



**UNIVERSITY OF ALASKA SOUTHEAST**

**DEPARTMENT OF HUMANITIES**

**BACHELOR OF ARTS IN ART**

**PROGRAM ASSESSMENT PLAN**

**September 11, 2013**

**Program Faculty**

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## Degree Title

*Bachelor of Arts in Art, University of Alaska Southeast*

## The Fine Art Program at UAS

At the University of Alaska Southeast we have created an atmosphere in which learning and creativity work together. Art students at UAS are provided with a close working relationship with experienced and committed faculty members and studio facilities for a variety of two and three-dimensional disciplines and a full complement of art history courses. The pairing of focused arts education with the liberal arts offers all our students a unique type of intellectual and cultural stimulation. We believe that this is a special asset for student artists, which helps to encourage a more confident and personal artistic vision.

The UAS art curriculum offers a concentrated education in fine art leading to the Bachelor of Arts in Art degree. Alternatively, students may elect to acquire a more general art background resulting in a Bachelor of Liberal Arts degree with an Emphasis in Art, a Bachelor of Liberal Arts degree in General Studies with a minor in Art or in Northwest Coast Art and a Certificate in Northwest Coast Art.

The UAS art faculty sees its role as provider of the core values necessary to a liberal arts education geared toward careers in the arts. The pairing of focused arts education with liberal arts in the venue of Southeast Alaska offers our students unique intellectual and cultural stimulation. We believe that this is a special asset for student artists, which helps to encourage more confident personal artistic visions.

## Faculty

The art faculty at UAS has seen its role as furthering the core values of a professionally oriented liberal arts education. We currently have three full-time tenured or tenure-track faculty and twelve adjunct instructors in the art program. Our full-time professors hold advanced degrees in their fields and have extensive experience in the creation and exhibition of fine art. Faculty-to-student ratio in studio courses allows for intensive and individualized teaching and mentoring.

## Purpose

As delineated in NWCCU (Northwest Commission on Colleges and Universities) *Standards 2.A – General Requirements*<sup>1</sup>, *2.B – Educational Program Planning and Assessment*<sup>2</sup> and *Policy 2.2 – Educational Assessment*, the purpose of this document is to detail methods with which our teaching effectiveness is gauged in relation to the target student competencies detailed in the UAS Provost's office. These methods consist of

### **Method 1. Assessing individual students' achievement of well-defined learning goals and outcomes through**

- a. Periodic surveys and writing tasks
- b. Regularly scheduled art faculty meetings
- c. Performance in ART 495
- d. The Student Evaluation Panel

### **Method 2. Regularly scheduled art faculty meetings**

### **Method 3. Faculty analysis of student evaluations**

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<sup>1</sup> "The institution offers collegiate level programs that culminate in identified student competencies and lead to degrees or certificates in recognized fields of study. The achievement and maintenance of high quality programs is the primary responsibility of an accredited institution; hence, the evaluation of educational programs and their continuous improvement is an ongoing responsibility. As conditions and needs change, the institution continually redefines for itself the elements that result in educational programs of high quality."

<sup>2</sup> "Educational program planning is based on regular and continuous assessment of programs in light of the needs of the disciplines, the fields or occupations for which programs prepare students, and other constituencies of the institution."



## Target UAS Competencies

Target UAS student competencies as outlined by the Provost are below.

### 1. **Competency in Communication**

College graduates should be able to write, speak, read, and listen effectively for a variety of purposes and audiences. Whether their aim is personal, academic, or professional, they should be able to communicate ideas and information effectively.

### 2. **Competency in Quantitative Skills**

A quantitatively literate person is capable of analytical and mathematical reasoning. This individual can read and understand quantitative arguments, follow logical development and mathematical methods, solve mathematical and quantitative problems, perform mathematical calculations, express functional relationships, and apply mathematical methods. As a minimum, a student should know the mathematical techniques covered in the general education mathematical requirements.

### 3. **Competency in Information Literacy**

Competency in information literacy combines the skills of being able to 1) identify needed information; 2) locate and access the information; 3) analyze and evaluate the content; 4) integrate and communicate the information; and 5) evaluate the product and the process. Reading and writing literacy plus traditional library skills provide the foundation to access the vast availability of electronic information.

