

National Association of Schools of Art and Design

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STANDARDS FOR UNDERGRADUATE DEGREES

For current official curricular standards, see the
NASAD [Handbook 2015–16](#)

COMMENT PERIOD I

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Please forward all comments to:

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1 **IV. UNDERGRADUATE PROGRAMS IN THE VISUAL ARTS AND DESIGN**

2 **A. Fundamental Purposes and Principles**

3 **1. Purposes.** Each institution is responsible for developing and defining the specific
4 purposes of its overall undergraduate program in art/design and of each undergraduate
5 degree program it offers.

6 **2. Relationships: Purposes, Content, and Requirements**

- 7 a. For each undergraduate degree program there must be logical and functioning
8 relationships among purposes, structure, and content. This includes decisions
9 about requirements in foundations, areas of art/design specialization or
10 emphasis, and studies in other disciplines.
- 11 b. For each undergraduate degree program, the curricular structure and the
12 requirements for admission, continuation, and graduation must be consistent with
13 program purposes and content.

14 **B. Resources and Art and Design Program Components**

- 15 1. Resources must be sufficient to support the purposes, goals, objectives, and content of
16 undergraduate programs and must meet NASAD operational requirements in this
17 regard (see Standards for Accreditation II.).
- 18 2. Curricular components of undergraduate programs must meet NASAD requirements in
19 Standards for Accreditation III. (including, but not limited to Credit and Time
20 Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of
21 Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
- 22 3. The standards applicable to each undergraduate program are comprised of those
23 referenced in Standards IV.A. and IV.B.1. and 2. above, as well as those outlined for
24 specific programs that follow.

25 **C. Degree Structures**

26 **1. Types of Undergraduate Degrees**

27 **a. Designations.** The Association recognizes two generic types of undergraduate
28 degrees in art and design. To be consistent with general academic practice, these
29 degrees are labeled (1) liberal arts degrees, and (2) professional degrees.

1 **b. Purposes.** Each of these degrees has distinct overall purposes reflected structurally
2 in the curricular time accorded to art/design studies and to other curricular
3 components.

4 (1) The liberal arts degree focuses on art and design in the context of a broad
5 program of general studies.

6 (2) The professional degree focuses on intensive work in art and design supported
7 by a program in general studies. Normally, the intent is to prepare for
8 professional practice.

9 **c. Time Distributions and Degree Integrity**

10 (1) Percentages of total curricular time devoted to specific areas define the
11 purposes, character, title, and academic currency of degree programs.
12 Institutions must establish and apply curricular requirements that maintain
13 the integrity of specific degree types and titles.

14 (2) Variation from usual curricular distributions indicated as guidelines cited at
15 various points throughout Standards for Accreditation IV. and V. regarding
16 the structures of liberal arts and professional degrees will not necessarily
17 preclude accreditation, but logical and convincing reasons must be presented
18 that address (a) the development of student competencies required by the
19 standards for each program and (b) consistency of degree titles, goals and
20 objectives, content, and character of each degree program.

21 **2. Majors, Minors, Concentrations, and Areas of Emphasis**

22

NOTE: For interpretive information regarding percentages, see Standards III.B.3.

23 a. NASAD recognizes many successful models for organizing undergraduate
24 curricula in art and design; however, clarity with respect to distinctions between
25 majors and areas of emphasis is essential in the publications of the Association and
26 its member institutions.

27 b. The term *major* is used to indicate the field of study constituting the focus of a
28 particular degree program, the name of this field normally being appended to the
29 generic degree title. For example, in the titles *Bachelor of Fine Arts in Painting*,
30 *Bachelor of Fine Arts in Graphic Design*, *Bachelor of Arts in Art History*,
31 *Bachelor of Science in Art Education*, and *Associate of Arts in Studio Art, Painting*,

1 Graphic Design, Art History, Art Education, and Studio Art are the requisite
2 majors.

- 3 c. In order to be designated a *major* in a Bachelor of Fine Arts studio program or an
4 associate degree program intended to transfer to a BFA program, a field of
5 specialization must be accorded no less than 25% of the total credits required for
6 the degree at the associate or baccalaureate level.
- 7 d. In order to be designated a *major* in a liberal arts degree program, a comprehensive
8 field such as art, design, or art history must be accorded no less than 30% of the
9 total credits required for the liberal arts degree at the associate or baccalaureate
10 level.
- 11 e. Within specific majors, institutions may designate the possibility of areas of
12 emphasis or minors. For example, a Bachelor of Arts with a major in Art may have
13 Painting, Printmaking, Art History, etc., as areas of emphasis; a Bachelor of Fine
14 Arts in Design may include areas of emphasis in various design specializations.
15 Normally, coursework in an area of emphasis occupies at least 10% of the total
16 curriculum; coursework in a minor, at least 12%. See Appendix II.C. for further
17 guidelines regarding minors.
- 18 f. The term *concentration* is used by some institutions to designate a major, and by
19 others to designate a minor or area of emphasis. Institutions must define and
20 publicize the meanings of such terms and use such terms consistently within
21 specific subject matter areas.
- 22 g. As institutions are reviewed by the Commission, distinctions will be made between
23 majors and areas of emphasis. In NASAD publications, majors will be listed as
24 unique terms appended to generic degree titles. If applicable, areas of emphasis
25 will be placed in parentheses following the term designating the major. Member
26 institutions are responsible for determining the appropriate means of making
27 distinctions between majors and areas of emphasis in their own published
28 materials.

29 It is recognized that concepts discussed under the terms *major* and *areas of*
30 *emphasis* are expressed with other terminology at various institutions. NASAD
31 is more concerned that the concept of distinction be present than the terms be
32 consistent with NASAD's usage.

- 1 h. Some institutions offer non-degree-granting certificate programs that function to
2 provide areas of emphasis or concentrations for students already candidates for
3 undergraduate degrees in art/design at the institution. In such cases, the standards
4 listed above regarding emphases or minors apply. Curricular standards for
5 certificate programs serving other purposes and functions are outlined in Standards
6 XVIII., XIX., and XX. As standards applicable to all programs indicate, the
7 specific purposes, structure, admission requirements, and certain other operational
8 and curricular aspects of certificate programs of any type must be clear in
9 published materials.
- 10 **3. Independent Study.** Programs that include or are based upon independent study
11 must meet applicable requirements in Standards for Accreditation III.
- 12 **4. Liberal Arts Degrees**
- 13 a. **Curricular Structure and Title.** Degrees in this category include Associate of
14 Arts or Bachelor of Arts with a major in Art or Design and Associate of Science or
15 Bachelor of Science with a major in Art or Design. Normally, 30-45% of the total
16 course credit toward the degree is required to be in the creation and study of the
17 visual arts or design.
- 18 b. **Content.** The art and design content for these degrees is found in Standards VII.
- 19 **5. Professional Degrees**
- 20 a. **Curricular Structure and Title.** Degrees in this category include Bachelor of
21 Fine Arts and Bachelor of Science in Design, and normally require that at least
22 65% of the course credit be in the creation and study of art and design. The
23 Associate of Fine Arts or Associate of Applied Science, if requiring 65% of the
24 course credit in the creation and study of art and design, and if otherwise structured
25 to transfer to a professional baccalaureate, may be considered a pre-professional
26 degree.
- 27 b. **Content.** The content common to all these degrees is found in Standards VIII. The
28 standards appropriate to the specific major areas of interest are found in Standards
29 IX. and X.
- 30 c. **Combined Art and Design Degrees.** All professional baccalaureate degrees with
31 titles signifying a combined program such as a double major in graphic design and
32 illustration, drawing and printmaking, etc., must satisfy the essential competencies,

1 experiences, and opportunities stated by NASAD for majors in each of the areas
2 combined.

3 **d. Title Protocols.** NASAD recognizes that some institutions are chartered to offer
4 only the Bachelor of Arts or Bachelor of Science degree. When these institutions
5 offer a baccalaureate degree meeting *professional* degree standards, the degree will
6 be listed by NASAD, and should be listed by the institution, as Bachelor of Arts or
7 Bachelor of Science with a specific major, as outlined in Standards IX. and X., to
8 distinguish it from the liberal arts-oriented Bachelor of Arts or Bachelor of Science
9 with a major in Art or Design.

10 **6. Baccalaureate Curricula Leading to Degrees in Art/Design with Intensive**
11 **Studies in Other Specific Fields.** NASAD recognizes a variety of curricular patterns
12 for providing students with opportunities for intensive studies in art/design and other
13 fields. The following standards and guidelines regarding titles and content provide
14 maximum flexibility for institutions while maintaining national consistency with
15 respect to academic credentials. NASAD encourages institutions with the appropriate
16 resources to be creative in the development of multidisciplinary curricula with artistic,
17 intellectual, pragmatic, and professional objectives. At the same time, NASAD
18 particularly discourages the proliferation of degree titles and encourages the standard
19 usage described below.

20 **a. Liberal Arts Degrees.** Programs must meet all NASAD standards for the liberal
21 arts degree in art and design and, in addition, provide one or more of the
22 following opportunities for:

23 **(1) Elective Study** (*Choosing one or more courses in another field on an*
24 *elective or individual honors basis*)

25 The course or courses in this field are not ordered into curricular
26 requirements for a minor or area of emphasis but chosen from among
27 courses available at the institution. NASAD publications list such programs
28 as a Bachelor of Arts in Art/Design or Bachelor of Science in Art/Design.

29 The institution may not advertise a curricular program in the second field in
30 conjunction with an art/design degree of this type.

31 **(2) Specific Emphasis or Minor** (*Choosing a pre-determined set of courses in*
32 *another field associated with the development of specified knowledge and*

1 *skills where the curricular requirements constitute an area of emphasis or*
2 *minor within the curriculum.)*

3 The goals may be general knowledge of or specific concentration on a
4 second area of study. NASAD publications list such programs as Bachelor
5 of Arts in Art/Design or Bachelor of Science in Art/Design.

6 The institution may advertise the second field as an area of emphasis or as a
7 minor, as long all published materials about the program are consistent with
8 its content.

9 **(3) Double Major in Art/Design and Another Field** (*Choosing a double major*
10 *in art/design and another field that meets institutional requirements for*
11 *graduation with both majors*)

12 NASAD publications list such programs as Bachelor of Arts in Art or
13 Design/[other field] or Bachelor of Science in Art or Design/[other field].
14 The curricular structure will reflect the requirements of both major fields and
15 for general studies.

16 The institution may advertise that it offers a double major in art or design
17 and the other field.

18 **b. Professional Degrees.** Programs meet NASAD standards for all professional
19 undergraduate degrees in art/design. This means that graduates are expected to
20 develop all the competencies outlined in Standards for Accreditation VIII. In
21 addition, programs provide one or more of the following opportunities:

22 **(1) Elective Study** (*Choosing one or more courses in another field on an*
23 *elective basis*)

24 The course or courses are not ordered into curricular requirements for a
25 minor or area of emphasis but chosen from among courses available at the
26 institution. NASAD publications list such programs as Bachelor of Fine Arts
27 in Painting, Bachelor of Fine Arts in Graphic Design, and so forth.

28 The institution may not advertise a curricular program in the second field.

1 **(2) Specific Emphasis or Minor** (*Choosing a published curriculum that offers*
2 *opportunities for at least 15% of the total program to involve studies in an*
3 *outside field [for example, arts administration, art/design librarianship,*
4 *art/design-related technology, museum studies)*

5 When art/design studies occupy at least 55% of the total curriculum, NASAD
6 publications list such programs as Bachelor of Fine Arts in [title of major]:
7 Emphasis in [title of 15% area].

8 The institution may advertise a program with that title as long as all
9 published materials about the program are consistent with its content.

10 **(3) Elective Studies in Specific Outside Field** (*Choosing a published*
11 *curriculum that offers opportunities for at least 15% of the total program to*
12 *involve studies focused on the development of general competence in a*
13 *second discipline)*

14 Business, engineering, communications, digital media are examples of such
15 disciplines. When art/design studies occupy at least 55% of the total
16 curriculum, NASAD publications list such programs as Bachelor of Fine
17 Arts in [title of major] with Elective Studies in [title of 15% second
18 discipline].

19 The institution may advertise a program with that title as long as all
20 published materials about the program are consistent with its content.

21 **(4) Double Major in Art/Design and Another Field** (*Choosing a double major*
22 *that meets institutional requirements for the professional undergraduate*
23 *degree in art/design and the professional or liberal arts undergraduate*
24 *degree in a second discipline)*

25 Normally, such programs take more than four academic years NASAD
26 publications list such programs as Bachelor of Fine Arts/Bachelor of
27 Arts/Science in [other field] or some similar designation based on degree
28 titles used by the institution.

29 The institution may advertise that it offers a double major in art or design and
30 the other field.

31 **7. Programs Involving Distance Learning, Disciplines in Combination, or with a**
32 **Focus on Electronic Media.** Programs in these categories must meet applicable

1 requirements in Standards III., and, if applicable, standards for the professional
2 undergraduate degree in digital media in Standards IX.

3 **8. Two-Year Degree-Granting Programs.** Two-year degree-granting programs in art
4 and design must meet applicable requirements in Standards for Accreditation VI.

5 **V. ADMISSION TO UNDERGRADUATE STUDY**

6 **A. Admission Criteria.** Institutions are responsible for establishing specific admission
7 requirements for their undergraduate programs in art/design. Admission standards must
8 be sufficiently high to predict the prospect of success in the program for which the
9 student is enrolling. Diversities of previous education, background, and interests of
10 applicants should be considered in assessments of potential as appropriate to the specific
11 purposes of individual degree programs.

12 **B. High School Diploma.** The admission policy at the undergraduate level should be clearly
13 stated with respect to students entering from high schools. Admission standards for art
14 and design degrees should be equivalent with those of the college or university as a
15 whole.

16 **C. Open Admission.** See Standards for Accreditation V.D.4.

17 **D. Art/Design Aptitudes and Achievements**

18 **1. Visual Arts/Design Aptitudes.** The applicant is expected to exhibit creative ability
19 and potential in the visual arts or design.

20 **2. Design Aptitudes.** The applicant is expected to exhibit problem-solving ability and
21 potential. Math and science aptitudes are important for some specializations.

22 **3. Scholarly Aptitudes.** Institutions admitting students to degree study in scholarly
23 subjects normally review evidence of creative and scholarly potential or work during
24 the admission procedure.

25 **4. Reviews and Evaluations.** At some point prior to confirmation of degree candidacy,
26 member institutions must require portfolio reviews or other evaluations consistent with
27 the purpose of the degree as part of the admission decision. Member institutions are
28 urged to require such reviews and evaluations prior to matriculation.

29 **NOTE:** some institutions have open admission policies. In such cases, portfolio
30 reviews and evaluations associated with confirming degree candidacy must occur no
31 later than the end of the first half of the degree program.

1 **5. Professional Undergraduate Degrees.** Admission procedures for professional
2 undergraduate degrees in art/design should develop evidence that the candidate
3 possesses exceptional talent, the potential to develop high-level competencies, artistic
4 and/or design sensibilities, and a strong sense of commitment.

5 **E. Standard Published Examinations.** The use of standard published examinations in the
6 admission process is the prerogative of the institution.

7 **F. Admission to Advanced Standing.** Students who are able to pass examinations or other
8 reviews in art and design demonstrating competence beyond that required for entrance may
9 be exempted from one or more college-level courses in the subject or subjects covered by the
10 examinations or reviews, provided that such demonstration of competence is confirmed by
11 further successful study in residence in the same field.

12 **G. Admission by Transfer of Credits.** For standards covering the granting of course
13 credits to transfer students, see Standards for Accreditation III.A.3. “Transfer of Credit.”

14 **VII. THE LIBERAL ARTS DEGREE WITH A MAJOR IN ART OR IN DESIGN STUDIES**

15 **A. Titles.** The titles Bachelor of Arts and Bachelor of Science are used to designate the study
16 of art or design studies in a liberal arts framework. For details, see Standards for
17 Accreditation VII.B.1. and 2., and Standards VII.F.2. below. For distinctions between
18 undergraduate liberal arts and professional degrees, see Standards IV.C.

