and expected date of accreditation: National Association of Schools of Art and Design, Spring 2018

If applicable, list the SED professional licensure title(s)¹ to which the program leads:

<table>
<thead>
<tr>
<th>c) Proposed Program Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>d) Campus Contact</td>
</tr>
<tr>
<td>Name and title: Cynthia Clabough, Professor, Art Department Chairperson</td>
</tr>
<tr>
<td>Telephone: 315/312-2111 E-mail: <a href="mailto:cynthia.clabough@oswego.edu">cynthia.clabough@oswego.edu</a></td>
</tr>
</tbody>
</table>

Signature affirms that the proposal has met all applicable campus administrative and shared governance procedures for consultation, and the institution’s commitment to support the proposed program. E-signatures are acceptable.

Name and title: Walter B. Roettger, Acting Provost, Vice President for Academic Affairs

Signature and date:

If the program will be registered jointly² with one or more other institutions, provide the following information for each institution:

<table>
<thead>
<tr>
<th>e) Chief Executive or Chief Academic Officer Approval</th>
</tr>
</thead>
<tbody>
<tr>
<td>Partner institution’s name and 6-digit SED Code: Not Applicable</td>
</tr>
<tr>
<td>Name, title, and signature of partner institution’s CEO (or append a signed letter indicating approval of this proposal): Not Applicable</td>
</tr>
</tbody>
</table>

---

¹ If the proposed program leads to a professional license, a specialized form for the specific profession may need to accompany this proposal.
² If the partner institution is non-degree-granting, see SED’s CEO Memo 94-04.
Section 2. Multi-Award and Multi-Institution Programs

[X] Not a multi-award or multi-institution program. Proceed to Section 3.

Section 3. New Programs from Options, Concentrations or Tracks in an Existing Program

Section 3.1. Revision of Existing Program

<table>
<thead>
<tr>
<th>Registered Program to be Changed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Title: Graphic Design</td>
</tr>
<tr>
<td><strong>SED Program Code</strong>: 21774</td>
</tr>
<tr>
<td><strong>Award(s) (e.g., A.A., B.S.)</strong>: B.F.A.</td>
</tr>
<tr>
<td><strong>Number of Required Credits</strong>: Minimum [123] If tracks or options, largest minimum [ ]</td>
</tr>
<tr>
<td><strong>HEGIS Code</strong>: 1009</td>
</tr>
<tr>
<td><strong>CIP 2010 Code</strong>: 50.0409</td>
</tr>
<tr>
<td><strong>Effective Date of Change</strong>: August 2017</td>
</tr>
<tr>
<td><strong>Effective Date of Completion</strong>³ Not applicable, Existing degree will be revised and remain</td>
</tr>
</tbody>
</table>

a) List all registered Options, Concentrations or Tracks and indicate which, if any, will be removed. The option to concentrate in interaction design or web design will be removed from this program. This arrangement is established through advisement and mentoring and is not a degree requirement.

b) If the existing program will have any changes to the program’s admissions standards or program evaluation, please describe them and explain why they are needed. Otherwise, affirm that the admissions standards and evaluation methods are unchanged from the current registered program. The admissions standard will remain the same.

c) Complete the appropriate *Program Schedule*. If the program has separate tracks or concentrations, complete a *Program Schedule* for each one.

Section 3.2. Proposed New Program

a) Describe the new program and the rationale for converting the existing coursework to a separately registered program.

The purpose of this program is to offer students the opportunity to develop a primary area of specialization specific to interaction design. This includes interaction design as it relates to all areas that allow user choice in interacting with visually driven communication forms.

The B.F.A. in Interaction Design would consist of 80 semester hours of study in design, history, theory and practice. Through discussions and critiques, students advance through to their final body of work to be displayed in their professional package and culmination exhibition. Curriculum would be structured to facilitate focus in various approaches to interactivity as well as to allow breadth of study in related media forms through elective choices as well as experiential learning.

³If the current program(s) must remain registered until enrolled students have graduated, the anticipated effective date by which continuing students will have completed the current version of the program(s).
At present, the department has B.F.A. degree that allows for generalized study of graphic design. The primary purpose for creating this degree is to create a degree specific to interaction design to make clear to potential students the intention of the program and to add weight to the professional credentials of program graduates. This degree proposal in large part is seeking to make more transparent what has already been happening, while also providing the opportunity for focused study.

**SIDE-BY-SIDE COMPARISON TABLE**

The following table provides side-by-side comparison of the proposed degree with the current degree:

<table>
<thead>
<tr>
<th><strong>CURRENT DEGREE</strong></th>
<th><strong>PROPOSED DEGREE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>B.F.A. GRAPHIC DESIGN (80cr):</strong></td>
<td><strong>B.F.A. INTERACTIVE DESIGN (80cr):</strong></td>
</tr>
<tr>
<td>A. Foundation Requirements (16cr)</td>
<td>A. Foundation Requirements (16cr)</td>
</tr>
<tr>
<td>ART 111 - Freshman Colloquium or ART 311 - Transfer Student Colloquium (1cr)</td>
<td>ART 105 Design Concepts I: 2D (3cr)</td>
</tr>
<tr>
<td>ART 105 - Design Concepts I: 2D (3cr)</td>
<td>ART 111 Freshman Colloquium –or– ART 311 Transfer Student Colloquium (1cr)</td>
</tr>
<tr>
<td>ART 106 - Design Concepts II: 3D(3cr)</td>
<td>ART 207 Digital Media (3cr)</td>
</tr>
<tr>
<td>ART 207 - Digital Media (3cr)</td>
<td>ART 209 Typography (3cr)</td>
</tr>
<tr>
<td>ART 210 - Drawing I (3cr)</td>
<td>Select One: ART 210 Drawing I or ART211 Drawing to Communicate (3cr)</td>
</tr>
<tr>
<td>ART 243 - Introduction to Digital Photography (3cr)</td>
<td>ART 243 Introduction to Digital Photography (3cr)</td>
</tr>
<tr>
<td>B. Core Requirements – Graphic Design (34cr)</td>
<td>B. Core Requirements – Interaction Design (37cr)</td>
</tr>
<tr>
<td>ART 209 Typography (3cr)</td>
<td>ART 302 Foundations of Motion and Interaction (3cr)</td>
</tr>
<tr>
<td>Studio Art Elective (3cr)</td>
<td>ART 309 Multimedia I (3cr)</td>
</tr>
<tr>
<td>Select one course not previously taken in Ceramics, 2D Design, 3D Design Drawing, Illustration, Painting, Photography, Printmaking, and Sculpture</td>
<td>ART 317 Web Media I (3cr)</td>
</tr>
<tr>
<td>Upper Level Drawing (3cr)</td>
<td>Digital Media (12cr)</td>
</tr>
<tr>
<td>Select one: ART 310, 300, or 322. Note: Art 322 is required for all transfer students who do not take ART 210 at SUNY Oswego.</td>
<td>Select four of the following:</td>
</tr>
<tr>
<td>ART 307 Type and Image (3cr)</td>
<td>ART 304 Motion Graphics I</td>
</tr>
<tr>
<td>ART 309 Multimedia I (3cr)</td>
<td>ART 318 Introduction to Three-Dimensional Modeling and Animation</td>
</tr>
<tr>
<td>300 level Study (6cr)</td>
<td>ART 348 Creative Code for the Visual Artist I</td>
</tr>
<tr>
<td>Select two courses: ART 308 Type &amp; Image-Static, 312 Traditional Illustration I, 313 Digital Illustration I, 317 Web Design, or 323 Digital Media for Transfers. Note: ART 323 is required for all transfer students who do not take ART 207 at SUNY Oswego.</td>
<td>ART 448 Creative Code for the Visual Artist II</td>
</tr>
<tr>
<td>400 level Study (3cr)</td>
<td>ART 409 Multimedia II</td>
</tr>
<tr>
<td>ART 414 Graphic Design Practicum (3cr)</td>
<td>Graphic Design &amp; Digital Media Electives (12cr)</td>
</tr>
<tr>
<td>ART 492 BFA Exhibition (1cr)</td>
<td>Select four courses in Digital Media, Graphic Design, Illustration, Photography, and Printmaking (ART 323 - Digital Media for Transfer Students is required for all transfer students who do not take ART 207 at SUNY Oswego.)</td>
</tr>
<tr>
<td>GRAPHIC DESIGN ELECTIVES (9cr)</td>
<td>ART 414 Graphic and Interactive Design Practicum (3cr)</td>
</tr>
<tr>
<td>Select three courses not previously taken in Digital Media, Graphic Design, Photography, Printmaking, and Illustration</td>
<td>ART 492 BFA Exhibition (1cr)</td>
</tr>
<tr>
<td>C. Core Requirements – Art History and Museum Studies(15cr)</td>
<td>C. Core Requirements – Art History, Design History, Museum Studies, Contemporary Theory (15cr)</td>
</tr>
<tr>
<td>ART 250 Western Heritage I, Survey of Art I (3cr)</td>
<td>ART 250 Western Heritage I, Survey of Art I (3cr)</td>
</tr>
<tr>
<td>ART 251 Western Heritage II, Survey of Art II (3cr)</td>
<td>ART 251 Western Heritage II, Survey of Art II (3cr)</td>
</tr>
<tr>
<td>ART 365 - History of Graphic Design (3cr)</td>
<td>ART 365 History of Graphic Design (3cr)</td>
</tr>
<tr>
<td>Upper division Art Hist/Museum Studies (6cr)</td>
<td>Select two courses in Art History and Museum Studies (6cr)</td>
</tr>
<tr>
<td>Select two courses numbered 300 or higher</td>
<td>D. Experiential Learning (3cr)</td>
</tr>
<tr>
<td>Any four classes in art, graphic design, art history, or museum studies. Note: ART 322 is required for all transfer students.</td>
<td>Select one of the following:</td>
</tr>
<tr>
<td>D. Department Electives (12cr)</td>
<td>ART 355 The Creative State of New York</td>
</tr>
<tr>
<td></td>
<td>ART 498 Internship</td>
</tr>
<tr>
<td></td>
<td>CMA 495 SCMA Capstone Experience</td>
</tr>
<tr>
<td></td>
<td>CMA 497 Course Assistant</td>
</tr>
<tr>
<td></td>
<td>GST 498 Internship</td>
</tr>
<tr>
<td></td>
<td>Study Abroad Course, under advisement</td>
</tr>
<tr>
<td></td>
<td>E. Cognates (9cr)</td>
</tr>
<tr>
<td></td>
<td>Select three courses from selected options in Broadcasting, Cinema and Screen Studies, English, Information Science, Music, Technology, and Theater.</td>
</tr>
</tbody>
</table>
EXPLANATION & JUSTIFICATION FOR CHANGES

The narrative below provides explanation and justification on how the existing degree becomes the proposed degree while remaining within the spirit of the programs history and natural evolution.