### 4. **Competency in Computer Usage**

Students should have the knowledge to make efficient use of computers and information technology in their personal and professional lives because basic technological knowledge and skills apply to all fields and disciplines. Necessary skills range from a basic ability to use a keyboard through word processing concepts, spreadsheet and graphics applications to telecommunications, conferencing, and electronic mail technologies.

### 5. **Competency in Professional Behavior**

Professional behavior is expected of college students. Success in professional life depends on many behaviors, including responsibility, good work habits, ethical decision-making, recognition of the value of community service, and successful human relations.

### 6. **Competency in Critical Thinking**

Competency in critical thinking reflects proficiency in modes of thought such as conceptualizing, analyzing, synthesizing, evaluating, interpreting, and/or applying ideas and information. A critical thinker can approach a concept from multiple perspectives and frames of reference, compare and contrast ideas or models, and demonstrate a willingness to take intellectual risks. A critical thinker knows not only how but also when to apply particular modes of thinking. It should be noted that problem solving and analytical approaches may vary from discipline to discipline.

The BA Art program addresses the achievement of the above target competencies with five specific learning goals. Students' achievement of these goals is identified with clearly defined learning outcomes. The convergence of the BA Art's goals with the target competencies is illustrated in *Table 1* below. The definition of BA Art's goals and outcomes follows on page seven.

<i>Table 1, Goals and Competencies</i>				
	Goal One	Goal Two	Goal Three	Goal Four
Written and oral Communication	✓	✓	✓	✓
Quantitative Skills	✓	✓	✓	✓
Information Literacy	✓	✓	✓	✓
Computer Literacy	✓	✓	✓	✓
Professional Behavior	✓	✓	✓	✓
Critical Thinking	✓	✓	✓	✓

## Student Learning Goals and Outcomes

All BA Art learning goals (one through four) are listed below. Achievement of these goals is evidenced by students' demonstration of the related outcomes, listed by letter.

**Goal 1. Graduates will acquire the communication skills, quantitative skills, information literacy, computer literacy, professional behavior and critical thinking skills as designated in the UAS competencies.**

- A. Students will demonstrate effective oral and written communication in exams, regularly scheduled critiques, class discussion and formal presentations.
- B. Students will demonstrate quantitative skills through the application of mathematical concepts in the production, display and business of art.
- C. Students will demonstrate critical thinking, objectivity and reasoning in exams, exhibitions, critiques, class discussions, field-based instruction and the production of artwork.
- D. Students will demonstrate information literacy in research to be used in the creation of a body of artwork and in formal presentations.
- E. Students will demonstrate computer literacy in the use of software and digital equipment for the production and dissemination of artwork.
- F. Students will demonstrate professional behavior in public exhibitions, classroom participation, classroom conduct and in formal presentations and critiques.

**Goal 2. Graduates will demonstrate the ability to develop ideas to create competent artwork.**

- A. Students will demonstrate the self-motivation and work ethic necessary for the successful production of art.
- B. Students will demonstrate the ability to synthesize and distill ideas in the production of art.
- C. Students will demonstrate the ability to work through technical and compositional challenges in one-on-one communication with instructors and peers.

**Goal 3. Graduates will demonstrate the ability to successfully apply art fundamentals and concepts through the application of a many of materials.**

- A. Students will demonstrate the ability to utilize specialized tools and techniques in the production of artwork, following instructor demonstrations in studio.
- B. Students will develop expertise in various art materials through instruction, experimentation and practice.
- C. Students will demonstrate the ability to work through technical and compositional challenges in their creative processes as evidenced in critiques and public exhibitions with class members and instructors.
- D. Students will develop expertise in the integration of form and content to achieve successful artistic expression.

**Goal 4. Graduates will demonstrate an awareness of ancient to contemporary world art and current issues especially as they pertain to their own work.**

- A. Students will be able to articulate the historical and contemporary importance of art making.
- B. Students will demonstrate awareness of contemporary art issues in instructor-directed group discussion.
- C. Students will demonstrate awareness of local art issues in field-based instruction such as visits to museums, artists' studios, and guest artist presentations.
- D. Students will demonstrate knowledge of the history of world art from cave through contemporary in a range of required courses in art history.
- E. Students will demonstrate an understanding of their artistic relevance by accurately citing sources and artistic influences in their own work.