19 **B. Purposes**

20 1. Liberal arts degree programs with a major in art or in design studies are normally
21 offered within one of the following general contexts:

22 a. The degree focus is breadth of general studies in the arts and humanities, the
23 natural and physical sciences, and the social sciences. Art or design study is also
24 general; there is little or no specialization. See Standards IV.C.2.d. through g.
25 regarding areas of emphasis.

26 Degree titles: Bachelor of Arts in Art, Bachelor of Science in Art; Bachelor of Arts
27 in Design Studies, Bachelor of Science in Design Studies.

28 b. Degrees with liberal arts purposes that prepare students for state licensure or
29 certification as specialist art/design teachers. These programs are reviewed using
30 the standards in Standards for Accreditation VII. and XII.

31 Degree titles: Bachelor of Arts in Art Education, Bachelor of Science in Art
32 Education.

- 1 2. Liberal arts degree titles—Bachelor of Arts or Bachelor of Science—may be used for
2 professional undergraduate degree content under circumstances listed in 2.a., b., and c.
3 below. Such degrees are not liberal arts degrees and are reviewed under professional
4 degree standards in Standards for Accreditation VIII., IX., and X.:
- 5 a. Degrees that are structured as professional degrees with the title Bachelor of
6 Science. These programs are reviewed using the standards in VIII., IX., and X.
7 according to the area of specialization. The standards in VII. (liberal arts degrees)
8 are not applicable.
- 9 b. Degrees with professional degree purposes offered by institutions chartered only to
10 offer the Bachelor of Arts or Bachelor of Science degree that prepare students for
11 state licensure or certification as specialist art/design teachers. These programs are
12 reviewed using the standards in VIII. and XII.; the standards in VII. are not
13 applicable. Although these degrees may reflect strong liberal arts objectives, they
14 lead to a professional result.
- 15 Degree titles: Bachelor of Arts in Art Education, Bachelor of Science in Art
16 Education.
- 17 c. Degrees offered by institutions chartered only to offer the Bachelor of Arts or
18 Bachelor of Science intended to be consistent with the purposes and specialization-
19 focused curricula of professional degrees. These programs are reviewed using the
20 standards in Sections VIII., IX., and X. according to the area of specialization. The
21 standards in VII. (liberal arts degrees) are not applicable.
- 22 Degree titles: Bachelor of Arts, Bachelor of Science, with a specific major as
23 outlined in Standards for Accreditation IX. and X.
- 24 3. Appendix II.A. provides a useful guide to various purposes, issues, and NASAD
25 standards locations applicable to all types of design curricula. It may be especially
26 useful for institutions developing or revising curricular programs in design.

27 **C. Curricular Structure**

- 28 1. **Standard.** Curricular structure, content, and time requirements shall enable students to
29 develop a range of knowledge, skills, and competencies expected of those holding a
30 liberal arts degree in art/design.

1 **2. Guidelines**

- 2 a. Curricula to accomplish this purpose normally adhere to the following structural
3 guidelines: Requirements in general studies comprise 55-70% of the total program.
4 Studies in art and design normally total between 30% and 45% of the total
5 curriculum.
- 6 b. When undergraduate liberal arts programs in art and design include a significant
7 elective component, the institution should ensure that the overall pattern of elective
8 choices exhibited by graduating students maintains the curricular emphasis on
9 general studies consistent with NASAD standards and with philosophies and
10 policies that define the liberal arts degree in the institution.

11 **D. General Studies**

12 **1. Competencies.** Specific competency expectations are determined by the institution.
13 Normally, students graduating with liberal arts degrees have:

- 14 a. The ability to think, speak, and write clearly and effectively, and to communicate
15 with precision, cogency, and rhetorical force.
- 16 b. An informed acquaintance with the mathematical and experimental methods of the
17 physical and biological sciences, and with the main forms of analysis the historical
18 and quantitative techniques needed for investigating the workings and
19 developments of modern society.
- 20 c. An ability to address culture and history from a variety of perspectives.
- 21 d. Understanding of, and experience in thinking about, moral and ethical problems.
- 22 e. The ability to respect, understand, and evaluate work in a variety of disciplines.
- 23 f. The capacity to explain and defend views effectively and rationally.
- 24 g. Understanding of and experience in one or more art forms other than the visual arts
25 and design.

- 1 **2. Operational Guidelines.** These competencies are usually developed through studies in
2 English composition and literature; foreign languages; history, social studies, and
3 philosophy; visual and performing arts; natural science and mathematics. Precollegiate
4 study, regular testing and counseling, and flexibility in course requirements are
5 elements in achieving these competencies.
- 6 **3. Means.** In addition to standards in Standards for Accreditation VII., the following
7 standards apply as appropriate to liberal arts undergraduate degrees that involve:
- 8 a. Distance Learning, Standards III.H.
- 9 b. Disciplines in Combination (multi-or interdisciplinary programs unless there are
10 specific standards for the combination in the *Handbook*), Standards III.I.
- 11 c. Majors in or Based on Electronic Media (unless there are specific standards for
12 the field in the *Handbook*), Standards III.J.

13 **E. Major in Studio Art**

- 14 1. In the liberal arts studio art major, normally at least 20% of the total credits are in
15 studio courses, and at least 5% are in art/design history. Total required work in the
16 visual arts normally equals 30-45% of the curriculum.
- 17 2. The curriculum should aim primarily toward breadth of experience and understanding
18 rather than professional specialization. The primary objective of such training is not
19 necessarily preparation for a career in art or design.
- 20 3. For the purpose of this section, studio includes, but is not limited to, the program
21 areas outlined in Standards for Accreditation IX.
- 22 4. Upon graduation, students must possess:
- 23 a. A developed visual sensitivity.
- 24 b. The technical skills, perceptual development, and understanding of principles of
25 visual organization sufficient to achieve basic visual communication and
26 expression in one or more media.
- 27 c. Ability to make workable connections between concept and media.
- 28 d. Some familiarity with the works and intentions of major artists/designers and
29 movements of the past and the present, both in the Western and non-Western
30 worlds.

- 1 5. Students should understand the nature of contemporary thinking on art and design, and
2 have gained at least a rudimentary discernment of quality in design projects and works
3 of art.

4 **F. Major in Design Studies**

- 5 1. In the liberal arts design studies major with a studio orientation, normally at least 20%
6 of the total credits are in design-oriented studio courses; at least 5% in art/design
7 history. The total work in design is normally at least 25%. Required work in design,
8 and any other supportive studies in the visual arts that may be required by the
9 institution, normally total between 30-45% of the curriculum.
- 10 2. In the liberal arts design studies major with a design history or theory orientation,
11 normally at least 15% of the total credits are in scholarly design studies; at least 5%
12 in studio. The total work in design is normally at least 25%. Required work in design,
13 and any other supportive studies in the visual arts that may be required by the
14 institution, normally total between 30-45% of the curriculum.
- 15 3. The curriculum should aim primarily toward breadth of experience and
16 understanding rather than professional specialization. The primary objective of the
17 liberal arts curriculum is not preparation for entry into professional design practice
18 upon graduation, and not necessarily the preparation for an eventual career in design.
19 Liberal arts design curricula are significantly different from professional
20 undergraduate design curricula in purpose, structure, course requirements, content,
21 and results. The limited number of design-focused studies possible in a liberal arts
22 degree is not intended to and thus does not develop the full range of competencies
23 possible in the professional undergraduate degree. See item II.I.1.g.
- 24 In addition to providing the benefits of a broad general education, liberal arts design
25 curricula can provide a general foundation for later design study toward professional
26 competency in design practice, or in scholarly areas such as design history and
27 criticism, or for future studies in business, technology, planning, architecture, and
28 many other fields.
- 29 4. For the purpose of this section, studio includes, but is not limited to the development
30 of design basics and may provide introductory studies in one or more of the design
31 program areas outlined in Section X.
- 32 5. In addition to the general studies competencies outlined in Standards VII.D. above,
33 basic studies in the following areas are especially relevant to gaining an introductory

1 understanding of various areas of design practice, including the work of
2 interdisciplinary design teams, and to research and the scholarly study of design:
3 anthropology and cultural studies, business, communications and rhetoric, computer
4 science, engineering, psychology and human factors, and history.

5 6. Upon graduation, students must possess:

- 6 a. Technical skills, perceptual development, and understanding of design and other
7 principles of visual organization sufficient to achieve basic visual
8 communication using one or more media associated with design.
- 9 b. Basic ability to demonstrate how relationships among design principles and the
10 material qualities of objects are incorporated into the production of design work,
11 and how they contribute in terms of use and interpretation.
- 12 c. Functional knowledge of how the design of communication, products,
13 environments, systems, and services both reflects and shapes various aspects of
14 the context in which they are produced.
- 15 d. Understanding of the various levels at which design problems can be formulated
16 and addressed, and the ability to discern observable or potential consequences of
17 specific design action in large, complex systems.
- 18 e. Ability to identify differences among audiences/users for design, and an
19 understanding of how audience/user values and behaviors are reflected in the
20 design of communications, products, environments, and services.
- 21 f. Understanding of design process, including abilities to consider probable or
22 potential future conditions, think divergently in the generation of multiple
23 solutions, and use design principles and elements of the design process to
24 converge on ideas and results that are effective in realizing project purposes.
- 25 g. Awareness of the critical perspectives in the evaluation of design, including the
26 history of ideas about the role of design in culture and of ideas informing design
27 practice over time.
- 28 h. For students emphasizing design scholarship, the ability to use overview
29 knowledge of design practice, history, theory, criticism, and technology and the
30 tools and techniques of research, scholarship, and communication in the
31 production of scholarly analytical work about design.

1 **G. Major in Art History**

- 2 1. A liberal arts major in art history requires a thorough grounding in the liberal arts,
3 with a concentration of coursework in art and art history normally equaling 30-45%
4 of the total credits required for graduation, and the remainder in general liberal arts
5 studies.
- 6 2. Upon completion of the major, graduates must have attained the following:
- 7 a. A general knowledge of the monuments and principal artists of all major art
8 periods of the past, including a broad understanding of the art of the twentieth
9 century and acquaintance with the art history of non-Western cultures. This
10 knowledge should be augmented by study in greater depth and precision of several
11 cultures and periods in the history of art and concentration in at least one area to
12 the advanced seminar level. Study at the advanced level should include theory,
13 analysis, and criticism.
- 14 b. A general knowledge of world history.
- 15 c. Knowledge of the tools and techniques of scholarship. Active research and the
16 writing of analytical and critical essays should continue throughout the program.
- 17 d. Functional knowledge of the creative process. Normally, this is accomplished
18 through one or more foundation or other studio courses; however, there are many
19 methods of ensuring this competence.
- 20 3. The student should achieve adequate mastery of at least one foreign language to
21 support research through the reading of primary source materials.

22 **H. Major in Museum Studies**

- 23 1. A liberal arts major in museum studies at the undergraduate level prepares graduates
24 for the junior-level curatorial, curatorial assistant, and other administrative or
25 technical positions in museums of art.
- 26 2. Preparation in museology includes a strong major in the history of art (see Standards
27 VII.G.; XI.B.). In addition, museum studies courses, taught by qualified museum
28 personnel, should acquaint students with the specialized operational procedures
29 encountered in museums of art. The curriculum also provides first-hand participation in
30 museum operation through internships and/or other on-the-job learning opportunities.

1 3. Museum studies programs should be offered only when the institution includes a
2 high-quality, working museum which welcomes interns/trainees or, at the very least,
3 has a close working relationship with a nearby, major, separate museum.

4 **I. Major in Art Education.** See Standards for Accreditation XII.

5 **VIII. ALL PROFESSIONAL BACCALAUREATE DEGREES IN ART AND DESIGN**

6 **A. Principles and Policies**

7 **1. Title.** The term Bachelor of Fine Arts is the most usual designation for the professional
8 undergraduate degree in art and design. In certain circumstances, other titles such as
9 Bachelor of Science or Bachelor of Design may be used if degree structure and content
10 is equivalent to that required for the Bachelor of Fine Arts degree (see Standards for
11 Accreditation VII.B.2.).

12 **2. Purpose.** Students enrolled in professional undergraduate degrees in art and design are
13 expected to develop the knowledge, skills, concepts, and sensitivities essential to the
14 professional life of the artist/designer. In any of many possible roles, the professional
15 must exhibit not only technical competence, but also broad knowledge of art/design,
16 the ability to integrate art/design knowledge and skills, and an insight into the role of
17 art/design in intellectual and cultural life.

18 **3. Competency Acquisition**

19 **a. Specializations.** Students gain competency in areas of study, specializations, or
20 emphases. See Standards for Accreditation IX. and X. for descriptions of typical
21 program offerings.

22 **b. Common Body of Knowledge and Skills.** Irrespective of their area of
23 specialization, students must acquire the common body of knowledge and skills
24 outlined in Standards VIII.B. that constitutes a basic foundation for work and
25 continuing growth as an art/design professional. While the designation of
26 emphases and balances among these competencies appropriate for the particular
27 degree programs are a prerogative of the institution, each institution has the
28 responsibility to ensure basic competence in all areas of the common body of
29 knowledge and skills below, and to assure that graduation requirements outlined
30 below are met.

1 **c. General Studies.** Students are also expected to develop knowledge and skills
2 through studies associated with subjects and issues beyond art/design as described
3 in Standards VIII.A.6.

4 **4. Levels**

- 5 a. The institution shall make clear the levels of competency necessary to graduate in
6 each area of the common body of knowledge and skills in Standards for
7 Accreditation VIII.B., as well as for specific specializations in Standards IX. and X.
8 b. The levels specified must be consistent with professional-entry expectations.

9 **5. Means**

- 10 a. Institutions are responsible for providing sufficient studio instruction, classes,
11 exhibition requirements and opportunities, and other such experiences to develop
12 the common body of knowledge and skills and to ensure that students meet
13 graduation requirements associated with their specializations. All programs must
14 meet the operational curricular standards presented in the *NASAD Handbook*
15 that are applicable to all programs of their type.
- 16 b. Institutions are also responsible for defining how development of essential
17 competencies will be assigned among various curricular offerings and for
18 determining student evaluation procedures. These standards do not require a course
19 for each competency. Institutions are encouraged to be creative in developing
20 courses and other formal experiences that engage and integrate several or all of the
21 requisite competencies.
- 22 c. In addition to standards in Standards for Accreditation VIII., the following
23 standards apply as appropriate to professional baccalaureate degrees that involve:
- 24 (1) Distance Learning, Standards III.H.
- 25 (2) Disciplines in Combination (multi-or interdisciplinary programs unless there
26 are specific standards for the combination in the *Handbook*), Standards III.I.
- 27 (3) Majors in or Based on Electronic Media (unless there are specific standards
28 for the field in the *Handbook*), Standards III.J.

1 **6. General Studies**

2 **a. Competencies.** Specific competency expectations are determined by the
3 institution. Normally, students holding a professional undergraduate degree in art
4 and/or design are expected to have:

- 5 (1) The ability to think, speak, and write clearly and effectively, and to
6 communicate with precision, cogency, and rhetorical force.
- 7 (2) An informed acquaintance with the mathematical and experimental methods
8 of the physical and biological sciences and with the main forms of analysis
9 and the historical and quantitative techniques needed for investigating the
10 workings and developments of modern society.
- 11 (3) An ability to address culture and history from a variety of perspectives.
- 12 (4) Understanding of, and experience in thinking about, moral and ethical
13 problems.
- 14 (5) The ability to respect, understand, and evaluate work in a variety of
15 disciplines.
- 16 (6) The capacity to explain and defend views effectively and rationally.
- 17 (7) Understanding of and experience in art forms other than the visual arts and
18 design.