EXISTING B.F.A. CREDIT TOTAL 80cr: Remains the same

FOUNDATION REQUIREMENTS 16cr: Remains the same

Current Requirements remaining exactly the same include: ART 111 Freshmen Colloquium or ART 311 Transfer Student Colloquium, ART 105 Design Concepts I: 2D, ART 207 Digital Media, and ART 243 Introduction to Digital Photography

Changes are as follows:
ART 106 Design Concepts II: 3D — The elimination of this requirement is to provide opportunity for skill-sets not currently developed in existing degree unless a program deviation is requested.
ART 209 — Moves from Core Requirements to Foundations
ART 210 Drawing I — This requirement is being broaden to give students a choice in the type of drawing style they feel fits their interest. The existing course is an observational drawing course that builds hand-eye coordination and helps students learn to simplify the transition of 3-D reality onto a 2-D picture plane. The new course, ART 211 Drawing to Communicate is a course that explores drawing as a research, design and communication practice tool.

CORE REQUIREMENTS 34cr: Increases to 40cr

Current Requirements remaining exactly the same include: ART 309 Multimedia I, ART 414 Graphic & Interaction Design Practicum (Title Change Only, course content is the same), ART 492 BFA Exhibition

Changes are as follows:
ART 209 — Moves from Core Requirements to Foundations
ART 307 Type and Image — This course focuses on static type & image layouts and is being replaced by a course (ART 302) that addresses type & image layouts from and interaction design perspective.

300 & 400 level Study asked students to Select courses from a list of options — This has been combined into a category called, “Digital Media Study” that includes a list of courses students could have taken in the existing degree including Motion Graphics, 3-D Modeling and Animation, Creative Code, Multimedia, and Web Design. The primary change is that these two combined categories allows for 12 credit hours of study instead of 9, however, it also pushes a current requirement into another category, see “Graphic Design Electives.”

Graphic Design Electives — This remains very similar to the existing degree and continues to allow study in Digital Media, Graphic Design, Photography, Printmaking, and Illustration. The primary difference is it allows for 12 credit hours of study instead of 9, however, it does require transfer students to take a specific course, ART 323 Digital Media for Transfers. This is required in the current degree, but appeared under the requirement for 300 Level Study.

ART HISTORY/MUSEUM STUDIES REQUIREMENTS 15cr: Remains the same

Current Requirements remaining exactly the same include: ART 250 - Survey of Art I, ART 251 - Survey of Art II, ART 365 - History of Graphic Design

Changes in this category are with regards to upper division study. The current degree requires 6-credit hours. The proposed degree requires only 3-credit hours of study, allowing for an additional 3-credit hours of study to be earned in any art history/museum studies course. This allows students to study in 100 and 200 level courses, of which the department offers several. This also provides a pathway for transfer students to more easily fit existing study into this program.

AREAS OF STUDY BEING ELIMINATED/ADD

Eliminated — ART 106 Design Concepts I: 3D. Note: course could be taken as a college-wide elective if a student Selects to do so.
Added — Experiential Learning through internship, service learning, and study abroad.
Eliminated — Studio Art Elective & Department Electives — In the current degree students are allowed to earn up to 9-credit hours of study in courses in the department. Note: courses could be taken as a college-wide elective if a student Selects to do so, providing they stay within over-all degree requirements.
Added — The proposed degree has added cognate study outside the department in areas that would not be seen as outside the discipline in professional practice. These cognate studies could include 9-credit hours of study in courses in Broadcasting, CMA, Computer Science, Cinema and Screen Studies, English, Information Science, Music, Technology, and/or Theater.

b) For each new or significantly revised course, provide a syllabus at the end of this form, and on the SUNY Faculty Table provide the name, qualifications, and relevant experience of the faculty teaching each new or significantly revised course.

See attachments: ART 211 Drawing to Communicate Syllabus, ART 302 Foundations of Motion and Interaction Syllabus, and SUNY Faculty Table for details
Statistics and Articles that Support need for Interaction Design Degree

User Experience Designer (UX) is named is 14 out of CNN Money’s top 100 jobs in America: [http://money.cnn.com/gallery/pf/2015/01/27/best-jobs-2015/14.html](http://money.cnn.com/gallery/pf/2015/01/27/best-jobs-2015/14.html). They project job growth over the next 10 years to be at 18% and the median pay to be $89,300. Video game designer is #2. Software Architect is #1. These are the industries (which all have design roles) we are preparing our students to enter with the Interaction Design Degree.

The Bureau of Labor Statistics: Occupational Outlook Handbook (a government statistics website) has not kept pace with the changing role of design in many industries. Most students who complete the Interaction Design degrees will end up in User Interface Design, User Experience Design, Web Design (front end development), Digital Product Design, Multimedia Design, Motion Graphics, Animation, Project Management and/or Design Research in some capacity. These roles are embedded in each of the following “occupations” defined by the BLS. You can see that this field is growing at a rate much faster than traditional graphic design.

Multimedia Artists and Animators
Median Pay: $63,970
6% growth over next 10 years (as fast as average)

Web Developers
Median Pay: $64,970
27% Growth over next 10yrs (much faster than average)

Software Developers
Median Pay: $100,690
17% Growth over next 10yrs (much faster than average)

Film and Video Editors and Camera Operators
Median Pay: $55,740
11% Growth over next 10 years (faster than average)

Here are some short articles about the growth of the field:
The Most Important Design Jobs of the Future: [https://www.fastcodesign.com/3054433/design-moves/the-most-important-design-jobs-of-the-future](https://www.fastcodesign.com/3054433/design-moves/the-most-important-design-jobs-of-the-future)
Job market for UX and UI designers [https://blog.bloc.io/job-market-for-ux-ui-designers/](https://blog.bloc.io/job-market-for-ux-ui-designers/)

Also included is the most recent AIGA salary guide (2014) which lists a number of interaction design related positions that did not exist in the previous iteration the year before (2013).
c) If the new program will have any changes to the program’s admissions standards or program evaluation elements, please describe them and explain why they are needed. Otherwise, affirm that the admissions standards and evaluation methods are unchanged from the current registered program.

The admissions standard will remain the same as those for the B.F.A. in Graphic Design.

d) Explain the expected impact of the new program on existing programs.