## Curriculum Map

Goals one through four are **N= Not Applicable**, **I=introduced**, **D=developed** and **M=mastered** at the following points in the program.

Course	Goal One	Goal Two	Goal Three	Goal Four
Art 105 Beginning Drawing	I	I	I	I
Art 113 Painting Workshop	I	I	N	N
Art 116 Fiber Arts Spinning	I	I	I	I
Art 138 Natural Dye	I	I	I	I
Art 145 Commercial Art	I	I	I	I
Art 160 Art Appreciation	I	I	I	I
Art 162 Color and Design	I	I	I	I
Art 180 NWC Selected Topics	I	I	I	I
Art 181 Beginning NWC Design	I	I	I	I
Art 183 NWC Harvesting	I	I	I	I
Art 189 NWC Tool making	I	I	I	I
Art 201 Beginning Ceramics	I	I	I	I
Art 205 Beginning Drawing	I	I	I	I
Art 209 Beginning Printmaking	I	I	I	I
Art 211 Beginning Sculpture	I	I	I	I
Art 213 Beginning Painting	I	I	I	I
Art 215 Beginning Weaving	I	I	I	I
Art 221 Beginning Photography	I	I	I	I
Art 222 Digital Photography	I	I	I	I
Art 224 Intermediate Photography	I	I	I	I
Art 230 Artists Studio 1	I	I	I	I
Art 253 Field Sketching and Nature Drawing	I	I	I	I
Art 261 History of World Art 1	I	N	N	I
Art 262 History of World Art 2	I	N	N	I
Art 263 NWC Art History	I	N	N	I
Art 280 NWC Selected Topics	I	I	I	I
Art 281 Intermediate NWC Design	I	I	I	I
Art 282 Beginning NWC Basketry	I	I	I	I
Art 284 NWC Basket Design	I	I	I	I
Art 285 Beginning NWC Carving	I	I	I	I
Art 286 Beginning NWC Woolen Weaving	I	I	I	I
Art 301 Intermediate Ceramics	D	D	D	D
Art 305 Advanced Drawing	D	D	D	D
Art 309 Intermediate Printmaking	D	D	D	D
Art 311 Intermediate Sculpture	D	D	D	D
Art 313 Intermediate Painting	D	D	D	D
Art 324 Color Photography	D	D	D	D

Art 330 Intermediate Artist's Studio	D	D	D	D
Art 363 History of Modern Art	D	N	N	D
Art 380 NWC Selected Topics	D	D	D	D
Art 381 Advanced NWC Design	D	D	D	D
Art 382 Intermediate NWC Basketry	D	D	D	D
Art 385 Intermediate NWC Carving	D	D	D	D
Art 386 Intermediate NWC Woolen Weaving	D	D	D	D
Art 401 Advanced Ceramics	M	M	M	M
Art 405 Senior Drawing	M	M	M	M
Art 409 Advanced Printmaking	M	M	M	M
Art 411 Advanced Sculpture	M	M	M	M
Art 413 Advanced Painting	M	M	M	M
Art 430 Advanced Artist's Studio	M	M	M	M
Art 440 Advanced Batik	M	M	M	M
Art 480 NWC Selected Topics	M	M	M	M
Art 482 Advanced NWC Basketry	M	M	M	M
Art 485 Advanced NWC Carving	M	M	M	M
Art 486 Advanced NWC Woolen Weaving	M	M	M	M
Art 495 Career Development	M	M	M	M

## Student Assessment Methods and Measures

The following Methods are used to gauge student progress.

### 1. Regularly Scheduled Student Self-Assessment / Writing Tasks

BA Art students are required to complete a self-assessment survey and write 3 essays clearly defining their one-year, three-year and ten-year goals as they pertain to their art careers. These tasks are required

- a. As a standard procedure upon entry to the BA Art degree program, administered by student academic advisors.
- b. Upon the first day of class in ART495.
- c. Upon completion of ART495.