19 **b. Operational Guidelines**

- 20 (1) Some art/design courses, if conceived and taught in relation to other realms of
21 human experience, may be appropriately included in the category of general
22 studies. Some art/design history or theoretical or cultural studies may meet this
23 criterion.
- 24 (2) Many areas of inquiry from general education are directly supportive of
25 various specializations in art and design.

26 **B. Common Body of Knowledge and Skills**

27 **1. Studio.** Studies, practice, and experiences in studio subjects are of prime importance
28 in the preparation of students for professional careers in art and design. The
29 excellence of the creative work produced by students is the best determinant of the
30 adequacy of the studio studies offered by an institution. Creative work includes, but
31 is not limited to, conceptualization, process, product, and critique.

- 1 Irrespective of major or specialization, students must:
- 2 a. Gain functional competence with principles of visual organization, including the
3 ability to work with visual elements in two and three dimensions; color theory and
4 its applications; and drawing.
 - 5 b. Present work that demonstrates perceptual acuity, conceptual understanding, and
6 technical facility at a professional entry level in their chosen field(s).
 - 7 c. Become familiar with the historical achievements, current major issues, processes,
8 and directions of their field(s).
 - 9 d. Be afforded opportunities to exhibit their work and to experience and participate in
10 critiques and discussions of their work and the work of others.

11 Studio work normally begins at the freshman level and extends with progressively
12 greater intensity throughout the degree program.

13 There should be opportunities for independent study at the advanced level that includes
14 appropriate supervision and evaluation upon completion.

15 **2. Art/Design History, Theory, and Criticism.** Through comprehensive courses in the
16 history of art/design, students must:

- 17 a. Learn to analyze works of art/design perceptively and to evaluate them critically.
- 18 b. Develop an understanding of the common elements and vocabulary of art/design
19 and of the interaction of these elements, and be able to employ this knowledge in
20 analysis.
- 21 c. Acquire the ability to place works of art/design in historical, cultural, and stylistic
22 contexts.

23 In certain areas of specialization, it is advisable to require that students study the
24 historical development of works within the specialization.

25 Normally, studies in art and design history and analysis occupy at least 10% of the total
26 curriculum.

27 **3. Technology.** Students must acquire a working knowledge of technologies and
28 equipment applicable to their area(s) of specialization.

29 **4. Synthesis.** While synthesis is a lifetime process, by the end of undergraduate studies
30 students should be able to work independently on a variety of art and/or design

1 problems by combining, as appropriate to the issue, their capabilities in studio,
2 analysis, history, and technology.

3 **C. Results.** Upon completion of any specific professional undergraduate degree program:

- 4 1. Students must demonstrate achievement of professional, entry-level competence in the
5 major area of specialization, including significant technical mastery, capability to
6 produce work and solve professional problems independently, and a coherent set of
7 artistic/intellectual goals that are evident in their work.
- 8 2. Students must demonstrate their competence by developing a body of work for
9 evaluation in the major area of study. A senior project or final presentation in the major
10 area is required.
- 11 3. Students must have the ability to form and defend value judgments about art and design
12 and to communicate art/design ideas, concepts, and requirements to professionals and
13 laypersons related to the practice of the major field. They are able to work
14 collaboratively as appropriate to the area(s) of specialization.

15 **D. Recommendations.** Students engaged in professional undergraduate degrees in
16 art/design should have opportunities to:

- 17 1. Gain a basic understanding of the nature of professional work in their major field.
18 Examples are: organizational structures and working patterns; artistic, intellectual,
19 economic, technological, and political contexts; and development potential.
- 20 2. Acquire the skills necessary to assist in the development and advancement of their
21 careers, normally including the development of competencies in communication,
22 presentation, and business skills necessary to engage in professional practice in their
23 major field.
- 24 3. Develop teaching skills, particularly as related to their major area of study.
- 25 4. Explore areas of individual interest related to art/design in general or to the major.
26 Among the many possible examples are: aesthetics, theory, specialized topics in
27 art/design history, analysis, and technology.
- 28 5. Explore multidisciplinary issues that include art and design.
- 29 6. Practice synthesis of a broad range of art/design knowledge and skills, particularly
30 through learning activities that involve a minimum of faculty guidance, where the
31 emphasis is on evaluation at completion (see Standards for Accreditation III.G.).

1 **IX. SPECIFIC PROFESSIONAL BACCALAUREATE DEGREES IN ART**

2 The professional undergraduate degree in a visual art specialization is structured to provide in-
3 depth, formal education that will prepare students for entry into professional practice or
4 advanced, professionally oriented study upon graduation. “Bachelor of Fine Arts” is the typical
5 rubric signifying the undergraduate professional degree. Common content and competency
6 development standards for all professional undergraduate degrees in visual art are found in
7 Standards VIII. above. The several items in Standards IX. indicate content and competency
8 standards for majors in various specific visual art fields in addition to the those in Standards VIII.
9 for all majors.

10 New visual arts fields and sub-specializations continue to be developed beyond those listed in
11 Standards IX. The Commission on Accreditation reviews new or experimental curricular
12 programs not listed here in terms of general standards frameworks applicable to the professional
13 undergraduate degree in the visual arts, with particular attention to consistency among purposes,
14 title, content, and competencies required for graduation.

15 For further information about the relationship of the professional undergraduate degree in an art
16 field specialization to other professional and liberal arts degrees, see Standards IV.C. and VII.

17 **A. Animation.** The Bachelor of Fine Arts is appropriate as the initial degree for professional
18 studies in animation. Such studies may be directed toward work in a production studio, as
19 an independent animation artist, or as an animation artist in other settings. Animation
20 involves the creation of movement or performance using "frame-by-frame" techniques
21 that are associated with the artistic creation and production of the illusion of motion. For
22 purposes of definition, such techniques, hand drawn, computer generated, stop-motion,
23 augmented motion capture, etc., are distinct from those of "real-time" and "live-action"
24 motion pictures. Areas of animation include, but are not limited to, animation as fine art,
25 non-linear filmmaking, installations, experimental animation, documentary animation,
26 scientific visualization, game animation, and digital means for various applications.

27 The specific purposes of each degree program provide a context for the application of the
28 standards below. See also Standards IX.A.5.

29 Titles used to designate the major may include, but are not limited to, *Animation*,
30 *Entertainment Art*, *Character Animation*, *Computer Animation*, *Computer Imaging*, *Digital*
31 *Arts Animation*, *Game Animation*, *Experimental Animation*, and *Visual Effects*. Animation
32 may also be a strong component, though not a major, in other degrees in art and in design
33 with titles such as *Digital Arts*, *Entertainment Design*, *Multimedia Design*, *Art/Game*

1 *Design, Illustration, Film/Video, and Digital Media*. Determination of status as a major is
2 primarily in terms of required content. Also, see Standards for Accreditation II.I.1.g.

3 **1. Curricular Structure**

4 **a. Standard.** Curricular structure, content, and time requirements shall enable
5 students to develop the range of knowledge, skills, and competencies expected of
6 those holding a professional baccalaureate degree in animation as indicated
7 below and in Standards VIII.

8 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
9 previously indicated normally adhere to the following structural guidelines: studies
10 in animation including the final project should comprise 25-30% of the total
11 degree program; supportive courses associated with animation (e.g., visual arts,
12 design, film/video, technologies), 30-35%; studies in art/design/film and/or
13 animation history and theory, 10-15%; and general studies, 25-35%. Studies in the
14 major area; supportive courses associated with animation; and studies in related
15 history and theory normally total at least 65% of the curriculum (see Standards for
16 Accreditation III.C. regarding forms of instruction, requirements, and electives).

17 **2. Recommendations for General Studies** (*see Standards for Accreditation VIII.A.6.*).

18 Studies in areas such as creative writing, communication theory, social sciences,
19 theatre and film studies, acting, anatomy/kinesiology, computer science, digital
20 technologies, and business are strongly recommended.

21 **3. Essential Competencies** (*in addition to those stated for all professional degree*
22 *programs in Standards for Accreditation VIII.B. and C.):*

23 a. Knowledge and skills in the use of basic principles, concepts, tools, techniques,
24 procedures, and technologies sufficient to produce animation art from concept to a
25 finished product that communicates ideas and/or stories to a viewer or to an
26 audience. This includes, but is not limited to, the ability to use the competencies
27 listed in items b. through g. below in professional contexts as appropriate to the
28 needs of specific projects.

29 b. Knowledge of the principles of animation, including its visual, spatial, sound,
30 motion, and temporal elements and features, and how these elements are combined
31 in the development of animation art.

- 1 c. Functional understanding of and ability to use narrative, non-narrative, and other
2 information/language structures (linear, non-linear, thematic, cinematic,
3 interactive, etc.) to organize content in time-based media.
- 4 d. Ability to use concepts and processes for the development, coordination, and
5 completion of animation art (examples include, but are not limited, to concept,
6 visual, and character development; the use of scenarios and personas; and
7 storyboarding, flowcharting, and layout).
- 8 e. Functional understanding and ability to use the characteristics and capabilities of
9 various animation methods and technologies in creative and project development
10 contexts (examples include, but are not limited to, stop motion, traditional
11 animation, 2D Digital, 3D Digital, etc.).
- 12 f. Functional knowledge of the history of animation, its artistic and technological
13 evolution, and an understanding of basic aesthetic and critical theory.
- 14 g. Ability to collaborate and communicate with all members of teams at multiple
15 stages of animation project development and in associated production processes
16 (examples may include, but are not limited to, work with background artists,
17 layout artists, title artists, lighters, riggers, production managers, writers,
18 technicians, etc.).

19 **4. Essential Opportunities and Experiences**

- 20 a. Experiences that provide an overview understanding of the professional practices
21 associated with the organization and functioning of various vocational patterns in
22 animation art. These are determined by the institution consistent with the purposes
23 of the program, and may include, but are not limited to, business and other
24 professional practices for animation artists that work independently, in production
25 organizations, and in other settings.
- 26 b. Facilities and support for producing and viewing animation work must be available
27 and appropriate to the size, scope, and focus or specialization(s) of the program.
- 28 c. A supervised senior or capstone project centered on the creation of animation art in
29 one or more of its various forms is required.
- 30 d. Internships and field experiences are strongly recommended.
- 31 e. Regular access to studios and libraries with appropriate animation resources and
32 reference materials in other relevant disciplines such as art and design history,

1 film and video studies, dance, theatre, music, the social sciences, digital
2 technologies, computer science, and business.

3 f. Regular access to instruction and critique under faculty with educational, artistic,
4 and/or professional backgrounds in animation.

5 **5. Relevant Competencies for Specialized Programs**

6 Animation programs focused on special applications or emphases (for example,
7 character animation, experimental animation, visual development, computer
8 graphics, visual effects, etc.) must contain curricular, competency, and final project
9 requirements consistent with each focus in addition to the requirements listed above.

10 **B. Ceramics.** The title normally used to identify professional undergraduate programs with a
11 major in this field is Bachelor of Fine Arts in Ceramics.

12 **1. Curricular Structure**

13 **a. Standard.** Curricular structure, content, and time requirements shall enable
14 students to develop the range of knowledge, skills, and competencies expected of
15 those holding a professional baccalaureate degree in ceramics as indicated below
16 and in Standards VIII.

17 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
18 previously indicated normally adhere to the following structural guidelines:
19 studies in ceramics comprise 25-35% of the total program; supportive courses in
20 art, design, and crafts, 20-30%; studies in art and craft history, 10-15%; and
21 general studies, 25-35%. Studies in the major area; supportive courses in art,
22 design and crafts; and studies in visual arts histories normally total at least 65%
23 of the curriculum (see III.C. regarding forms of instruction, requirements, and
24 electives).

25 **2. Recommendations for General Studies** (*see Standards for Accreditation VIII.A.6.*).

26 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
27 *for all degree programs in Standards for Accreditation VIII.B. and C.*):

28 a. Understanding of basic design principles, particularly as related to ceramics.
29 Advanced work in three-dimensional design. The development of solutions to
30 design problems should continue throughout the degree program.

- 1 b. Knowledge and skills in the use of basic tools, techniques, and processes sufficient
- 2 to produce work from concept to finished object. This includes knowledge of raw
- 3 materials and technical procedures such as clays, glazes, and firing.
- 4 c. Understanding of the industrial applications of ceramics techniques.
- 5 d. Understanding of the place of ceramics within the history of art, design, and
- 6 culture.
- 7 e. Functional knowledge of basic business practices.
- 8 f. Preparation of clay bodies and glazes, kiln stacking procedures, and firing
- 9 processes. Special firing methods such as salt glaze and raku are recommended.
- 10 g. Easy and regular access to materials, equipment, and library resources related to
- 11 the study of ceramics.
- 12 h. Completion of a final project related to the exhibition of original work.

13 **C. Digital Media.** The Bachelor of Fine Arts is appropriate as the undergraduate degree in
14 which digital technology serves as the primary tool, medium, or environment for visual
15 work. Titles of majors for these degrees include, but are not limited to: digital media,
16 media arts, media design, multimedia, computer arts, digital arts, digital design,
17 interactive design, Web design, and computer animation.

18 Programs in digital technology address a broad range of goals and objectives. For
19 example, each program makes decisions about the extent to which students will be
20 prepared to work from: (1) differing perspectives of technology as a tool, a medium,
21 and/or an environment; (2) concepts and applications in other art/design practices or as a
22 freestanding endeavor; (3) various goals for producing two-dimensional communication,
23 three-dimensional products and environments, including time-based and interactive
24 considerations; and (4) differing viewpoints of users/audiences, clients, and/or artists and
25 designers.

26 These decisions exert a critical influence on the structure and content of each curriculum.
27 Appropriate student achievement of goals and objectives may rely on skills, knowledge,
28 and perspectives from more than one discipline. Accordingly, curricula containing
29 significant work in digital media may be interdisciplinary, multi-disciplinary, or cross-
30 disciplinary; the distribution of courses and qualifications of faculty involved in these
31 collaborations should reflect the intent of the program.

- 1 1. Some majors in art or design specializations (e.g., printmaking) may include a small
2 number of required or elective courses in digital media. In these cases, NASAD
3 standards for the specialization apply, and the degree title contains no reference to
4 digital media.
- 5 2. Some majors in such specializations as graphic design, interactive design, animation,
6 industrial design, film/video, illustration, and photography may provide an emphasis or
7 a significant portion of study in digital media through a specific set of courses (e.g.,
8 graphic design major with an emphasis in Web design). In these cases, NASAD
9 standards for the major area of specialization will apply; however, the standards for the
10 Bachelor of Fine Arts in Digital Media will serve as guidelines as appropriate in the
11 evaluation of student work and the articulation of goals and objectives of the emphasis
12 and overall curriculum.
- 13 3. Some degrees with majors in digital media may provide an emphasis in another art or
14 design specialization (e.g., digital media major with an emphasis in animation). In these
15 cases, NASAD standards for the Bachelor of Fine Arts in Digital Media will apply, and
16 the standards for digital media will serve as guidelines as appropriate in the evaluation
17 of student work and articulation of goals and objectives of the emphasis and overall
18 curriculum.

19 In addition to the specific content standards below, all programs carrying titles indicating
20 majors in digital media must meet NASAD standards for purposes and operations for
21 majors in or based on electronic media under Standards for Accreditation III.J.

22 Only schools with qualified faculty, technological resources, and curricular offerings
23 sufficient to support the goals and objectives have the prerequisites to offer degrees in
24 digital media. The institution must be able to substantiate any claims it makes for
25 preparation of students for entry into specific vocations and must clearly differentiate the
26 acquisition of software capability from mastery of the broader competencies associated
27 with various professional practices.

28 **1. Curricular Structure**

- 29 **a. Standard.** Curricular structure, content, and time requirements shall enable
30 students to develop the range of knowledge, skills, and competencies expected of
31 those holding a professional baccalaureate degree in digital media as indicated
32 below and in Standards VIII.