The creation of this degree will mostly like impact the B.F.A. in Graphic Design by drawing out of that degree’s enrollment students interested primarily in interaction design. This change will allow that degree to focus primarily on the more traditional areas of graphic design. Faculty currently teaching interaction design classes in the existing program will migrate to the new program with regards to advisement and mentoring. Course access will remain open to all majors and minors offered by the department unless interest in the major grows past current interest and expectations.

Faculty teaching in both Graphic Design and Interaction Design will continue to work together as a single unit within the department, sharing service responsibilities and working to keep both areas collegial and accommodating of student migration. Both degree programs will continue to share core foundation study as well as study of art/design history.

e) Describe adjustments the institution will make to its current resource allocations to support the new program.

The department currently offers this study as elective study within an existing degree. We do not expect changes to impact cost. As noted previously, the program will be part of the unit that houses the existing degree. The budget for that area will be divided between both programs. An increase in resource allocations is not needed at this time. Existing studio facilities are fully equipped for the type of media studies that are part of this degree. Additionally, students in studio courses pay a materials fee of $65 per course, per term. This fee helps to provide them with consumables including paper, pigments, solvents, cameras, tablets, matting, mounting, lights, scanners, software, paper, backdrops and so forth. Additionally, CTS routinely replace computers in the digital studios on a rolling 3-4 year replacement cycle.

f) Complete the appropriate Program Schedule. If the program has separate tracks or concentrations, complete a Program Schedule for each one.

See attached Program Schedule for details
### SUNY Undergraduate Sample Program Schedule

**Program/Track:** SUNY General Education Requirement (Enter Category Abbreviation)

**Semester:** Term credit totals:

<table>
<thead>
<tr>
<th>Term</th>
<th>Course Number &amp; Title</th>
<th>Credits</th>
<th>Category</th>
<th>Other (describe):</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ART 105 Design Concepts I</td>
<td>3</td>
<td>LAS</td>
<td>MAJ</td>
</tr>
<tr>
<td>2</td>
<td>ART 207 Introduction to Digital Media</td>
<td>3</td>
<td>LAS</td>
<td>TPath</td>
</tr>
<tr>
<td>3</td>
<td>ART 243 Intro to Digital Photo</td>
<td>3</td>
<td>LAS</td>
<td>Maj</td>
</tr>
<tr>
<td>4</td>
<td>ART 292 Graphic Design Practices</td>
<td>3</td>
<td>LAS</td>
<td>Maj</td>
</tr>
<tr>
<td>5</td>
<td>ART 250 Survey of Art I</td>
<td>3</td>
<td>LAS</td>
<td>Maj</td>
</tr>
<tr>
<td>6</td>
<td>ART 302 Foundations of Motion &amp; Interaction</td>
<td>3</td>
<td>LAS</td>
<td>Maj</td>
</tr>
<tr>
<td>7</td>
<td>ART 317 Web Media I</td>
<td>3</td>
<td>LAS</td>
<td>Maj</td>
</tr>
<tr>
<td>8</td>
<td>ART 414 Graphic Design Practicum</td>
<td>3</td>
<td>LAS</td>
<td>Maj</td>
</tr>
<tr>
<td>9</td>
<td>ART 492 BFA Exhibtion</td>
<td>1</td>
<td>LAS</td>
<td>Maj</td>
</tr>
</tbody>
</table>

**Program Totals (in credits):**

- Term 1: 9 credits
- Term 2: 12 credits
- Term 3: 15 credits
- Term 4: 15 credits
- Term 5: 15 credits
- Term 6: 15 credits
- Term 7: 12 credits
- Term 8: 15 credits

**Prerequisite(s):** See KEY.

**Notes:**
- Complete all columns.
- Upper Division: Courses intended primarily for juniors and seniors.
- Upper Level: Entry requirements for this program.
- Senior Standing: Prerequisite(s) for the noted courses.
-  

**SUNY Transfer Path Courses**

- Option: You can paste an Excel version of this schedule AFTER this line, and delete the rest of this page.

**Attachment — Sample Program Schedule**

**NEW** For each CER: SUNY Transfer Path Courses (Enter Category Abbreviation) for details.
### Part 1. Full-Time Faculty

<table>
<thead>
<tr>
<th>Faculty Member Name</th>
<th>Faculty Title</th>
<th>Percentage of Time Dedicated to This Program</th>
<th>Program Courses Which May Be Taught</th>
<th>Highest and Other Applicable Earned Degrees</th>
<th>Discipline(s) of Highest and Other Applicable Earned Degrees</th>
<th>Additional Qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rebecca Mushtare</td>
<td>Associate Professor</td>
<td>75%</td>
<td>ART 302 Foundations of Motion and Interaction (NEW)</td>
<td>M.F.A. Syracuse University</td>
<td>ART 444 Graphic &amp; Interactive Design Preadigm</td>
<td>Remaining time in service to the department's graphic design program and graduate program. Also teaches: ART 304 &amp; 451 Motion Graphics I &amp; II also teaches: ART 209 Introduction to Digital Media</td>
</tr>
<tr>
<td>Juan Perdiguero</td>
<td>Professor</td>
<td>5%</td>
<td>ART 211 Drawing to Communicate (NEW)</td>
<td>M.F.A. SUNY Buffalo</td>
<td>All levels of drawing</td>
<td>Experience in the field of Design and Digital Media, recently completed a Master's degree in Design at the Universidad Complutense, Spain. Serves as the department's drawing area coordinator as well as graduate coordinator for the department's MAT &amp; MA program in Studio Art.</td>
</tr>
<tr>
<td>Cara Thompson</td>
<td>Associate Professor</td>
<td>75%</td>
<td>ART 302 Foundations of Motion and Interaction (NEW)</td>
<td>M.F.A. Syracuse University</td>
<td>ART 444 Graphic &amp; Interactive Design Preadigm</td>
<td>Remaining time in service to the department's graphic design program and graduate program. Also teaches: ART 304 &amp; 451 Motion Graphics I &amp; II also teaches: ART 209 Introduction to Digital Media</td>
</tr>
</tbody>
</table>