These essays will be evaluated upon completion of ART495 concurrent with the panel evaluation outlined below.<sup>3</sup>

### 2. Regularly Scheduled Faculty Meetings

Art faculty come together once each month, outside of Humanities Department meetings, to evaluate students at risk and students excelling to identify themes and implement proactive responses to disparate student aptitudes and needs.

### 3. ART495 Career Development for the Artist

This *required* art capstone course is designed to help students synthesize the learning and skills acquired in their BA Art program and prepare them for postgraduate life. Opportunities to reflect on educational choices and their consequences, to articulate significant ideas and experiences, and to determine remaining gaps will be facilitated by the use of class lectures and discussions.

#### Career Development Evaluation

Students will fulfill all of the following requirements in order to successfully complete the course.

1. Attend all class sessions and participate in all group discussions.
2. Competently photograph their artworks.
3. Create professional postcards to the standards of contemporary printing companies.
4. Create a professional portfolio that includes a curriculum vita, a short biography, an artist's statement, a cover letter a slide sheet, a CD of 20 properly formatted images of their work and official transcripts.
5. Critique how other artists present themselves
6. Create and present orally to a public audience a 15-minute electronic presentation showcasing their work and influences.
7. Using an HTML editor, create and post a working website that showcases their work.
8. Pass an evaluation of their work by a panel of all full-time art faculty members. If the student does not pass this external review, they will be required to repeat the course. (see "Student Assessment Panel" below)

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<sup>3</sup> See Appendix A. BA Art Declaration Survey.

#### 4. Student Assessment Panel

The Student Assessment Panel consists of all full-time art faculty members. At the end of every semester this panel reviews the progress of BA Art majors by examining student data such as writing samples, participation in student exhibitions, required online portfolios, physical portfolios and graded coursework<sup>4</sup>. Progress is gauged using a standardized rubric outlined below and formalized on the “BA Art Assessment Panel Evaluation Form”, Appendix C.

#### Rubric – Student Levels of Proficiency

Use of this rubric enables the Art faculty to effectively aggregate and summarize student data in regard to student learning goals and outcomes.

1. **Exceeds expectations**, exemplary performance
2. **Exceeds expectations**, surpasses the standards and performance expectations
3. **Meets expectations**, very good performance; consistently meets standards and performance expectations
4. **Meets expectations**, good performance; generally meets standards and performance expectations
5. **Does not meet expectations**, performance does not meet expectations; below expected levels; improvement needed
6. **Does not meet expectations**, performance falls below expectations; substantial improvement critical

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<sup>4</sup> See Appendix B. Grading Scale

## Program Assessment Methods

The effectiveness of the Art program is gauged by

### 1. **Student Assessment**

Data collected from the Student Assessment Methods and Measures (above) is analyzed as a department item of business during meetings held at each fall and spring convocation. Information derived from this analysis will be used to evaluate the program, identify strengths and weaknesses in the program, and improve both curricular and pedagogical components of the program.

### 2. **Faculty meetings**

Art faculty come together once each month, in addition to Humanities Department meetings, to identify studio needs, issues with adjunct instructors, developments in curriculum or procedure and exhibition plans.

### 3. **Student Evaluations**

Student evaluations are analyzed and discussed every semester among all full-time faculty with the purpose of identifying areas of need in regard to facilities, instruction, curriculum and general atmosphere. This faculty shares its findings with adjunct faculty to enact meaningful change when needed.

### 4. **Tracking Student Retention**

BA Art and general art enrollment numbers are tracked with assistance from UAS Institutional Research and evaluated relative to historical numbers and numbers nationwide.

### 5. **Tracking Graduate Employment**

The coursework of ART 495 and a healthy student-teacher ratio facilitates the tracking of applications and successes in the pursuit of art-related careers. Faculty members maintain yearly email contact with former advisees. UAS Institutional Research, with assistance from the Alaska Department of Labor, will provide further employment data. These data are compared to historical and national data.<sup>5</sup>

### 6. **Tracking Graduate School Acceptance**

The coursework of ART 495 promotes the tracking of applications and successes in the pursuit of graduate school education. The modest size of the student and faculty bodies also facilitates the tracking of student successes in the pursuit graduate school education. Faculty members maintain yearly email contact with former advisees. These successes are compared to historical and national data.<sup>6</sup>

## Conclusion

The accumulation of data as described above will lead to new practices and interpretations that the UAS art faculty believes to be critical in continuing to provide each student with an exceptional undergraduate experience in their field, personal growth and career opportunities. The art department's ability to rapidly adapt to these changing conditions highlights the unique merits of a small university fine arts program in Southeast Alaska.