- 1 **b. Guidelines.** Curricula to accomplish this purpose normally adhere to the following
2 guidelines: studies in digital media as indicated by the title of the major comprise
3 25-35% of the total program; supportive courses in various aspects of art, design,
4 and film/video according to the goals and objectives of the major, 20-30%; studies
5 in art, design, and film/video history and theory, 10-15%; and general studies, 25-
6 35%. Studies in the major area, supportive courses in art and design, and studies in
7 visual arts/design histories normally total at least 65% of the curriculum (see
8 Standards III.C. regarding forms of instruction, requirements, and electives).
- 9 **2. Recommendations for General Studies** (*in addition to Standards VIII.A.6.*). Work in
10 digital media is inherently synthetic and often collaborative; it draws content,
11 resources, and methods from many disciplines. General studies requirements should
12 have direct correlation with the overall goals and objectives of the degree program.
13 Studies in areas such as writing, film studies, cultural studies, history of technology,
14 communication theory, cognitive psychology, human factors, computer science, and
15 business are recommended.
- 16 **3. Essential Competencies** (*in addition to those stated for all professional degree*
17 *programs in Standards VIII.B. and C.*):
- 18 a. Knowledge of the concepts related to the visual, spatial, sound, motion, interactive,
19 and temporal elements/features of digital technology and principles for their use in
20 the creation and application of digital media-based work.
- 21 b. Understanding of narrative and other information/language structures for
22 organizing content in time-based or interactive media; the ability to organize and
23 represent content structures in ways that are responsive to technological, social,
24 and cultural systems.
- 25 c. Understanding of the characteristics and capabilities of various technologies
26 (hardware and software); their appropriateness for particular expressive,
27 functional, and strategic applications; their positions within larger contexts and
28 systems; and their influences on individuals and society.
- 29 d. Knowledge of the processes for the development and coordination of digitally-
30 based art and design strategies (for example, storyboarding, concept mapping, and
31 the use of scenarios and personas.)

- 1 e. Ability to analyze and synthesize relevant aspects of human interaction in various
- 2 contexts (physical, cognitive, cultural, social, political, and economic) and with
- 3 respect to technologically-mediated communication, objects, and environments.
- 4 f. Understanding of what is useful, usable, effective, and desirable with respect to
- 5 user/audience-centered digitally-based communication, objects, and environments.
- 6 g. Knowledge of history, theory, and criticism with respect to such areas as film,
- 7 video, technology, and digital art and design.
- 8 h. Ability to work in teams and to organize collaborations among people from
- 9 different disciplines.
- 10 i. Ability to use the above competencies in the creation and development of
- 11 professional quality digital media productions.

12 **4. Essential Opportunities and Experiences**

- 13 a. Regular access to studios and libraries with appropriate digital media resources and
- 14 reference materials in other relevant disciplines such as film studies, cultural
- 15 studies, history of technology, communication theory, cognitive psychology,
- 16 human factors, computer science, and business.
- 17 b. Regular access (for instruction and for independent work) to the appropriate
- 18 technology and staff necessary for the development and professional production of
- 19 work in digital media. Consistent with the goals and objectives of the program,
- 20 equipment should match or approach disciplinary/industry standards.
- 21 c. Regular access to instruction and critique under faculty with educational and
- 22 professional backgrounds in digital media. Appropriate faculty backgrounds and
- 23 instruction should include more than software skills.
- 24 d. Opportunities to do work that combines several disciplines or media applications,
- 25 or that explores relationships between practice and research.
- 26 e. In order to accomplish some kinds of work, students may need to study computer
- 27 programming or scripting. Students expecting to practice professionally in the
- 28 development of strategic uses of technology in business should engage in
- 29 coursework that acquaints them with large-scale technological and information
- 30 systems.
- 31 f. Programs that require student purchase of computers should provide the
- 32 technological infrastructure and staff to support use of privately-owned machines

1 in the classroom. The institution should be cognizant of industry preferences for
2 certain computer platforms in setting their computer purchase requirements and
3 infrastructure support.

4 **D. Drawing.** The title normally used to identify professional undergraduate programs with a
5 major in this field is Bachelor of Fine Arts in Drawing.

6 **1. Curricular Structure**

7 **a. Standard.** Curricular structure, content, and time requirements shall enable
8 students to develop the range of knowledge, skills, and competencies expected of
9 those holding a professional baccalaureate degree in drawing as indicated below
10 and in Standards for Accreditation VIII.

11 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
12 previously indicated normally adhere to the following structural guidelines: studies
13 in drawing comprise 25-35% of the total program; supportive courses in art and
14 design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%.
15 Studies in the major area, supportive courses in art and design, and studies in
16 visual arts histories normally total at least 65% of the curriculum. (see Standards
17 for Accreditation III.C. regarding forms of instruction, requirements, and
18 electives).

19 **2. Recommendations for General Studies** (*see Standards for Accreditation VIII.A.6.*).

20 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
21 *for all degree programs in Standards for Accreditation VIII.B. and C.*):

22 a. Understanding of basic design principles, concepts, media, and formats. The
23 ability to place organization of design elements and the effective use of drawing
24 media at the service of producing a specific aesthetic intent and a conceptual
25 position. The development of solutions to aesthetic and design problems should
26 continue throughout the degree program.

27 b. Understanding of the possibilities and limitations of the drawing medium.

28 c. Knowledge and skills in the use of basic tools and techniques sufficient to work
29 from concept to finished product. This includes mastery of the traditional technical
30 and conceptual approaches to drawing.

31 d. Functional knowledge of the history of drawing.

- 1 e. Extensive exploration of the many possibilities for innovative imagery and the
- 2 manipulation of techniques available to the draftsman.
- 3 f. The completion of a final project related to the exhibition of original work.

4 **E. Film/Video Production.** The Bachelor of Fine Arts is appropriate as the initial degree for
5 professional studies in film/video production. Such studies may be directed toward production
6 in the commercial studio or production as an independent filmmaker or video artist.

7 Practice in the field of film/video combines skills from many disciplines. Therefore,
8 recognized curricula for film and video production vary, based upon the specific goals and
9 objectives of each degree program. The objectives of a program determine the distribution
10 and emphases of the component disciplines of film/video.

11 NASAD reviews professional undergraduate programs in film/video or other media arts
12 only when the program has significant objectives and content based in the visual arts/design
13 and when the program is primarily concerned with the conception, planning, and execution
14 of film/video productions.

15 **1. Curricular Structure**

16 a. **Standard.** Curricular structure, content, and time requirements shall enable
17 students to develop the range of knowledge, skills, and competencies expected of
18 those holding a professional baccalaureate degree in film/video production as
19 indicated below and in Standards VIII.

20 b. **Guidelines.** Curricula to accomplish this purpose that meet the standards
21 previously indicated normally adhere to the following structural guidelines: studies
22 in film/video production including the final project should comprise 25-30% of the
23 total degree program; supportive courses in film, art and/or design, 30-35%;
24 studies in art history and film/video history, 10-15%; and general studies, 25-35%.
25 Studies in the major area; supportive courses in film, video, art, and design; and
26 studies in visual arts/design histories normally total at least 65% of the curriculum
27 (see Standards III.C. regarding forms of instruction, requirements, and electives).

28 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*). Studies in such areas
29 as psychology, sociology, electronic technologies, and business are strongly
30 recommended.

- 1 **3. Essential Competencies, Experiences, and Opportunities** *(in addition to those stated*
2 *for all professional degree programs in Standards VIII.B. and C.):*
- 3 a. Understanding, through production-oriented studies, of the communication,
4 aesthetic, and design principles in the elements of film/video, including the use of
5 time as an expressive design consideration. Development of this understanding
6 continues throughout the degree program.
- 7 b. Knowledge and skills in the use of basic concepts, tools, techniques, and
8 procedures sufficient to produce work from concept to finished product. This
9 involves competence in film or video production processes, including fundamental
10 knowledge of equipment and technologies. An emphasis on at least one area of
11 film/video production (e.g., cinematography, sound, lighting, editing, animation) is
12 required.
- 13 c. Functional knowledge of the history of film/video, its artistic and technological
14 evolution, and an understanding of basic aesthetic and critical theory.
- 15 d. The ability to coordinate project elements and communicate with involved
16 personnel at all stages of the production process.
- 17 e. Experiences should provide an understanding of the marketing procedures for
18 film/video production, distribution, and exhibition. Internships are strongly
19 recommended.
- 20 f. Facilities and support for producing and viewing film/video work must be
21 available and appropriate to the size, scope, and specialization of the program.
- 22 g. A supervised senior project stipulating film or video production is strongly
23 recommended. Such a project should result in a professional-quality portfolio film
24 or video production.

1 **F. General Crafts.** The professional undergraduate degree in crafts provides students with a
2 thorough grounding in fundamental craft principles and techniques with opportunities for
3 emphasis in one or more specific craft areas. NASAD standards for specific craft
4 specializations should be used as guidelines when such specializations are areas of
5 emphasis within a general crafts degree.

6 The title normally used to identify this degree is the Bachelor of Fine Arts in Crafts.

7 **1. Curricular Structure**

8 **a. Standard.** Curricular structure, content, and time requirements shall enable
9 students to develop the range of knowledge, skills, and competencies expected of
10 those holding a professional baccalaureate degree in general crafts as indicated
11 below and in Standards VIII.

12 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
13 previously indicated normally adhere to the following structural guidelines:
14 studies in crafts comprise 25-35% of the total program; supportive courses in art
15 and design, 20-30%; studies in art and craft history, 10-15%; and general studies,
16 25-35%. Studies in the major area, supportive courses in art and crafts, and
17 studies in visual arts histories normally total at least 65% of the curriculum (see
18 Standards III.C. regarding forms of instruction, requirements, and electives).

19 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*). Craft professionals
20 benefit from studies that develop communication and business skills.

21 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
22 *for all professional degree programs in Standards VIII.B. and C.*):

23 a. Understanding of basic design principles, concepts, media, and formats, with an
24 emphasis on three-dimensional design and the ability to apply these principles to
25 specific craft projects. Development of this sensitivity continues throughout the
26 degree program.

27 b. Knowledge and skills in the use of craft techniques, particularly as related to
28 specific applications in various media, and to the relationships among form,
29 aesthetic value, and functionality. The achievement of technical competence in at
30 least one craft area is essential.

31 c. The ability to solve basic design and technical problems in one or more specific
32 craft fields.

- 1 d. Working knowledge of various design methods and their relationship to the
- 2 conceptualization, development, and completion of craft projects.
- 3 e. Understanding of the similarities, differences, and relationships among the various
- 4 craft specializations.
- 5 f. Understanding of the place of crafts in the history of art, design, and culture.
- 6 g. Functional knowledge of basic business practices.
- 7 h. Experiences should encourage the student to become familiar with a broad variety
- 8 of craft work in various specializations and media.
- 9 i. Opportunities to develop an area of emphasis in crafts.

10 **G. General Fine Arts.** The professional undergraduate degree in general fine arts provides
11 students with a thorough grounding in fundamental principles and techniques with
12 opportunities for emphasis in one or more specific fine arts areas. NASAD standards for
13 specific fine arts specializations should be used as guidelines when such specializations are
14 areas of emphasis within a general fine arts degree.

15 The titles normally used to identify this degree are Bachelor of Fine Arts in Studio Art,
16 Bachelor of Fine Arts in Fine Arts, or Bachelor of Fine Arts in Art.

17 **1. Curricular Structure**

18 **a. Standard.** Curricular structure, content, and time requirements shall enable
19 students to develop the range of knowledge, skills, and competencies expected of
20 those holding a professional baccalaureate degree in fine arts as indicated below
21 and in Standards VIII.

22 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
23 previously indicated normally adhere to the following structural guidelines: studies
24 in studio comprise 25-35% of the total program; supportive courses in art and
25 design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%.
26 Studies in the major area, supportive courses in art and design, and studies in
27 visual arts histories normally total at least 65% of the curriculum (see Standards
28 III.C. regarding forms of instruction, requirements, and electives).

29 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*)

- 1 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
2 *for all professional degree programs in Standards VIII.B. and C.*):
- 3 a. Understanding of basic design principles, concepts, media, and formats in the
4 various fine arts disciplines. Development of this sensitivity continues throughout
5 the degree program.
- 6 b. Ability to apply principles of design and color and competency in drawing to work
7 in specific fine arts specializations.
- 8 c. The ability to conceive, design, and create works in one or more specific fine arts
9 fields.
- 10 d. Working knowledge of various aesthetic issues, processes, and media and their
11 relationship to the conceptualization, development, and completion of works of art.
- 12 e. Understanding of the similarities, differences, and relationships among the various
13 fine arts areas.
- 14 f. Experiences that encourage familiarity with a broad variety of work in various
15 specializations and media, including broad exposure to works of art.
- 16 g. Opportunities to develop an area of emphasis in at least one fine arts area.

17 **H. Glass.** The title normally used to identify professional undergraduate programs with a
18 major in this field is Bachelor of Fine Arts in Glass.

19 **1. Curricular Structure**

- 20 **a. Standard.** Curricular structure, content, and time requirements shall enable
21 students to develop the range of knowledge, skills, and competencies expected of
22 those holding a professional baccalaureate degree in glass as indicated below and
23 in Standards for Accreditation VIII.
- 24 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
25 previously indicated normally adhere to the following structural guidelines: studies
26 in glassworking comprise 25-35% of the total program; supportive courses in art,
27 design, and crafts, 20-30%; studies in art and craft history, 10-15%; and general
28 studies, 25-35%. Studies in the major area; supportive courses in art, design, and
29 crafts; and studies in visual arts histories normally total at least 65% of the
30 curriculum (see Standards III.C. regarding forms of instruction, requirements, and
31 electives).

- 1 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*). Glassworkers
2 benefit from studies that develop communication and business skills.
- 3 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
4 *for all professional degree programs in Standards VIII.B. and C.*):
- 5 a. Understanding of basic design principles, with emphases on three-dimensional
6 forms, color, and light. The development of solutions to design problems should
7 continue throughout the degree program.
- 8 b. Understanding of the possibilities and limitations of hot and cold glassworking
9 processes.
- 10 c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient
11 to develop a work from concept to finished object. This includes knowledge of raw
12 materials and competency with technical procedures. The design and fabrication of
13 specialized glassworking tools and equipment should be included.
- 14 d. Basic understanding of the industrial applications of glassworking techniques.
- 15 e. Understanding of the place of glassworking in the history of art.
- 16 f. Functional knowledge of basic business practices.
- 17 g. Technical studies that include such areas as glass composition, coloring, mold
18 preparation, casting, surface decoration, sand blasting, grinding, and polishing.
- 19 h. Easy and regular access to materials, equipment, and library resources related to
20 the study of glass.
- 21 i. Completion of a final project related to the exhibition of original work, and the
22 opportunity to submit to exhibitions, galleries, and retail outlets.

23 **I. Illustration.** The title normally used to identify professional undergraduate programs with
24 a major in this field is Bachelor of Fine Arts in Illustration.

25 **1. Curricular Structure**

26 **a. Standard.** Curricular structure, content, and time requirements shall enable
27 students to develop the range of knowledge, skills, and competencies expected of
28 those holding a professional baccalaureate degree in illustration as indicated
29 below and in Standards VIII.

30 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
31 previously indicated normally adhere to the following structural guidelines: studies

1 in illustration comprise 25-35% of the total program; supportive courses in art and
2 design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%.

3 Studies in the major area, supportive courses in art and design, and studies in
4 visual arts histories normally total at least 65% of the curriculum (see Standards
5 III.C. regarding forms of instruction, requirements, and electives).

6 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*)

7 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
8 *for all professional degree programs in Standards VIII.B. and C.):*

9 a. Understanding of how basic design principles and elements, including color, are
10 utilized to address specific narrative or expressive problems. The development of
11 solutions to communication and design problems should continue throughout the
12 degree program.

13 b. Competence and facility in drawing.

14 c. Knowledge and skills in the use of basic tools, techniques, and processes
15 sufficient to work from concept to finished product. This includes capabilities in
16 fields such as painting, photography, typography, general design procedures, and
17 digital/computer-aided design.

18 d. An understanding of the commercial applications and basic business practices of
19 illustration.