### Part 3. To Be Hired Faculty

| (TBH1) | August 2017 (Tenure Track) | Assistant Professor |

#### Section 4. SUNY Faculty Table

- **Faculty Table**
- **Attachement**
- **8 of 19**

---

(a) Provide complete position description of announcement for each to-be-hired faculty member. Expand the table as needed.
BFA Interaction Design (80cr)

Students seeking admission to a BFA degree are accepted separately through an application process directed by the department. Students can pick up a BFA application on campus at the Art Department Offices in Tyler or Lanigan Hall or online at the Art Department’s homepage. Successful applicants need to demonstrate that they possess an aptitude for hard work as evidenced by a well crafted portfolio, exemplary academic performance (preferably 3.0 GPA or higher), and writing skills as demonstrated by writing samples and transcripts. NOTE: Students must earn grades of C- or better in all courses credited to the major.

A. Foundation Requirements (16cr)
   - ART 105 Design Concepts I: 2D (3cr)
   - Select One: ART 111 Freshman Colloquium or ART 311 Transfer Student Colloquium (1cr)
   - ART 207 Digital Media (3cr)
   - ART 209 Typography (3cr)
   - Select One: ART 210 Drawing I or ART 211 Drawing to Communicate (3cr)
   - ART 243 Introduction to Digital Photography (3cr)

B. Core Requirements – Interaction Design (37cr)
   - ART 302 Foundations of Motion and Interaction (3cr)
   - ART 309 Multimedia I (3cr)
   - ART 317 Web Media I (3cr)
   - Digital Media (12cr)
     - Select four of the following:
       - ART 304 Motion Graphics I
       - ART 318 Introduction to Three-Dimensional Modeling and Animation
       - ART 348 Creative Code for the Visual Artist I
       - ART 448 Creative Code for the Visual Artist II
       - ART 409 Multimedia II
       - ART 417 Web Media II
   - Graphic Design & Digital Media Electives (12cr)
     - Select four courses in Digital Media, Graphic Design, Illustration, Photography, and Printmaking (ART 323 - Digital Media for Transfer
       - Students is required for all transfer students who do not take ART 207 at SUNY Oswego.)
     - ART 414 Graphic and Interactive Design Practicum (3cr)
     - ART 492 BFA Exhibition (1cr)

C. Core Requirements – Art History, Design History, Museum Studies, Contemporary Theory (15cr)
   - ART 250 Western Heritage I, Survey of Art I (3cr)
   - ART 251 Western Heritage II, Survey of Art II (3cr)
   - ART 365 History of Graphic Design (3cr)
   - Select two courses in Art History and Museum Studies (6cr)

D. Experiential Learning (3cr)
   - Select one of the following:
     - ART 355 The Creative State of New York
     - ART 498 Internship
     - CMA 495 SCMA Capstone Experience
     - CMA 497 Course Assistant
     - GST 498 Internship Study Abroad Course, under advisement

E. Cognates (9cr)
   - Select three of the following:
     - BRC 108 Introduction to Mass Media
     - BRC 235 Introduction to Video Production
     - BRC 350 Children, Women & Minorities in the Media
     - BRC 420 Technology and Culture
     - CSS 235 Introduction to Cinema Production
     - CSS 335 Intermediate Cinema Production
     - ENG 286 Introduction to Cinema & Screen Studies
     - ENG 386 The Cinema
     - ISC 105 Introduction to Digital Humanities
     - ISC 110 Introduction to Information Science
     - MUS 100 Fundamentals of Music Theory
     - MUS 206 Introduction to Music Technology
     - MUS 382 Recording Technology I
     - TED 310 Technology & Civilization
     - TEL 110 Design and Technology
     - TEL 130 Computer Technology and Information System Technology Careers
     - TEL 347 Computer Assisted Design and Drafting
     - THT 120 Stagecraft
     - THT 121 Stage Electronics & Mechanics
     - THT 222 Introduction to Theatre Design
COURSE INFORMATION

COURSE TITLE: DRAWING TO COMMUNICATE - ART 211
SEMESTER: FALL 2018
TIME: Monday/ Wednesday 9:10 am - 12:10 pm
PLACE: Tyler Hall - Room
INSTRUCTOR: Juan Perdiguero
            Professor

Office – Tyler Hall - Room 223
Office Hours - Tuesday 12:30 - 2:30 pm • Monday/ Wednesday. 12:30-1:30 pm

Telephone: 315 312-3240 • E-mail: juan.perdiguero@oswego.edu

COURSE DESCRIPTION
Drawing For Designers is an introductory course that explores drawing as a research, design and communication practice. An emphasis will be given to observational analysis, form, and spatial construction. Experiences with a variety of subject matter, media and rendering solutions will be explored.

COURSE OBJECTIVES
• Create drawings as a research methodology to record observations and/or ideas.
• Achieve the illusion of three dimensional form description and space on a two dimensional surface.
• Develop notational sketching abilities to compose visual layouts and plan visual narratives.
• Use the elements and principles of design to create effective compositions and layouts.
• Identify and utilize appropriate vocabulary, concepts and media in pursuit of project goals.
• Examine and critique drawings in regard to specific project objectives.
• Survey use of drawing and sketching practices of professional designers.