Prepared by Jane Terzis, Associate Professor of Art, Jeremy Kane, Assistant professor of Art and Pedar Dalthorp, Assistant Professor of Art, February 7, 2011

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<sup>5</sup> See Appendix D

<sup>6</sup> See Appendix D



## **Appendix A**

### **BA Art Declaration Survey**



## BA Art Declaration Survey

Student Name

Date

Please complete the following survey by darkening a bubble to the right of each question.  
**Scale** 1=Very Poorly 6=Very Well

How effectively do you write, speak, read, and listen for a variety of purposes and audiences?	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <input type="radio"/> 6
How well do you read and understand quantitative arguments, follow logical development and mathematical methods, solve mathematical and quantitative problems, perform mathematical calculations, express functional relationships, and apply mathematical methods?	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <input type="radio"/> 6
In regard to research how readily do you identify needed information, locate and access the information, analyze and evaluate content, integrate and communicate the information and evaluate the product and the process?	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <input type="radio"/> 6
How competently do you use computer technology from word processing, spreadsheet and graphics applications to telecommunications, conferencing, and electronic mail technologies?	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <input type="radio"/> 6
How would you describe your levels of responsibility, good work habits, ethical decision-making, recognition of the value of community service and successful human relations?	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <input type="radio"/> 6
How would you describe your ability to conceptualize, analyze, synthesize, evaluate, interpret, and apply ideas and information?	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <input type="radio"/> 6

Please complete the following three sections.

Describe your one-year goals as they pertain to art.

Describe your three-year goals as they pertain to art.

Describe your ten-year goals as they pertain to art.

## **Appendix B**

### **Grading Scale**

# GRADING SCALE

## **A+, A and A-**

A grade of "A" indicates a thorough mastery of course content and outstanding performance in completion of all course requirements.

## **B+, B and B-**

A grade of "B" indicates a high level of acquired knowledge and performance in completion of course requirements.

## **C+, C and C-**

A grade of "C" indicates a satisfactory level of acquired knowledge and performance in completion of course requirements.

## **D+, D and D-**

A grade of "D", the lowest passing grade, indicates a minimal level of acquired knowledge and minimal performance in completion of course requirements. It is generally not accepted to satisfy requirements in certain majors and in graduate programs.

## **F**

A grade of "F" indicates failure to meet a minimal level of understanding of course content and/or performance in completion of course requirements.

## **CR (Credit)**

A grade of "CR" indicates that course credit was awarded under the credit/no-credit option and the student's knowledge and performance was equivalent to a grade of "C" or higher.

## **P (Pass)**

A grade of "P" indicates the satisfactory completion of course requirements under either the pass/fail or the pass/no-pass grade mode. For performance comparison only, a grade of "P" (pass) is considered equivalent to a grade of "C" or higher in undergraduate courses and a grade of "B" or higher in graduate courses.

## **NP (No Pass)**

A grade of "NP" indicates failure to meet a minimal level of understanding of course content and/or performance in completion of course requirements.

## **DF (Deferred)**

A grade of "DF" indicates that the course requirements may extend beyond the end of the course, as in thesis, project, research courses, internships, etc. A final grade and credit will be withheld without penalty until the course requirements are met within an approved time.

## **NB (No-Basis)**

A grade of "NB" indicates that a student has not completed the coursework by the end of the semester. No credit is given nor is NB calculated in the GPA. This is a permanent grade and may not be used to substitute for an Incomplete.

## **I (Incomplete)**

A grade of "I" indicates that a student has not completed the coursework by the end of the course. A final grade and credit will be withheld without penalty until the course requirements are met within an approved time, not to exceed one year. After one year, the "I" becomes a permanent grade.