20 e. Functional knowledge of the history of illustration, including its origins in the
21 fine arts, and its relationship to written communication.

22 f. Preparation of illustrations in a variety of media and a variety of subject matter,
23 from rough through finished pieces.

24 g. Easy and regular access to materials, studios, and equipment and library
25 resources related to the study of illustration.

26 h. Opportunities to work with current technologies related to illustration.

27 i. Completion of a final project related to the exhibition of original work.

28 **J. Jewelry/Metals.** The titles normally used to identify professional undergraduate programs
29 with a major in this field are Bachelor of Fine Arts in Jewelry, Bachelor of Fine Arts in
30 Metalsmithing, or Bachelor of Fine Arts in Metals and Jewelry.

31 **1. Curricular Structure**

- 1 **a. Standard.** Curricular structure, content, and time requirements shall enable
2 students to develop the range of knowledge, skills, and competencies expected of
3 those holding a professional baccalaureate degree in jewelry/metals as indicated
4 below and in Standards VIII.
- 5 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
6 previously indicated normally adhere to the following structural guidelines:
7 studies in jewelry/metals comprise 25-35% of the total program; supportive
8 courses in art, design, and crafts, 20-30%; studies in art and craft history, 10-
9 15%; and general studies, 25-35%. Studies in the major area; supportive courses
10 in art, design, and crafts; and studies in visual arts/design histories normally total
11 at least 65% of the curriculum (see Standards III.C. regarding forms of
12 instruction, requirements, and electives).
- 13 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*). Individuals
14 professionally engaged in jewelry and metals benefit from studies that develop
15 communication and business skills.
- 16 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
17 *for all professional degree programs in Standards VIII.B. and C.*):
- 18 a. Understanding of basic design principles, emphasizing both two- and three-
19 dimensional design. The development of solutions to design problems should
20 continue throughout the degree program.
- 21 b. An understanding of the possibilities and limitations of materials used in the
22 fabrication process.
- 23 c. Knowledge and skills in the use of tools, techniques, and processes, including their
24 roles in the production of work from concept to finished object. This includes
25 knowledge of the aesthetic use of raw materials as well as technical benchworking
26 procedures for the direct fabrication of pieces.
- 27 d. Competence in designing and executing jewelry and metalwork using a variety of
28 metals and other materials.
- 29 e. Understanding of the place of jewelry and fine metalworking in the history of art,
30 design, and culture.
- 31 f. Functional knowledge of basic business practices.

- 1 g. Basic understanding of end-user psychology, human form and function, and user
2 interface.
- 3 h. Experience in casting, chasing, raising, enameling, and other metalworking
4 processes should be included.
- 5 i. Easy and regular access to materials, equipment, and library resources related to
6 the study of jewelry and fine metals.
- 7 j. Completion of a final project related to the exhibition of original work, and the
8 opportunity to submit to exhibitions, galleries, and retail outlets.

9 **K. Painting.** The title normally used to identify professional undergraduate programs with a
10 major in this field is Bachelor of Fine Arts in Painting.

11 **1. Curricular Structure**

12 **a. Standard.** Curricular structure, content, and time requirements shall enable
13 students to develop the range of knowledge, skills, and competencies expected of
14 those holding a professional baccalaureate degree in painting as indicated below
15 and in Standards VIII.

16 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
17 previously indicated normally adhere to the following structural guidelines: studies
18 in painting comprise 25-35% of the total program; supportive courses in art and
19 design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%.
20 Studies in the major area, supportive courses in art and design, and studies in
21 visual arts/design histories normally total at least 65% of the curriculum (see
22 Standards III.C. regarding forms of instruction, requirements, and electives).

23 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*)

24 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
25 *for all professional degree programs in Standards VIII.B. and C.):*

26 a. Understanding of basic principles of design and color, concepts, media and
27 formats, and the ability to apply them to a specific aesthetic intent. This includes
28 functional knowledge of the traditions, conventions, and evolutions of the
29 discipline as related to issues of representation, illusion, and meaning. The
30 development of solutions to aesthetic and design problems should continue
31 throughout the degree program.

- 1 b. Ability to synthesize the use of drawing, two-dimensional design, and color. These
- 2 abilities are developed by beginning with basic studies and continuing throughout
- 3 the degree program toward the development of advanced capabilities.
- 4 c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient
- 5 to work from concept to finished product, including knowledge of paints and
- 6 surfaces.
- 7 d. Exploration of the expressive possibilities of various media, and the diverse
- 8 conceptual modes available to the painter. This may deal with direct painting from
- 9 nature or with alternative approaches to the making of traditional or innovative
- 10 two- and, at times, three-dimensional images.
- 11 e. Encouragement to develop a consistent, personal direction and style.
- 12 f. Opportunities to work independently.

13 **L. Photography.** The title normally used to identify professional undergraduate programs
14 with a major in this field is Bachelor of Fine Arts in Photography.

15 **1. Curricular Structure**

- 16 **a. Standard.** Curricular structure, content, and time requirements shall enable
- 17 students to develop the range of knowledge, skills, and competencies expected of
- 18 those holding a professional baccalaureate degree in photography as indicated
- 19 below and in Standards VIII.
- 20 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
- 21 previously indicated normally adhere to the following structural guidelines: studies
- 22 in photography comprise 25-35% of the total program; supportive courses in art
- 23 and design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%.
- 24 Studies in the major area, supportive courses in art and design, and studies in
- 25 visual arts/design histories normally total at least 65% of the curriculum (see
- 26 Standards III.C. regarding forms of instruction, requirements, and electives).

27 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*)

28 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
29 *for all professional degree programs in Standards VIII.B. and C.):*

- 30 a. Understanding of the visual forms and their aesthetic functions, and basic design
- 31 principles. Development continues throughout the degree program, with attention
- 32 to such areas as design, color, and lighting.

- 1 b. Knowledge and skills in the use of basic tools, techniques, technologies, and
2 processes sufficient to work from concept to finished product. This involves a
3 mastery of the materials, equipment, and processes of the discipline, including but
4 not limited to uses of cameras, film, lighting/digital technologies, processing in
5 black and white, and color, printing, and work with nonsilver materials. Work in
6 these areas continues throughout the degree program.
- 7 c. An understanding of the industrial and commercial applications of photographic
8 techniques.
- 9 d. Functional knowledge of photographic history and theory, the relationship of
10 photography to the visual disciplines, and its influence on culture.
- 11 e. Work in experimental and manipulative techniques, candid and contrived imagery,
12 documentary photography, archival processing, and interpretive studies should be
13 included.
- 14 f. Easy and regular access to materials, equipment, and library resources related to
15 the study of photography.
- 16 g. Opportunities for independent study are encouraged.

17 **M. Printmaking.** The title normally used to identify professional undergraduate programs
18 with a major in this field is Bachelor of Fine Arts in Printmaking.

19 **1. Curricular Structure**

- 20 **a. Standard.** Curricular structure, content, and time requirements shall enable
21 students to develop the range of knowledge, skills, and competencies expected of
22 those holding a professional baccalaureate degree in printmaking as indicated
23 below and in Standards VIII.
- 24 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
25 previously indicated normally adhere to the following structural guidelines: studies
26 in printmaking comprise 25-35% of the total program; supportive courses in art
27 and design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%.
28 Studies in the major area, supportive courses in art and design, and studies in
29 visual arts/design histories normally total at least 65% of the curriculum (see
30 Standards III.C. regarding forms of instruction, requirements, and electives).

- 1 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*)
- 2 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
- 3 *for all professional degree programs in Standards VIII.B. and C.*):
- 4 a. Understanding of basic design principles, concepts, media, and formats. The
- 5 development of solutions to aesthetic and design problems should continue
- 6 throughout the degree program.
- 7 b. Advanced abilities in drawing as related to various printmaking techniques.
- 8 c. Knowledge and skills in the use of basic tools, techniques, and processes
- 9 sufficient to work from concept to finished product. This includes knowledge of
- 10 basic materials and technical procedures such as intaglio, relief, lithography,
- 11 silkscreen, and digital processes.
- 12 d. Mastery of at least one printmaking technique, including the ability both to
- 13 experiment with technical innovation and to explore and develop personal
- 14 concepts and imagery.
- 15 e. Functional knowledge of the history of printmaking.
- 16 f. The preparation of prints using all basic printmaking techniques with opportunities
- 17 to work at an advanced level with one or more of these techniques.
- 18 g. Easy and regular access to materials, equipment, and library resources related to
- 19 the study of printmaking.
- 20 **N. Sculpture.** The title normally used to identify professional undergraduate programs with
- 21 a major in this field in Bachelor of Fine Arts in Sculpture.
- 22 **1. Curricular Structure**
- 23 a. **Standard.** Curricular structure, content, and time requirements shall enable
- 24 students to develop the range of knowledge, skills, and competencies expected of
- 25 those holding a professional baccalaureate degree in sculpture as indicated below
- 26 and in Standards VIII.
- 27 b. **Guidelines.** Curricula to accomplish this purpose that meet the standards
- 28 previously indicated normally adhere to the following structural guidelines: studies
- 29 in sculpture comprise 25-35% of the total program; supportive courses in art and
- 30 design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%.
- 31 Studies in the major area, supportive courses in art and design, and studies in

- 1 visual arts/design histories normally total at least 65% of the curriculum (see
2 Standards III.C. regarding forms of instruction, requirements, and electives).
- 3 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*).
- 4 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
5 *for all professional degree programs in Standards VIII.B and C.*):
- 6 a. Understanding of basic design principles with an emphasis on three-dimensional
7 design, and the ability to apply these principles to a specific aesthetic intent. This
8 includes functional knowledge of the traditions, conceptual modes, and evolutions
9 of the discipline. The development of solutions to aesthetic and design problems
10 should continue throughout the degree program.
- 11 b. Advanced abilities in drawing sufficient to support work in sculpture.
- 12 c. Understanding of the possibilities and limitations of various materials.
- 13 d. Knowledge and skills in the use of basic tools, techniques, and processes to work
14 from concept to finished product.
- 15 e. Mastery in one or more sculptural media.
- 16 f. Functional knowledge of the history and theory of sculpture.
- 17 g. The preparation of sculpture using the broadest possible range of techniques and
18 concepts.
- 19 h. Easy and regular access to appropriate materials and equipment, such as hand and
20 power tools, foundry and welding equipment, plastic and resin facilities, and other
21 technologies.
- 22 i. Regular opportunities to exhibit original work that might culminate in the
23 development of a senior exhibition.
- 24 **O. Weaving/Fibers.** The titles normally used to identify professional undergraduate
25 programs with a major in this field are Bachelor of Fine Arts in Weaving, Bachelor of
26 Fine Arts in Fibers, or Bachelor of Fine Arts in Weaving/Fibers. Some institutions offer
27 Bachelor of Fine Arts degrees with a major in weaving and textile design. Such programs
28 should contain at least 25-35% of the total credits in weaving and textile design and meet
29 standards for essential competencies, opportunities, and experiences for both weaving
30 and textile design. Standards for textile design programs are found in Standards X.G.

- 1 **1. Curricular Structure**
- 2 **a. Standard.** Curricular structure, content, and time requirements shall enable
3 students to develop the range of knowledge, skills, and competencies expected of
4 those holding a professional baccalaureate degree in weaving/fibers as indicated
5 below and in Standards VIII.
- 6 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards previously
7 indicated normally adhere to the following structural guidelines: studies in
8 weaving/fibers comprise 25-35% of the total program; supportive courses in art,
9 design, and crafts, 20-30%; studies in art and craft history, 10-15%; and general
10 studies, 25-35%. Studies in the major area; supportive courses in art, design, and crafts;
11 and studies in visual arts/design histories normally total at least 65% of the curriculum
12 (see Standards III.C. regarding forms of instruction, requirements, and electives).
- 13 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*). Individuals
14 professionally engaged in weaving and fibers benefit from studies that develop
15 communication and business skills.
- 16 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
17 *for all professional degree programs in Standards VIII.B. and C.*):
- 18 a. Understanding of basic design principles. The development of solutions to design
19 problems related to weaving/fibers should continue throughout the degree
20 program.
- 21 b. An understanding of the possibilities and limitations of materials and processes.
- 22 c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient
23 to produce work from concept to finished object. This includes knowledge of
24 various fibers and fabrics, and technical procedures in weaving and printing.
- 25 d. Understanding of industrial applications of weaving/fiber techniques.
- 26 e. Understanding of the place of weaving/fibers in the history of art and culture.
- 27 f. Functional knowledge of basic business practices.
- 28 g. Experience with various weaving techniques and printing processes, including the
29 most current technical advances.
- 30 h. Easy and regular access to materials, equipment, and library resources related to
31 the study of weaving/fibers.

- 1 i. Completion of a final project related to the exhibition of original work, as well as
2 opportunities to submit to exhibitions, galleries, and retail outlets. P.

3 Woodworking. For the purpose of these standards, woodworking is defined in
4 the context of producing unique, handcrafted works in the wood medium. Such an
5 enterprise may be devoted to the production of sculpture, furniture, and decorative
6 work in terms of either contemporary expression or artisanry. A professional
7 undergraduate degree program with a major in woodworking implies a
8 comprehensive acquaintance with these applications. Standards for sculpture and
9 industrial design may be applicable as guidelines depending on the specific
10 emphasis a program in woodworking may pursue.

11 The titles normally used to identify professional undergraduate programs with a major in
12 this field are Bachelor of Fine Arts in Wood or Bachelor of Fine Arts in Woodworking.

13 **1. Curricular Structure**

14 **a. Standard.** Curricular structure, content, and time requirements shall enable
15 students to develop the range of knowledge, skills, and competencies expected of
16 those holding a professional baccalaureate degree in woodworking as indicated
17 below and in Standards VIII.

18 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
19 previously indicated normally adhere to the following structural guidelines: studies
20 in woodworking comprise 25-35% of the total program; supportive courses in art,
21 design, and crafts, 20-30%; studies in art and craft history, 10-15%; and general
22 studies, 25-35%. Studies in the major area; supportive courses in art, design, and
23 crafts; and studies in visual arts/design histories normally total at least 65% of the
24 curriculum (see Standards III.C. regarding forms of instruction, requirements, and
25 electives).

26 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*). Individuals
27 professionally engaged in woodworking benefit from studies that develop
28 communication and business skills.

29 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
30 *for all professional degree programs in Standards VIII.B. and C.*):

- 31 a. Understanding of basic design principles, with particular focus on three-
32 dimensional design. The development of solutions to design problems should
33 continue throughout the degree program.

- 1 b. An understanding of the possibilities and limitations of the medium, including its
2 aesthetic and structural properties.
- 3 c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient
4 to produce work from concept to finished object. This includes knowledge of
5 various woods and technical procedures such as joining and finishing.
- 6 d. Understanding of industrial applications of woodworking techniques. Studies in
7 product design are particularly recommended.
- 8 e. Understanding of the place of fine woodworking in the history of art.
- 9 f. Functional knowledge of basic business practices.
- 10 g. Preparation of a wide variety of objects in the wood medium. Such preparation
11 should provide experiences in the broadest possible range of technical procedures.
12 Experience in the fabrication of models of larger pieces is strongly recommended.
- 13 h. Easy and regular access to materials, equipment, and library resources related to
14 the study of woodworking.
- 15 i. Completion of a final project related to the exhibition of original work, as well as
16 opportunities to submit to exhibitions, galleries, and retail outlets.

17 **X. SPECIFIC PROFESSIONAL BACCALAUREATE DEGREES IN DESIGN**

18 The professional undergraduate degree in a design specialization is structured to provide in-
19 depth, formal education that will prepare students for entry into professional practice upon
20 graduation. This is the case whether the degree rubric is Bachelor of Fine Arts with a design
21 specialization or another appropriate title.