SPECIAL SUGGESTIONS
• Play and experiment with the concepts and ideas that you learn in this discipline and take into consideration their application to other fields within art and design that you may want to explore.
• Engage in constructive discussion with your own world of images and ideas. Open your mind; be critical with the ideas that you assume and with the environment where you will put them into practice.
• Feel free to say what you think. Say what you feel.
• Be disciplined; be consistent in your learning process. Commit yourself to good working habits that will enhance your performance in this course but also in other areas of your life.

CLASS FORMAT
Classes will consist of
• Practical sessions - with short lectures and critiques
• Theory based sessions - key lectures supported by instructional videos, power point presentations and special readings on drawing applied to design practices.
• Workdays - classes with a specific project/ assignment or with a wide variety of exercises.
• Group critiques/ individual critiques - presentation and review of work done in or outside of class

Visual resources to be used
• Still-life models/ simple and complex compositions
• Image archives, source books
• Other references/ imagination
• Nature as a model

Classes will be intensive. It is expected that the students will fulfill homework requirements.
Attendance

School Policy
Regular class attendance is obligatory. An instructor may recommend that a student be dropped from a course for poor achievement due to excessive absence. A student who is dropped after the deadline for dropping courses may be assigned a grade of E.

Course Policy
Attendance is the student's responsibility. Students are expected to attend all classes, to come on time, to come prepared, and stay through the whole session unless otherwise indicated. Conflicting academic responsibilities and coursework from other enrolled courses, personal conflicts, and/or athletics will not be considered a valid excuse for absence of lateness of work without written departmental or administrative excuse. If a student is absent they are still responsible for making up missed work. Leaving early for, or returning late from scheduled breaks is unacceptable. Two absences are accepted with an excuse. After 2 class absence, each additional class missed, up to six classes, will drop your final grade by one-half a grade. After five classes missed, you cannot pass this course (therefore you will be assigned an E grade).

Lateness presents as a great problem as not attending. Lectures and demonstrations cannot be repeated, as the limited class meetings does not allow for it. Lateness will count as half an absence. It is recommended that you exchange contact information with at least one other person in the class to help cover missed information.

Attending class without required materials and supplies presents as great a problem as lateness or missing class, as it forces you to miss out on participating in class exercises.

Assignments
A number of out of class drawing assignments will be given. Projects will be introduced and started in class and many times they will be finished in the student's free time. Incomplete assignments will affect your grade. Assignments that are not turned in will receive an E grade.

Project Due Date Policy
Projects will be due at the beginning of class on the prescribed date unless stated otherwise. Late submission must be discussed with the professor in advance of the due date and only under very special circumstances.

Portfolio
All drawing sketchbooks and final projects will be reviewed at the end of each assignment, and will be kept in a portfolio that will be reviewed at the end of the semester, or in some cases by teacher or student's request.

One on one Instructor/Student meetings
Student will have the opportunity of scheduling individual meetings with the instructor at anytime during the semester to discuss any matters regarding their performance, the course curriculum and grading.

COLLEGE POLICY ON INTELLECTUAL INTEGRITY

Intellectual integrity on the part of all students is basic to individual growth and development through college coursework. When academic dishonesty occurs, the teaching/learning climate is seriously undermined and student growth and development are impeded. For these reasons, any form of intellectual dishonesty is a serious concern and is therefore prohibited.
The full intellectual integrity policy can found at:
http://www.oswego.edu/administration/registrar/policy_text.html#cpii.
STUDENT BEHAVIOURAL CODE

All forms of misconduct in the classroom as defined by the provisions in the Student Handbook may result in disciplinary action in the form of one or more sanctions listed in Section 44. When misconduct occurs, the student will meet with the instructor and receive a letter documenting the misconduct and actions agreed upon by both parties, including a warning that further misconduct may cause more severe disciplinary action from the Office of Judicial Affairs.

In addition to guides set forth in the Student Handbook, do not operate equipment, use tools or materials you have not been instructed in.

Smartphone/ cell phone policy. Students will note be allowed to text, answer e-mails, browse the web or to play with their smartphones during the classtime. The electronic devices will be only used to listen to music with the use of headphones.

GRADING POLICY

Although responsibility and assessment of this studio experience lies with the student, the work produced is evaluated in accordance with the University grading policy and is based on:

- Successful completion of project requirements
- Quality of production
- Conceptual development of imagery content
- Participation in critiques and discussions

There will be several scheduled critiques after which the student’s work will be evaluated and graded.

There will be a mid-term grade and a second one after the final portfolio review.

Your final grade considers the following:

60% - Sketchbook projects.
20% - Assignments/ Quizzes.
20% - Projects
10% - Participation in critique; Assessments.

Special remarks

- Late work will not be accepted (only very special situations will be considered)
- Reworked projects will be accepted to improve their grade if they were finished on time and submitted on the due date.

Grades will be assigned based on the following:

A / A – Superior. Outstanding work; technically and conceptually strong.
B+/ B/ B- Excellent. Above average work; projects adequately meet all requirements
C+/ C /C- Average. Average work; projects have addressed requirements but need much greater development.
D+/D Poor but passable. Below average; projects do not meet requirements, lack of focused development.
E – Failing. Has not met any of the requirements of the course.

CLEAN UP

At the end of each class students will be responsible for the clean up of their own space as well as that of the classroom. Allow time for this at the end of each class.

STUDENTS WITH DISABILITIES

If you have a disabling condition that may interfere with your ability to successfully complete this course; please contact Office of Disabled Student Services, Campus Center, Phone: (315) 312-3358, Email: dss@oswego.edu. It is up to the student to identify, if necessary, to the instructor as having a registered disability.
LIST OF REQUIRED MATERIALS

Drawing Media

Black drawing ink
Graphite pencils - 4H, 2H, HB, 2B, 4B, 8B
Graphite bars - 3B, 6B, 9B
Hard charcoal pastels - 12 basic colors
Watercolor set - 12 colors
Conte pencils - black, sienna- B/2B
Conte crayons - black, sienna- B/2B
Color Markers
Color Pencils
Bamboo brush
Bamboo pen
Staedler Mars plastic eraser
Designer Kneaded erase
Artgum eraser
Blending stamp - small and large
Plastic cups
Masking tape
Allway multipurpose cutter
Scissors
Hand pencil sharpeners

Supports

Strathmore Bristol drawing pad, 14x17”
Arches 140 lb. watercolor paper, Hot press (smooth surface), 22x30” - 2 shts.
Rives BFK drawing paper white.
Crescent Papermat 32x40, white #960- 3 shts.
Canson XL Mixed media Sketchbook, a 9x12” (for notes, layouts, exercises)
Drawing Board, 23x26” aprox. -Clip Sketch board, Masonite or equivalent

COURSE OUTLINE/ DRAWING FOR DESIGNERS

WEEK TOPIC


2 Sketching and Drawing basics
   • Planing your drawing
   • Preparing to draw
   • Materials
   Sketchbook review_ Group Critique

3 - 7 Drawing foundations
   • Rectilinear Forms
   • Curvilinear Forms. Planes and Arrows
   • Rotational Forms
   • The Human Figure
   • Rendering Forms
   • Line – outline, contour;
   • Shape - Negative and positive space;
   • Value/Value Contrast - Light, form description and detail, spatial articulation and structure (foreground, middleground and background);
• Color - hue, tone, value, temperature, light, color theory
• Multiple viewpoint compositions.
• One point, two point and three point perspective
• Composition (Symmetrical and Assymmetrical)

Sketchbook Submission – Group critique

7 - 9
Drawing to clarify your own thinking
• Recording + exploring ideas and notational sketching
• Seeing with notational sketching
• Thinking with notational sketching
• Best practices for notational sketching
Sketchbook Submission - One on one/ Group critique

10 - 11
Drawing to explain your ideas to others
• Planning your explanatory sketch
• Choosing a graphic structure
• Composing a visual layout
• Detail features of an effective explanatory sketch
Sketchbook Submission – Group Critique

12 - 13
Drawing to tell a visual story
• Planning visual narratives
• Preparing to draw visual narratives
• Approaches to structuring visual narratives
Sketchbook - Project Submission – One on one/ Group critique

14 - 15
Team drawing
• Strategies for Collaborative Design

16
Exam week – Final Critique. / Portfolios due

Professor may revise schedule as necessary
Art 302: Foundations of Motion and Interaction

Contact info:
Professor Name:
Office:
Office Hours:
Email:

Course Description:
This course offers study and studio experience in the principles of motion and interaction in both traditional and digital media. Emphasis will be placed on creating and thinking through these lenses while developing habits of experimentation, exploration, sketching, prototyping and iteration.

Course Objectives:
Upon completion of this course the student will be able to:

- Produce original work implementing principles of time-based and interaction design.
- Evaluate creative works using principles of time-based and interaction design.
- Develop solutions to a variety of design challenges through experimentation, collaboration and creative play.
- Identify and implement design methodologies and techniques appropriate to design problems.

Course Topics:
Creative play and risk-taking, Sketchbooks/inspiration gathering, Brainstorming (divergent and convergent), Iteration, Methods of research and inspiration, Principles of time-based media (sequence, duration, tempo, rhythm, looping), Animation (digital and traditional), Video, Sound, Storyboarding, Principles of interaction (affordances, feedback, immersion, empathy, engagement), Interface Design, Experience Design, Procedures, Prototyping, Documentation

Course Materials:
There are no required books for this class.

Supplies:
- Jump drive or external hard drive.
- Sketch Pad
• Assorted drawing material
• Unlined index cards
• Post-it notes
• Adventurous Spirit
• Headphones (required!)
• (suggested, but not required) Digital Camera
• (suggested) Fine tip stylus, such as Musemee or Jot

Lab & Print Fee

Students are required to pay a lab fee of $65. This is paid as part of the tuition for the class. In addition to this, students are required to pay for each print they produce using lab printers. This fee is paid at the bursar’s prior to being allowed to print. Students with financial difficulty can speak to the instructor/chair of the department.

Non-Refundable Base Fee of $5 will be charged to your account at the start of the third week of the semester. The breakdown for this class is $5 for B&W. The fee for B&W is a one time fee for printing connected to your course work for this class. Your color fee is based on the prints you are required to produce for this class. You are expected to print in the graphic design facility, demonstrating your ability to work with the Canon Laser Printer and the two Epson Inkjet Printers. If you go over your base fee, you will be charged for overage at the end of the semester.

    Print Costs (Epson & Canon)
    • Letter = $1.50 (B&W Free)
    • Tabloid and 12x18 = $3.00 (B&W Free)
    • 13 x 19 & 17 x 22 B&W & Color = $4.00
    • Epson B&W & Color on Matte = $4.00 per foot off the roll
    • Epson Roll – Photo Luster, Canvas, Art = $6.00 per foot off the roll
    • CD & DVD = $1.00 (Disk only 50¢)

Grading:

Grading criteria:
A: (100-90) Outstanding, dedicated effort, extremely successful work- both in concept and execution. Turned in on time. Sets a standard for other students.

B: (89-80) Good to very good work exhibiting understanding of subject matter, Better than average performance with some evidence of going beyond the basic requirements.

C: (79-70) acceptable work. Assignment shows some potential, but is not (conceptual or technically) carried through fully. Average effort.

D: (69-60) Poor or incomplete work. Minimal effort, marginal understanding.
E: (59 and below) Unacceptable work. Incomplete or lacking understanding of material.