22 Appendix II.A. provides a useful guide to various purposes, issues, and NASAD standards
23 locations applicable to all types of design curricula. It may be especially useful for institutions
24 developing or revising curricular programs in design. For further information about the
25 relationship of the professional undergraduate degree in a design field specialization to other
26 professional and liberal arts degrees, see Appendix II.A., especially Sections 5. and 6.

27 **A. Common Curricular Elements Incorporated in All Specific** 28 **Professional Undergraduate Degrees in Design**

29 Common critical elements in the strategic environment for design impact, are reflected,
30 and are integrated differently in the work of various design specializations, and thus, in

1 the realization of curricular programs to develop the student competencies required to
2 begin professional practice in those specializations.

3 Specific detailed competency development decisions regarding these common elements
4 are the prerogatives of institutions. However, to maintain fundamental curricular currency
5 with developments in each field, each professional undergraduate program in design is
6 expected to prepare students to understand and work with the following in terms of their
7 area of specialization or focus.

8 **1. Context.** The role of the designer is not only to achieve the goodness of fit between
9 form and context, but also to determine how much of the surrounding context will be
10 considered as a specific design problem is addressed and solved. Basic competence
11 in both framing and solving design problems is essential for graduates. In all design
12 specializations, this competence includes knowledge of and ability to address the
13 following:

- 14 a. *Usefulness.* The value of communication, objects, environments, or services to
15 persons and society.
- 16 b. *Usability.* The cognitive or physical ease, efficiency, and satisfaction of people
17 as they learn and use communication, objects, products, environments, systems,
18 or services.
- 19 c. *Desirability.* The perceived emotional, social, or cultural benefits of
20 communication, objects, products, environments, systems, or services.
- 21 d. *Sustainability.* The consequences of design in interdependent systems, lifespan
22 of designed objects, and use and disposal of resources.
- 23 e. *Feasibility.* The technological ability to produce and/or disseminate and/or
24 distribute communication, objects, environments, or services.
- 25 f. *Viability.* The economic potential and consequences, for example, for return on
26 investment, economic sustainability, and growth.

27 **2. Complexity.** The context for design problem solving is increasingly complex and
28 design activity is typically nested within a web of interconnected systems. Basic
29 understanding of how such complexity is addressed and expressed in design practice
30 is essential. Competencies include familiarity with:

- 31 a. *Trans-disciplinary/interdisciplinary collaboration.* Basic understanding of the
32 nature, content, and process of trans/interdisciplinary work, including

1 experiences working in trans-disciplinary teams toward the solution of design
2 problems. To address critical aspects of the content component, where possible,
3 curricula and courses should facilitate understanding of the relevance of
4 knowledge in a variety of fields associated with addressing complex design
5 issues and problems. Fields include the sciences, social sciences, humanities, and
6 business, and other fields associated with various areas of specialization.

- 7 b. *Designing at the level of systems.* Basic knowledge of means for considering,
8 evaluating, and anticipating the consequences of design action in a variety of
9 systems, even when working at the level of products and components. This
10 competence is normally developed through studio and other studies and
11 activities.
- 12 c. *Geographic dispersal of effort.* Basic understanding of the management and
13 labor structures and issues associated with the design, production, dissemination,
14 and distribution of communication, goods, and services in the global context.
15 Students should be encouraged to gain work experience in settings that represent
16 a variety of economic and social opportunities.
- 17 d. *Issues of lifespan and sustainability.* Ability to justify the use of resources and
18 identify long-term consequences of design action in their solutions to problems.

19 **3. Designing for and with People.** Contemporary design practice addresses varying
20 levels of responsibility between designers and users. For example, control for design
21 decisions can shift proportionally from project to project. Knowledge and skills to
22 understand and begin to work in this environment are essential. Competencies
23 include the ability to:

- 24 a. Choose and apply research and other methods for understanding potential users'
25 wants, needs, and patterns of behavior.
- 26 b. Recognize social, cultural, and perspective differences on scales ranging from
27 individual to global.
- 28 c. Consider and evaluate strategies for addressing or resolving competing values in
29 the process of finding design solutions.
- 30 d. Work with issues and projects associated with participatory design and its
31 processes.

- 1 **4. Technology.** A rapidly evolving technological context presents both challenges and
2 opportunities for design education. While the resources of institutions may limit how
3 quickly programs can respond to industry changes in specific software and hardware,
4 overarching knowledge and skills for working with the impact of technology on design
5 are essential. Competencies include the ability to:
- 6 a. *Learn how to learn technology.* Because change will be a constant, students’
7 technological studies and experiences need to prepare them to learn new
8 technologies on an ongoing basis.
- 9 b. *Make critical choices among different technologies.* Through various curricular
10 studies and experiences, students are expected to become critical users of
11 technology, able to match technological choices to specific problems and their
12 respective contexts.
- 13 c. *Design tools and systems.* The democratization of technology places a greater
14 burden on designers in certain specializations to invent the systems through
15 which users create their own experiences. For students majoring in those
16 specializations, competencies include basic understanding of the development of
17 such systems and of the fundamental relationships between the invention of
18 systems and the invention of technology. Experience in projects associated with
19 the invention of technology as well as its use is strongly recommended.
- 20 **5. Research.** Research is an integral component in designing for and with people in a
21 context that encompasses complexity and technology. Research sensibilities and
22 comprehensive capabilities are gained through study and practice over a lifetime. At
23 the undergraduate professional degree level, basic understanding of research methods,
24 and the ability to read and use findings in studio projects are essential. This competence
25 includes basic knowledge and skills to develop research-supported design decisions for
26 specific circumstances that address:
- 27 a. What people want and need.
- 28 b. What is needed that does not exist.
- 29 c. How people learn and know.
- 30 d. What particular contexts demand.
- 31 e. How things get planned, produced, and distributed.
- 32 f. The effects of design action on people, communities, the environment, and the future.

1 g. Tools, theories, and methods for exploring these issues.

2 **B. Common Essential Resource-based Opportunities and Experiences for All Students**

3 **Enrolled in Professional Undergraduate Design Degrees.** Institutions must provide the
4 following in terms of each specific specialization or field of design it offers.

- 5 1. Easy access to studios appropriately equipped for teaching, learning, and work. See
6 Standards II.F.
- 7 2. Easy access to libraries with (1) appropriate design collections in the field of
8 specialization, (2) resources that are current and appropriate to the specific curricula
9 being offered, and (3) reference material in other relevant disciplines, such as the social
10 sciences and the humanities. See Standards II.G.
- 11 3. Easy access to tutorials that develop software and other technical capabilities. See
12 Standards IV.B.1.
- 13 4. Easy access to appropriately equipped labs and technological support necessary for the
14 execution of design solutions. See Standards II.F.
- 15 5. Continuous regular access to instruction and critique under faculty with educational
16 and professional backgrounds in the area of design specialization. Instruction for the
17 number of students enrolled, and sufficient numbers of qualified faculty to provide the
18 diversity of expertise required for a comprehensive current education in the field of
19 specialization. See Standards II.E.

20 **C. Communication Design.** Communication designers work in static and dynamic formats,
21 such as print-based design, interactive media, and environmental applications to address
22 functional communication needs. They focus on relationships among audience, context, and
23 content. Artifacts and services created by communication designers may interpret, inform,
24 instruct, persuade, or entertain. Communication designers address the physical, cultural,
25 and technological aspects of specific situations and the cognitive and social behaviors of
26 users. They work with integration and process. They have a symbiotic relationship with
27 technology and are both users and drivers of technological innovation. Designers address
28 problems at various scales ranging from project components to complex systems that
29 encompass intersections among communication and various social, cultural, technological,
30 economic, physical, and service contexts.

31 Only curricular programs with sufficient coursework and competency development in the
32 creation of new visual form, and strategies in which form is critical to achieving

1 communication, are appropriately titled “communication design,” “visual communication
2 design,” or an equivalent as described in paragraph five below.

3 Other curricular programs such as those for journalism and mass communications,
4 marketing, management of technology, and graphic applications such as drafting may use
5 the term “communications” in titles and descriptions. However, these programs are distinct
6 from professional undergraduate communication design programs in purpose, content, and
7 graduation requirements. They are identified by different titles. They are not structured to
8 address the formal and thinking competencies at levels that define the creative work of
9 professional communication designers. This distinction between communication design
10 curricular programs and other curricular programs remains even though specific courses
11 normally available through other programs, such as communications theory and concepts,
12 may be valuable for communication design students.

13 Only professional undergraduate degree programs structured to develop the composite set
14 of competencies listed in item X.C.3. below prepare students for entry-level professional
15 practice in communication design. Such programs must be represented and taught primarily
16 by instructors with appropriate communication design education and professional
17 experience. Normally, such programs require at least four years of full-time study or the
18 equivalent.

19 Titles normally used to identify four-year professional programs with a major structured to
20 prepare students for entry-level professional practice are Bachelor of Fine Arts in
21 Communication Design, Bachelor of Fine Arts in Visual Communication Design, Bachelor
22 of Fine Arts in Graphic Design, Bachelor of Fine Arts in Advertising Design, Bachelor of
23 Communication Design, or Bachelor of Graphic Design. See also Standards for
24 Accreditation VII.B.2. Other communication-based design specializations such as
25 interaction design, experience design, wayfinding, and information design may be
26 designated as majors or emphases. Such programs are reviewed using communication
27 design standards and must include sufficient content requirements in the field designated as
28 a major or area of emphasis.

29 Only institutions with a sufficient number of qualified communication design faculty,
30 technological resources, a comprehensive curriculum, and core and specialized courses in
31 communication design have the prerequisites to offer these degrees or other degrees with
32 different titles having objectives to prepare students for entry-level professional practice in
33 communication design.

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1. Curricular Structure

a. Standard. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in communication design as indicated below and in Standards VIII.

b. Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in communication design comprise 25-35% of the total program; supportive courses in design, related technologies, and the visual arts, 20-30%; studies in art/design histories and theory, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses in design, related technologies, and the visual arts; and studies in visual arts/design histories and theory normally total at least 65% of the curriculum (see Standards III.C. regarding forms of instruction, requirements, and electives).

2. Recommendations for General Studies (*see VIII.A.6.*). Curricular requirements and strong advising should direct students to general studies that support their study in design. Appropriate areas of study for all communication design majors include communication theory, writing, psychology, sociology, anthropology and cultural studies, and business, as well as the humanities.

Designers benefit from studies that develop understandings of globalization in terms of its various meanings for design practice. Professional degree programs with a specific focus such as advertising, design planning/management, interactive media, should require or strongly recommend study in relevant areas, such as marketing, economics, organizational psychology, human factors, systems theory, or computer science. Coursework in the major should make use of concepts and skills acquired through study in areas other than design.

3. Essential Competencies, Opportunities, and Experiences (*in addition to those stated for all professional degree programs in Standards VIII.B. and C.*):

- a. The ability to conceive and to design visual communications and systems involving various integrations of the elements of professional practice outlined in items 3.b. through g. below.
- b. Understanding and use of basic visual communication principles and processes, including but not limited to:

- 1 (1) Understanding of how communication theories, principles, and processes have
2 evolved through history and the ability to use this knowledge to address
3 various types of contemporary problems.
- 4 (2) Understanding of and ability to develop strategies for planning, producing, and
5 disseminating visual communications.
- 6 (3) Functional knowledge of creative approaches, and the analytical ability to
7 make appropriate, purpose-based choices among them, and to use such
8 approaches to identify communication opportunities and generate alternative
9 solutions.
- 10 (4) Ability to plan the design process and construct narratives and scenarios for
11 describing user experiences.
- 12 (5) Fluency in the use of the formal vocabulary and concepts of design—
13 including content, elements, structure, style, and technology—in response to
14 visual communication problems. Studies in critical theory and semiotics are
15 strongly recommended.
- 16 (6) Ability to develop informed considerations of the spatial, temporal, and
17 kinesthetic relationships among form, meaning, and behavior and apply them
18 to the development of various types of visual communication design projects.
- 19 (7) Ability to use typography, images, diagrams, motion, sequencing, color, and
20 other such elements effectively in the contexts of specific design projects.
- 21 c. Ability to incorporate research and findings regarding people and contexts into
22 communication design decision-making, including but not limited to:
 - 23 (1) Ability to frame and conduct investigations in terms of people, activities, and
24 their settings, including, but not limited to using appropriate methods for
25 determining people’s wants, needs, and patterns of behavior, and developing
26 design responses that respect the social and cultural differences among users
27 of design in local and global contexts.
 - 28 (2) Understanding of design at different scales, ranging from components to
29 systems and from artifacts to experiences.
 - 30 (3) Ability to exercise critical judgment about the student’s own design and the
31 design of others with regard to usefulness, usability, desirability,

- 1 technological feasibility, economic viability, and sustainability in terms of
2 long-term consequences.
- 3 d. Acquisition of collaborative skills and the ability to work effectively in
4 interdisciplinary or multidisciplinary teams to solve complex problems.
- 5 e. Understanding of and the ability to use technology, including but not limited to:
- 6 (1) Functional understanding of how to continue learning technology,
7 recognizing that technological change is constant.
- 8 (2) Ability to conduct critical evaluations of different technologies in specific
9 design problem contexts, including the placement of technical issues in the
10 service of human-centered priorities and matching relationships between
11 technologies and the people expected to use them.
- 12 (3) Functional capability to shape and create technological tools and systems to
13 address communication problems and further communication goals.
- 14 (4) Ability to recognize and analyze the social, cultural, and economic
15 implications of technology on message creation and production and on
16 human behavior, and to incorporate results into design decisions.
- 17 f. Understanding of and ability to use basic research and analysis procedures and
18 skills, including but not limited to:
- 19 (1) Acquisition of research capabilities and skills such as using databases,
20 asking questions, observing users, and developing prototypes.
- 21 (2) Ability to use analytical tools to construct appropriate visual representations
22 in the execution of research activities.
- 23 (3) Ability to interpret research findings practically and apply them in design
24 development.
- 25 (4) Ability to support design decisions with quantitative and qualitative research
26 findings at various stages of project development and presentation.
- 27 g. Functional knowledge of professional design practices and processes, including
28 but not limited to professional and ethical behaviors and intellectual property
29 issues such as patents, trademarks, and copyrights.
- 30 h. Experience in applying design knowledge and skills beyond the classroom is
31 essential. Opportunities for field research and experience, internships,

1 collaborative programs with professional and industry groups, and international
2 experiences are strongly recommended. Such opportunities to become oriented
3 to the working profession should be supported through strong advising.

4 **4. Relevant Competency Recommendations for Specialized Programs** (*in addition to*
5 *those stated above for all communication design programs, and those stated for all*
6 *professional degree programs*):

- 7 a. For communication design programs with a special emphasis in advertising, design
8 experiences should include the application of communication theory, planning of
9 campaigns, audience/user evaluation, market testing, branding, art direction, and
10 copywriting, as well as the formal and technical aspects of design and production.
- 11 b. For communication design programs with a special emphasis in design planning
12 and strategy, design experiences should include working in interdisciplinary teams,
13 using existing and planning original research, systems-level analysis and problem
14 solving, writing for business, developing understandings of business/design
15 interfaces, and the application of management, communication, and information
16 theories.

17 **5. Essential Resource-based Opportunities.** See Standards for Accreditation X.B.

18 **D. Fashion Design.** Fashion designers integrate the visual and technical aspects of wearing
19 apparel to produce products and services. They integrate aesthetics and technology, with the
20 goal of enhancing function and value.

21 The title normally used to identify professional undergraduate programs with a major in this
22 field is the Bachelor of Fine Arts in Fashion Design. See also Standards for Accreditation
23 VII.B.2.

24 Only institutions with a sufficient number of qualified fashion design faculty, technological
25 resources, a comprehensive curriculum, and core and specialized courses in fashion design
26 have the prerequisites to offer this fashion design degree or other degrees with different titles
27 having objectives to prepare students for entry-level professional practice in fashion design.

28 **1. Curricular Structure**

- 29 a. **Standard.** Curricular structure, content, and time requirements shall enable
30 students to develop the range of knowledge, skills, and competencies expected of
31 those holding a professional baccalaureate degree in fashion design as indicated
32 below and in Standards VIII.