**Grade Allocation:**

15%  *Inspiration Journal*

This can be a blog or physical journal. Weekly prompts will be provided for you to collect, curate and analyze the motion and interaction around you. It is recommended to spend a little time each day on this journal.

60%  *Weekly Quests*

These are mini-projects completed each week related to the concepts introduced in class. You will have some class time to work on these but will also need to spend time outside of class to finish work up for critique. Quests will be introduced on Mondays and will be due for critiques on Fridays. Each quest will include a short written component and will require students to practice documenting their work.

15%  Class participation, in class exercises and quizzes

We will have exercises, workshops and other in-class activities to help bring concepts to life. Your participation in these activities is imperative. Periodic quizzes will be used to reinforce and practice the use of vocabulary and concepts in the course.

10%  Collaborative Creative Play Group Project

Your team will have two weeks to solve a design challenge. Students are urged to use the skills, concepts and techniques introduced in the course to come up with the most creative, yet practical, solution to the problem.

**Tentative Course Schedule:**

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
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<tbody>
<tr>
<td>1</td>
<td>Creative Play</td>
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<tr>
<td>2</td>
<td>Design Thinking</td>
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<tr>
<td>3</td>
<td>Sequence: Storyboarding</td>
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<td>4</td>
<td>Animation: Flipbook</td>
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<td>5</td>
<td>Duration, Tempo and Rhythm: Editing and Stop Motion</td>
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<td>6</td>
<td>Audio: Sound Map</td>
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<td>7</td>
<td>Looping</td>
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<td>8</td>
<td>Observing Interaction</td>
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<td>9</td>
<td>Empathy: Redesigning Experiences</td>
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<td>10</td>
<td>Affordances: Makey Makey Interface</td>
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<td>11</td>
<td>Thinking Procedurally</td>
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<td>12</td>
<td>Immersion and Engagement: Retheme a Board Game</td>
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<tr>
<td>13</td>
<td>Creative Play Group Project</td>
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<tr>
<td>14</td>
<td>Creative Play Group Project</td>
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Policies

**Communication:**
(college policy) Email is the official communication for this class and SUNY Oswego. Students are expected to check email on a regular basis and respond to emails needing response in a timely manner.

**Attendance:**
(college policy) Regular class attendance is obligatory. An instructor may recommend that a student be dropped from a course for poor achievement due to excessive absence. A student who is dropped after the deadline for dropping courses may be assigned a grade of E.

**Tardiness:**
(instructor policy) Class starts on time. Repeated tardiness will be accrued as absences and will affect your participation grade. Being repeatedly late is rude both to the instructor and to your classmates who manage to get here on time. GET HERE ON TIME. This is an easy way to hurt your grade if you are looking to do so!

**Behavior:**
(college policy) All forms of misconduct in the classroom as defined by the provisions in the Student Handbook may result in disciplinary action in the form of one or more sanctions listed in Section 44. When misconduct occurs, the student will meet with the instructor and receive a letter documenting the misconduct and actions agreed upon by both parties, including a warning that further misconduct may cause more severe disciplinary action from the Office of Judicial Affairs.

(department policy) In addition to guides set forth in the Student Handbook, do not operate equipment, use tools or materials you have not been instructed in. Cell phones are to be muted during class time. Answering phones during class time is unacceptable. If your cell phone is taking up too much of your attention, you will be asked to turn it off.

**Professionalism:**
(instructor policy) A level of professionalism is expected in all design classes. This includes (but is not restricted to) courtesy to fellow students and instructors, giving and receiving constructive criticism, attention in class, etc. One of the first things potential employers invariably ask me calling for a reference is the ability of the applicant to work well with others and take criticism. If this is difficult for you, start working on these skills now!

**Intellectual Integrity**
(college policy) Intellectual integrity on the part of all students is basic to individual growth and development through college coursework. When academic dishonesty occurs, the teaching/learning climate is seriously undermined and student growth and development are impeded. For these reasons, any form of intellectual dishonesty is a serious concern and is therefore prohibited. Read the
college's full intellectual integrity policy. Additional resources on plagiarism and academic dishonesty can be found on the college's Intellectual Integrity Resource page. (http://www.oswego.edu/administration/registrar/policy_text.html#cpii.)

(department policy) Many ethical dilemmas arise in the digital design process, and many of them cross over into legal intellectual property issues. Digital media often exist in murky legal waters, as there is limited case history to draw from. Remember that intellectual integrity and copyright law apply to image and media making as much as they do to the written word. As a maker/designer it is your responsibility to uphold the law and to create with integrity; you will be held to these same standards in this course. See Penfield Library's Guide on citing images and the Library of Congress' circular titled Copyright Basics for brief primers on common issues. A submitted assignment that is in violation of copyright law and/or a related license (and/or you did not submit documentation of the source and the license) will be treated as an intellectual dishonesty case and will be reported, as appropriate, to the Dean of the School of Communication, Media and the Arts. If you ever have any questions about intellectual property or intellectual integrity, please ask rather than make an uninformed and/or poor choice.

Use of student work:
(instructor policy) I may occasionally use student work as examples for other classes. This will never be in a derogatory manner, but instead, as an example of work I feel was successful. While this is within Fair Use, I am extending you this courtesy of letting me know if you would rather that I not use your work. Additionally, the department may elect to use your work in posters, brochures or the department website to showcase how amazing our students are! This work will never be sold. Should you have concerns about this, please let me know and I will make sure we answer your concerns.

Disabilities:
(college policy) If you have a disabling condition which may interfere with your success in this class, please contact the Disabled Student Services (DSS), 183 Campus Center x 3358. Additionally, please see me privately to discuss your accommodations. This must be done in the early part of the semester. Accommodations can not be made for work already completed.