- 1 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
2 previously indicated normally adhere to the following structural guidelines: studies
3 in fashion design comprise 25-35% of the total program; supportive courses in art
4 and design, 20-30%; studies in art and design history, 10-15%; and general studies,
5 25-35%. Studies in the major area, supportive courses in art and design, and
6 studies in visual arts/design histories normally total at least 65% of the curriculum
7 (see Standards III.C. regarding forms of instruction, requirements, and electives).
- 8 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*). Studies related to
9 anthropology, business, psychology, and sociology are particularly useful for fashion
10 designers.
- 11 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
12 *for all professional degree programs in Standards VIII.B. and C.*):
- 13 a. Understanding of how design elements, including color, texture, and pattern,
14 contribute to the aesthetic, illusionistic, and practical functions of three-
15 dimensional forms, particularly as related to principles for draping the human body
16 and the design and construction of garments. Development of this understanding
17 continues throughout the degree program in such areas as form analysis and
18 integration, color, and design.
- 19 b. Knowledge and skills in the use of basic tools, techniques, and processes sufficient
20 to produce work from draft or specifications to finished product, including skills in
21 portfolio preparation. This involves functional knowledge of human form and
22 function and awareness of the potentials and professional capabilities in the uses of
23 current and developing materials, media, and technologies, including sketching,
24 life drawing, rendering, and computer-assisted design.
- 25 c. Ability to determine design priorities and alternatives; research, define and
26 evaluate criteria and requirements; coordinate project elements; and communicate
27 with involved personnel at all stages of the design process.
- 28 d. Ability to design for a number of markets based on a working knowledge of the
29 characteristics and organization of those markets.
- 30 e. Acquisition of collaborative skills and the ability to work effectively in
31 interdisciplinary or multidisciplinary teams.

- 1 f. Foundational knowledge of the history of fashion design, including but not limited
2 to the influences of works and ideas on the evolution of fashion design study and
3 practice over time and across cultures.
- 4 g. Functional knowledge of professional design practices and processes, including
5 but not limited to professional and ethical behaviors and intellectual property
6 issues such as patents, trademarks, and copyrights.
- 7 h. Functional knowledge of basic business practices including, but not limited to
8 entrepreneurship, marketing, accounting, and manufacturing; and basic practices
9 associated with the overall business of fashion such as ethics, intellectual property,
10 labor issues, and decisions associated with ecological and social responsibility and
11 sustainability.
- 12 i. Opportunities to develop a balanced orientation to the practical and theoretical
13 aspects of fashion design, including understanding of the profession's connection
14 with other design fields.
- 15 j. Easy access to studios and libraries with appropriate fashion design resources.
- 16 k. Experience in applying design knowledge and skills beyond the classroom is
17 essential. Opportunities for field research and experience, internships,
18 collaborative programs with professional and industry groups, and international
19 experiences are strongly recommended. Such opportunities to become oriented
20 to the working profession should be supported through strong advising.

21 **4. Essential Resource-based Opportunities.** See Standards X.B.

22 **E. Industrial Design.** Industrial designers create and develop concepts and specifications
23 that optimize the function, value, and aesthetics of products, environments, systems, and
24 services for the benefit of user, industry, and society. Industrial design involves
25 combinations of the visual arts disciplines, sciences, and technology, and requires
26 problem-solving and communication skills.

27 Only professional undergraduate degree programs structured to develop the composite set
28 of competencies listed in item 3. below prepare students for entry-level professional
29 practice in industrial design. Such programs must be represented and taught primarily by
30 instructors with appropriate industrial design education and professional experience.
31 Normally, such programs require at least four years of full-time study or the equivalent.
32 See III.A.1.

1 Titles normally used to identify professional undergraduate programs (four or five years)
2 with a major structured to prepare students for entry-level professional practice are
3 Bachelor of Fine Arts in Industrial Design (BFA), Bachelor of Industrial Design (BID), or
4 Bachelor of Science in Industrial Design (BSID). The titles “product design,” “process
5 design,” and “systems design” normally refer to areas encompassed by the profession of
6 industrial design.

7 Only institutions with a sufficient number of qualified industrial design faculty,
8 technological resources, a comprehensive curriculum, and core and specialized courses in
9 industrial design have the prerequisites to offer these degrees or other degrees with different
10 titles having objectives to prepare students for entry-level professional practice in industrial
11 design.

12 **NOTE:** When preparing information for review by NASAD, all professional undergraduate
13 degree programs, regardless of length in years or credit hours, must calculate ratios of
14 coursework distributions based upon 120 semester hours.

15 **1. Curricular Structure**

16 **a. Standard.** Curricular structure, content, and time requirements shall enable
17 students to develop the range of knowledge, skills, and competencies expected of
18 those holding a professional baccalaureate degree in industrial design as indicated
19 below and in Standards VIII.

20 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
21 previously indicated normally adhere to the following structural guidelines: studies
22 in industrial design comprise 30-35% of the total program; supportive courses in
23 design, related technologies, and the visual arts, 25-30%; studies in art/design
24 histories and theory, 10-15%; and general studies, 25-30%. Studies in industrial
25 design; supportive courses in design, related technologies, and the visual arts; and
26 studies in art and design histories and theory normally total at least 65% of the
27 curriculum (see Standards III.C. regarding forms of instruction, requirements, and
28 electives).

29 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*). Studies in the
30 physical and natural sciences, the social and behavioral sciences, quantitative
31 reasoning, and the humanities are important for industrial designers. Students should be
32 able to make connections among these disciplines and their work in industrial design.

- 1 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
2 *for all professional degree programs in Standards VIII.B. and C.*):
- 3 a. Ability to design products and systems, including but not limited to a foundational
4 understanding of how products and systems are made; what makes them valuable;
5 how they are developed, realized, and distributed; and how they are related to
6 environmental and societal issues and responsible design.
- 7 b. Ability to use technologies and tools associated with multi-dimensional design
8 representation, development, dissemination, and application.
- 9 c. Foundational knowledge of the history of industrial design, including but not
10 limited to the influences of works and ideas on the evolution of design study and
11 practice over time and across cultures.
- 12 d. Fundamental knowledge of user experience, human factors, applied ergonomics,
13 contextual inquiry, user preference studies, and usability assessments.
- 14 e. Ability to research, define, and communicate about problems, variables, and
15 requirements; conceptualize and evaluate alternatives; and test and refine solutions,
16 including the ability to synthesize user needs in terms of value, aesthetics, and
17 safety.
- 18 f. Ability to communicate concepts and specifications in verbal, written, and multiple
19 media at levels ranging from abstraction and sketches, to detailed multi-
20 dimensional, functional, and visual representations.
- 21 g. Functional knowledge of professional design practices and processes, including
22 but not limited to ethical behaviors and intellectual property issues such as
23 patents, trademarks, and copyrights.
- 24 h. Knowledge of basic business practices and their relationship to industrial design as
25 well as the ability to investigate and reconcile the needs related to
26 entrepreneurship, marketing, engineering, manufacturing, servicing, and ecological
27 and social responsibility in the process associated with specific design projects.
- 28 i. Acquisition of collaborative skills and the ability to work effectively in
29 interdisciplinary or multidisciplinary teams.
- 30 j. Opportunities for advanced undergraduate study in areas that intensify skills and
31 concepts, and that deepen and broaden knowledge of the profession of industrial
32 design.

- 1 k. Experience in applying design knowledge and skills beyond the classroom is
2 essential. Opportunities for field research and experience, internships,
3 collaborative programs with professional and industry groups, and international
4 experiences are strongly recommended. Such opportunities to become oriented
5 to the working profession should be supported through strong advising.

6 **4. Essential Resource-based Opportunities.** See Standards X.B.

7 **F. Interior Design.** Interior designers address the visual, technical, functional, and aesthetic
8 aspects of inhabited spaces. Interior designers integrate art and design concepts, space
9 analysis and planning, and knowledge of materials, furnishings, and construction
10 necessary to produce finished interior environments that interpret and serve the specific
11 needs of clients and users.

12 Titles normally used to identify professional undergraduate programs with a major in this
13 field are Bachelor of Fine Arts in Interior Design or Bachelor of Interior Design. In some
14 cases, institutions use the designation Bachelor of Fine Arts in Interior Architecture.
15 Degrees with a major in Interior Architecture are separate and distinct from degrees in
16 architecture that lead to and enable professional practice in architecture. See also Standards
17 VII.B.2.

18 Only institutions with a sufficient number of qualified interior design faculty, technological
19 resources, a comprehensive curriculum, and core and specialized courses in interior design
20 have the prerequisites to offer these interior design degrees or other degrees with different
21 titles having objectives to prepare students for entry-level professional practice in interior
22 design.

23 **1. Curricular Structure**

24 **a. Standard.** Curricular structure, content, and time requirements shall enable
25 students to develop the range of knowledge, skills, and competencies expected of
26 those holding a professional baccalaureate degree in interior design as indicated
27 below and in Standards VIII.

28 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
29 previously indicated normally adhere to the following structural guidelines: studies
30 in interior design comprise 25-35% of the total program; supportive courses in art,
31 design, and related technologies, 20-30%; studies in art and design history, 10-
32 15%; and general studies, 25-35%. Studies in the major area, supportive courses in
33 art and design, and studies in visual arts/design histories normally total at least

- 1 65% of the curriculum (see Standards III.C. regarding forms of instruction,
2 requirements, and electives).
- 3 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*). Studies in
4 architecture, business, planning, psychology, and sociology are particularly useful for
5 interior designers.
- 6 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
7 *for all professional degree programs in Standards VIII.B. and C.*):
- 8 a. Ability to conceive of and design for interior spaces, incorporating and integrating
9 the knowledge and skills listed in 3.b. through j. below.
- 10 b. Understanding of the basic principles and applications of design and color in two
11 and three dimensions, particularly with regard to human response and behavior.
12 Design principles include, but are not limited to, an understanding of basic visual
13 elements, principles of organization and expression, and design problem solving.
- 14 c. Ability to apply design and color principles in a wide variety of residential and
15 nonresidential projects. This requires an in-depth knowledge of the aesthetic and
16 functional properties of structure and surface, space and scale, materials, furniture,
17 artifacts, textiles, lighting, acoustics, heating and cooling systems, air quality
18 systems, and the ability to research and solve problems creatively in ways that
19 pertain to the function, quality, and effect of specific interior programs.
- 20 d. Understanding of the technical issues of human factors and basic elements of
21 human behavior, including areas such as programming, environmental control
22 systems, anthropometrics, ergonomics, proxemics, wayfinding, sustainability,
23 universal design, and design for the physically/mentally challenged. In making
24 design decisions, the ability to integrate human-behavior and human-factor
25 considerations with project goals and design elements is essential.
- 26 e. Knowledge of the technical aspects of construction and building systems, and
27 energy conservation, as well as working knowledge of applicable legal codes,
28 contract documents, specifications protocols, schedules, and regulations related to
29 construction, environmental systems, accessibility, and human health and safety,
30 and the ability to apply such knowledge appropriately in specific design projects.
- 31 f. Ability to hear, understand, and communicate to the broad range of professionals
32 and clients involved or potentially involved the concepts and requirements of
33 interior design projects. Such communication involves verbal, written and

1 representational media in both two and three dimensions and encompasses a range
2 from initial sketch to finished design. Capabilities with technical tools, conventions
3 of rendering and representation, global measuring systems, and systems of
4 projection, including perspective, are essential. Competence with technologies
5 applicable to interior design is also essential. The ability to work on teams is
6 essential.

- 7 g. Functional knowledge of production elements such as installation procedures,
8 project management, schedules, and specification of materials and equipment.
- 9 h. Acquisition of collaborative skills and the ability to work effectively in
10 interdisciplinary or multidisciplinary teams.
- 11 i. Functional knowledge of the history of art, architecture, decorative arts, and
12 interior design, including but not limited to the influences of work and ideas on the
13 evolution of interior design practice.
- 14 j. Functional knowledge of professional design practices and processes, including
15 but not limited to professional and ethical behaviors and intellectual property
16 issues such as patents, trademarks, and copyrights.
- 17 k. Functional knowledge of basic business practices including, but not limited to
18 entrepreneurship, marketing, accounting, and manufacturing; and basic practices
19 associated with the overall business of interior design such as ethics, intellectual
20 property, labor issues, and decisions associated with ecological and social
21 responsibility and sustainability.
- 22 l. The ability to gather information, conduct research, and apply research and
23 analysis to design projects. Familiarity with research theories and methodologies
24 related to or concerned with interior design is essential.
- 25 m. Experience in applying design knowledge and skills beyond the classroom is
26 essential. Opportunities for field research and experience, internships,
27 collaborative programs with professional and industry groups, and international
28 experiences are strongly recommended. Such opportunities to become oriented
29 to the working profession should be supported through strong advising.
- 30 n. Experience with a variety of professional practices and exposure to numerous
31 points of view in historic and contemporary interior design.

32 **4. Essential Resource-based Opportunities.** See Standards X.B.

1 **G. Textile Design.** Textile designers address the aesthetic and technical aspects of fabrics
2 and related textile arts to produce products and services. They integrate aesthetics and
3 technology, with the goal of enhancing function and value.

4 The title normally used to identify professional undergraduate programs with a major in this
5 field is the Bachelor of Fine Arts in Textile Design. See also Standards VII.B.2.

6 Only institutions with a sufficient number of qualified textile design faculty, technological
7 resources, a comprehensive curriculum, and core and specialized courses in textile design
8 have the prerequisites to offer this textile design degree or other degrees with different titles
9 having objectives to prepare students for entry-level professional practice in textile design.

10 **1. Curricular Structure**

11 **a. Standard.** Curricular structure, content, and time requirements shall enable
12 students to develop the range of knowledge, skills, and competencies expected of
13 those holding a professional baccalaureate degree in textile design as indicated
14 below and in Standards VIII.

15 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards
16 previously indicated normally adhere to the following structural guidelines: studies
17 in textile design comprise 25-35% of the total program; supportive courses in art
18 and design, 20-30%; studies in art and design history, 10-15%; and general studies,
19 25-35%. Studies in the major area, supportive courses in art and design, and
20 studies in visual arts/design histories normally total at least 65% of the curriculum
21 (see Standards III.C. regarding forms of instruction, requirements, and electives).

22 **2. Recommendations for General Studies** (*see Standards VIII.A.6.*). Studies in
23 anthropology, business, material culture, psychology, and sociology are useful for
24 textile designers.

25 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
26 *for all professional degree programs in Standards VIII.B. and C.*):

27 a. Understanding of visual forms and their aesthetic functions, particularly as related
28 to the design and production of fabrics. Development of this understanding
29 continues throughout the degree program in such areas as form analysis and
30 integration, configuration and composition.

31 b. Knowledge and skills in the use of basic tools, techniques, technologies, and
32 processes sufficient to produce work from concept to finished product. This

- 1 includes awareness of the potentials and uses of current and developing materials,
2 media, and technologies, and involves studio work in two-dimensional design for
3 woven, printed, and knit fabrics and in contemporary fabric structures.
- 4 c. Ability to determine design priorities and alternatives; research, define, and
5 evaluate criteria and requirements; and coordinate project elements in multimedia,
6 high tech, and advanced applications.
- 7 d. Acquisition of collaborative skills and the ability to work effectively in
8 interdisciplinary or multidisciplinary teams.
- 9 e. Understanding of the history of textile design.
- 10 f. Functional knowledge of professional design practices and processes, including
11 but not limited to professional and ethical behaviors and intellectual property
12 issues such as patents, trademarks, and copyrights.
- 13 g. Functional knowledge of basic business practices including, but not limited to
14 entrepreneurship, marketing, accounting, and manufacturing; and basic practices
15 associated with the overall business of textiles such as ethics, intellectual property,
16 labor issues, and decisions associated with ecological and social responsibility and
17 sustainability.
- 18 h. Opportunities to develop a balanced orientation to the practical and theoretical
19 aspects of weaving and textile design, including understanding of the profession's
20 connection with other design fields.
- 21 i. Experience in applying design knowledge and skills beyond the classroom is
22 essential. Opportunities for field research and experience, internships,
23 collaborative programs with professional and industry groups, and international
24 experiences are strongly recommended. Such opportunities to become oriented
25 to the working profession should be supported through strong advising.

26 **4. Essential Resource-based Opportunities.** See Standards X.B.

27 **XI. PROFESSIONAL COMBINATION DEGREES IN STUDIO AND ART HISTORY**

28 **A. Characteristics.** Many institutions offer the undergraduate, liberal arts degree in art with a
29 major in art history. Some institutions offer an alternative approach by combining intensive
30 studies in art history with a thorough background in studio. When an institution is
31 adequately staffed and equipped to offer studio courses consistent with the expectations for
32 Bachelor of Fine Arts programs and courses in art history equivalent to the art history major

1 normally expected of liberal arts graduates, a combination degree in studio and art history is
2 justified. The appropriate title for a degree meeting the standards below is Bachelor of Fine
3 Arts with an Emphasis in Art History. Programs with at least 25% of coursework in art
4 history but less than 50% in studio should use the title Bachelor of Arts when total
5 requirements in art are at least 30%.

6 **B. Curricular Structure**

7 **1. Standard.** Curricular structure, content, and time requirements shall enable students
8 to develop the range of knowledge, skills, and competencies expected of those
9 holding a professional baccalaureate degree in fine arts with an emphasis in art
10 history.

11 **2. Guidelines.** Curricula to accomplish this purpose normally adhere to the following
12 guidelines: studies in studio art and/or design comprise at least 50% of the total
13 program; studies in art history, at least 25%; and general studies, at least 25%. These
14 proportions are figured on the basis of a four-year curriculum of 120 semester hours.
15 Longer programs will be regarded in compliance with NASAD standards if they
16 require at least 60 semester hours of studio and 30 semester hours of art history. (see
17 Standards III.C. regarding forms of instruction, requirements, and electives.)

18 **XII. BACCALAUREATE DEGREES IN ART EDUCATION**

19 **A. Curricular Structures.** NASAD acknowledges the existence of two types of degree
20 programs that prepare students to teach at the primary and secondary levels.

21 **1. The Bachelor of Fine Arts Degree.** The education degree based on the professional
22 undergraduate degree in the visual arts is the Bachelor of Fine Arts. Curricular
23 structure, content, and time requirements for this degree shall enable students to
24 develop the range of knowledge, skills, and competencies expected of those holding a
25 professional baccalaureate degree in art and professional preparation in art education.
26 Curricula to accomplish this purpose normally adhere to the following guidelines:
27 studies in art and/or design, planned in a developmental progression from foundation to
28 major study and including twelve to fifteen semester hours of art history, should
29 comprise at least 55-60% of the total program; general studies, 25-30%; and
30 professional education, 15-20%. Professional education is defined as those courses
31 normally offered by the education unit that deal with philosophical and social
32 foundations of education, educational psychology, special education, history of
33 education, etc. Student teaching is also counted as professional education.

1 **2. The Bachelor of Arts or Bachelor of Science Degree.** The undergraduate education
2 degree based on the liberal arts degree in the visual arts is the Bachelor of Arts or
3 Bachelor of Science degree. Curricular structure, content, and time requirements for
4 this degree shall enable students to develop the range of knowledge, skills, and
5 competencies expected of those holding a liberal-arts baccalaureate degree in art and
6 professional preparation in art education. Curricula to accomplish this purpose
7 normally adhere to the following guidelines: studies in art, including twelve to fifteen
8 semester hours of art history, should comprise 30-45% of the total program; general
9 studies, 40-50%; and professional education, including practice teaching, 15-20%.

10 NASAD believes that primary and secondary school art teachers who exhibit a high
11 level of skills as artists and designers are generally more effective. Therefore,
12 NASAD member institutions should focus their undergraduate teacher education
13 efforts on BFA-type programs that provide the structure and sequence for a primary
14 emphasis in studio work.

15 **B. General Standards and Guidelines**

- 16 1. Competence in basic studio skills shall be emphasized in all art education degrees. In
17 addition to the common core of studio skills and general studies, the artist/designer
18 electing a career in teaching must develop competencies in professional education and
19 in specific studio areas.
- 20 2. The professional education component should be dealt with in a practical context,
21 relating the learning of educational theories and strategies to the student's day-by-day
22 artistic experiences.
- 23 3. Students should be provided opportunities for various types of teaching and directed
24 observation throughout the period of undergraduate art education study.
- 25 4. Students should be prepared to relate their understanding of artistic styles and
26 principles to all major visual art media and to the related fields of music, dance, and
27 theatre; to attitudes relating to human, personal considerations; and to social, economic,
28 and cultural components that give individual communities their identity.
- 29 5. In addition to the major artistic medium, whether of a fine arts or design orientation,
30 optional sub-areas of concentration for the artist-teacher might be art history,
31 aesthetics, criticism, or other areas related to the teaching specialization.

- 1 **C. Desirable Personal Qualities, Essential Competencies, and Recommended Procedures**
- 2 **1. Personal Qualities.** Desirable characteristics of the prospective art/design teacher are:
- 3 a. The potential to inspire others and to excite the imagination of students,
- 4 engendering a respect and desire for art and visual experiences.
- 5 b. The ability and desire constantly to seek out, evaluate, and apply new ideas and
- 6 developments in both art and education.
- 7 c. The ability to maintain positive relationships with individuals of various social and
- 8 ethnic groups, and empathize with students and colleagues of differing
- 9 backgrounds.
- 10 d. The ability to articulate and communicate the goals of an art program to pupils,
- 11 colleagues, administrators, and parents in an effective and professionally
- 12 responsible manner.
- 13 **2. Art Competencies.** The following basic competencies are essential to all prospective
- 14 art teachers:
- 15 **a. Studio Art.** The prospective art teacher must be familiar with the basic expressive,
- 16 technical, procedural and organizational skills, and conceptual insights which can
- 17 be developed through studio art and design experiences. Instruction should include
- 18 traditional processes as well as newer technological developments in
- 19 environmental and functional design fields. Prospective art teachers must be able
- 20 to make students emphatically aware of the all-important process of artistic
- 21 creation from conceptualized image to finished art work.
- 22 **b. Art History and Analysis.** The prospective art teacher must have an
- 23 understanding of:
- 24 (1) The major styles and periods of art history, analytical methods, and theories of
- 25 criticism.
- 26 (2) The development of past and contemporary art forms.
- 27 (3) Contending philosophies of art.
- 28 (4) The fundamental and integral relationships of all these to the making of art.

- 1 **c. Advanced Work.** The student in a Bachelor of Arts program should have an
2 opportunity for advanced work in at least one or more studio and/or art
3 application areas. These studies should build upon the competencies outlined in
4 XI.C.1. and C.2.a., b., and should require six to nine semester hours.
- 5 **d. Technical Processes.** The prospective art teacher should have functional
6 knowledge in such areas as the physics of light, chemistry of pigments, the
7 chemical and thermal aspects of shaping materials, and the basic technologies
8 involved in printmaking, photography, filmmaking, and video.
- 9 **3. Teaching Competencies.** The artist-teacher must be able to connect an understanding
10 of educational processes and structures with an understanding of relationships among
11 the arts, sciences, and humanities, in order to apply art competencies in teaching
12 situations and to integrate art/design instruction into the total process of education.
13 Specific competencies include:
- 14 a. An understanding of child development and the identification and understanding
15 of psychological principles of learning as they relate to art education.
- 16 b. An understanding of the philosophical and social foundation underlying art in
17 education and the ability to express a rationale for personal attitudes and beliefs.
- 18 c. Ability to assess aptitudes, experiential backgrounds, and interests of individuals
19 and groups of students, and to devise learning experiences to meet assessed
20 needs.
- 21 d. Knowledge of current methods and materials available in all fields and levels of
22 art education.
- 23 e. Basic understanding of the principles and methods of developing curricula and
24 the short- and long-term instructional units that comprise them.
- 25 f. The ability to accept, amend, or reject methods and materials based on personal
26 assessment of specific teaching situations.
- 27 g. An understanding of evaluative techniques and the ability to apply them in
28 assessing both the progress of students and the objectives and procedures of the
29 curriculum.
- 30 h. Ability to organize continuing study and to incorporate knowledge gained into
31 self-evaluation and professional growth.

1 **4. Professional Procedures**

- 2 a. Art education methods courses should be taught by faculty who have had
3 successful experience teaching art in elementary and secondary schools and who
4 maintain close contact with such schools.
- 5 b. Institutions should encourage observation and discussion of teaching prior to
6 beginning formal study in teacher education, whether at the freshman or at the
7 more advanced level.
- 8 c. Supervised practice teaching opportunities should be provided in actual school
9 situations. These activities, as well as continuing laboratory experience, must be
10 supervised by qualified art education personnel from the institution and the
11 cooperating schools. The prospective art teacher for certification for kindergarten
12 through high school (K–12) ideally should have a period of internship at both
13 elementary and secondary levels and should be given substantial responsibility
14 for the full range of teaching and classroom management in these experiences.
15 The choice of sites must enable students to develop competencies consistent with
16 the standards outlined above, and must be approved by qualified art personnel
17 from the degree-granting institution.
- 18 d. Institutions should encourage ongoing professional studio involvement for art
19 teachers.
- 20 e. Institutions should establish specific evaluative procedures to assess student
21 progress and achievement. The program of evaluation should include an initial
22 assessment of student potential for admission to the program, periodic assessment
23 to determine progress throughout the program, and further contact after graduation.
24 It is recommended that a college supervisor be enabled to make at least two visits
25 each month during the internship to conduct individual conferences with the
26 student teacher and confer with cooperating school personnel.

27 **XIII. BACCALAUREATE DEGREES IN PREPARATION FOR ADVANCED**
28 **PROFESSIONAL STUDY**

- 29 **A. Art Therapy or Pre-Art Therapy.** The Master’s degree is the appropriate level of
30 education for the professional training of art therapists and is required to obtain professional
31 practice credentials. Therefore, baccalaureate programs in art therapy should focus on
32 preparation for graduate work, emphasizing the development of studio art skills, field

1 experiences, and pre-professional studies in art therapy and in the behavioral and social
2 sciences.

3 **1. Curricular Structure**

4 **a. Standard.** Curricular structure, content, and time requirements shall enable
5 students to develop a range of knowledge, skills, and competencies expected of
6 those completing an undergraduate program in art therapy or pre-art therapy.

7 **b. Guidelines.** Undergraduate programs in art therapy satisfying prerequisites for
8 graduate study may be structured according to professional (BFA) and liberal arts
9 (BA/BS) degree formats. Regardless of the degree plan adopted, studies in
10 psychology, sociology, anthropology, foundational courses in art therapy, and field
11 experiences should comprise 20-30% of the total degree program. Percentages in
12 art studies, general studies, and electives will vary according to the professional or
13 liberal arts emphasis of the program. A minimum of 18 semester-hour credits or
14 (27 quarter-hour credits) of studies in studio art and 12 semester hour credits or (18
15 quarter-hour credits) of studies in psychology, including developmental and
16 abnormal psychologies, are required for admission to graduate studies in art
17 therapy, and therefore should be required for students intending to pursue
18 advanced degrees in art therapy.

19 **c. Independent Study.** Prerequisites and preparation for graduate study in art therapy
20 may also be achieved by individuals outside of a published baccalaureate degree
21 program in art therapy through individualized programs of study at the baccalaureate
22 or post-baccalaureate level. When developing content and structure, these programs
23 should utilize requirements for baccalaureate programs in art therapy listed here, as
24 well as entrance requirements for graduate programs in art therapy.

25 **2. Specific Recommendations for General Studies.** (*see Standards VII.D. or VIII.A.6.*)
26 Future art therapists benefit from studies in such areas as oral, written, and
27 technological communication, biology, human physiology, the social sciences, foreign
28 language, natural sciences, and ethics.

29 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
30 *for all undergraduate degree programs*):

31 a. Advanced skills in one or more of the studio art disciplines. Students shall gain
32 experience using a variety of art materials and processes and develop a portfolio

1 demonstrating competence with art materials. Such a portfolio is required to apply
2 for admission to graduate degree programs in art therapy.

3 b. Knowledge of the basic principles of sociology and cultural anthropology, including
4 understanding of social conflict, group dynamics, the relationship of culture to the
5 development of personality, and ethnic and multicultural issues and influences.

6 c. Knowledge of the basic principles of general psychology, abnormal psychology,
7 and developmental psychology, with additional studies suggested in such areas as
8 educational, clinical, experimental, and social psychology, child and adolescent
9 psychology, disabilities, and family systems.

10 d. Opportunities for students to evaluate their future interest as an art therapist shall
11 be provided in situations with individuals having a range of needs, interests, and
12 challenges. Examples of such opportunities include working under supervision as a
13 volunteer in agencies serving individuals with various disabilities and in settings
14 associated with the development of creative expression, participating in field
15 experiences associated with foundational art therapy courses, studying the history
16 and theory of art therapy, or engaging the process of adapting and applying of
17 studio techniques to art therapy.

18 **4. Field Experiences.** At least one practicum or internship course is required. These
19 experiences emphasize development of communication and leadership skills required
20 to facilitate art experiences in community settings. Diagnosis and treatment of
21 individuals using art therapy theories and methods, or other psychotherapy techniques
22 is neither appropriate nor ethical at the undergraduate level.

23 **5. Faculty Qualifications.** Courses in the theory and practice of art therapy and field
24 experiences must be taught or overseen by instructors who are ATR credentialed art
25 therapists.

26 **B. Medical Illustration**

27 1. Terminal training for the technical field of medical illustration is only appropriate at
28 the professional or graduate level. A preparatory program for graduate or
29 professional level study should include a balance of art, premedical biology, and
30 humanities. Most students admitted to graduate programs in medical illustration
31 major in art; however, some students major in art/biology.

32 2. Since medical illustration is a field of visual communications, drawing and painting,
33 illustration, advertising design, or commercial art are suggested undergraduate

1 majors. Art courses should include life drawing from the model, drawing, painting,
2 design, color theory, illustration techniques (including photography), and advertising
3 design courses. Science courses should include biology and/or zoology, and
4 comparative vertebrate anatomy. Some graduate schools require embryology,
5 physiology, and histology. Education and communications courses in instructional
6 design, media, and television may also be helpful.

- 7 3. Undergraduate institutions can properly contribute to the preliminary training of medical
8 illustrators by offering coursework as listed above to prepare Bachelor of Arts or
9 Bachelor of Fine Arts graduates for admission to graduate medical illustration centers.
10 Institutions offering such work should not declare that they offer training in medical
11 illustration (though some designation such as “pre-medical illustration” may be useful)
12 and should not claim that they prepare students to enter the medical illustration
13 profession. They should also organize their curriculum in close consultation with one or
14 more of the specialized centers to which their graduates will be applying for admission.

15 **C. Art Conservation**

- 16 1. Terminal training for the technical field of art conservation is only appropriate at the
17 graduate level. Programs to prepare qualified professional art conservators are
18 conducted at a small number of specialized centers in the United States and in
19 Europe, admission to which is intensely competitive and requires strong, major-level
20 undergraduate preparation in each of the following fields: studio art, art history, and
21 at least one appropriate foreign language.
- 22 2. Undergraduate institutions can properly contribute to the preliminary training of art
23 conservators by offering extensive coursework in the two fields listed above, and in
24 languages, to prepare Bachelor of Arts or Bachelor of Fine Arts graduates for
25 admission to graduate conservation training centers. Institutions offering such work
26 should not declare that they offer training in conservation (though some designation
27 such as “pre-conservation” may be used) and should not claim that they prepare
28 students to enter the conservation profession. They should also organize their
29 curricula in close consultation with one or more of the specialized centers to which
30 their graduates will be applying for admission.