## **AU (Audit)**

Audit is a registration status indicating that the student has enrolled for informational instruction only. No course credit is granted. The student may receive a "W" if he or she does not meet agreed-upon terms or attend the course being audited.

## **W (Withdrawal)**

Withdrawal is a registration status that indicates withdrawal from a course after the official course drop date.

## **Appendix C**

### **BA Art Assessment Panel Evaluation**



## BA Art Assessment Panel Evaluation

Student Name

Date

1=Very Poorly 6=Very Well

### Goal 1. Graduates will acquire the communication, critical thinking, information literacy, computer literacy and professional behavior skills as designated in the UAS competencies.

<b>Outcome 1.</b> Student demonstrates effective oral and written communication in exams, regularly scheduled critiques, class discussion and formal presentations	①②③④⑤⑥
<b>Outcome 2.</b> Student demonstrates quantitative skills through the application of mathematical concepts in the production, display and business of art.	①②③④⑤⑥
<b>Outcome 3.</b> Student demonstrates critical thinking, objectivity and reasoning in exams, exhibitions, critiques, class discussions, field-based instruction and the production of artwork.	①②③④⑤⑥
<b>Outcome 4.</b> Student demonstrates information literacy in research to be used in the creation of a body of artwork and in formal presentations.	①②③④⑤⑥
<b>Outcome 5.</b> Student demonstrates computer literacy in the use of software and digital equipment for the production and dissemination of artwork.	①②③④⑤⑥
<b>Outcome 6.</b> Student demonstrates professional behavior in public exhibitions, classroom participation, classroom conduct and in formal presentations and critiques.	①②③④⑤⑥

### Goal 2. Graduates will demonstrate the ability to develop ideas to create competent artwork.

<b>Outcome 1.</b> Student demonstrates the self-motivation and work ethic necessary for the successful production of art.	①②③④⑤⑥
<b>Outcome 2.</b> Student demonstrates the ability to synthesize and distill ideas in the production of art.	①②③④⑤⑥
<b>Outcome 3.</b> Students will demonstrate the ability to work through technical and compositional challenges in one-on-one communication with instructors and peers.	①②③④⑤⑥

### Goal 3. Graduates will demonstrate the ability to successfully apply art fundamentals and concepts through the application of a many of materials.

<b>Outcome 1.</b> Student demonstrates the ability to utilize specialized tools and techniques in the production of artwork, following instructor demonstrations in studio.	①②③④⑤⑥
<b>Outcome 2.</b> Student demonstrates expertise in various art materials through instruction, experimentation and practice.	①②③④⑤⑥
<b>Outcome 3.</b> Student demonstrates the ability to work through technical and compositional challenges in their creative processes as evidenced in critiques and public exhibitions with class members and instructors.	①②③④⑤⑥
<b>Outcome 4.</b> Student demonstrates expertise in the integration of form and content to achieve successful artistic expression.	①②③④⑤⑥

### Goal 4. Graduates will demonstrate an awareness of ancient to contemporary world art and current issues especially as they pertain to their own work.

<b>Outcome 1.</b> Student articulates the historical and contemporary importance of art making.	①②③④⑤⑥
<b>Outcome 2.</b> Student demonstrates awareness of contemporary art issues in instructor-directed group discussion.	①②③④⑤⑥
<b>Outcome 3.</b> Student demonstrates awareness of local art issues in field-based instruction such as visits to museums, artists' studios, and guest artist presentations.	①②③④⑤⑥
<b>Outcome 4.</b> Student demonstrates knowledge of the history of world art from cave through contemporary in a range of required courses in art history.	①②③④⑤⑥
<b>Outcome 5.</b> Students demonstrates an understanding of their artistic relevance by accurately citing sources and artistic influences in their work.	①②③④⑤⑥

## **Appendix D**

### **BA Art Alumni Evaluation Form**



## BA Art Alumni Evaluation Form

Student Name

Compiled by

Date

Scale 1=Very Poorly 6=Very Well

### Evaluate student employment success

<b>Outcome 1.</b> Student has gained desired employment.	① ② ③ ④ ⑤ ⑥
Notes	
<b>Outcome 2.</b> Student has gained desired employment in a relevant field of art.	① ② ③ ④ ⑤ ⑥
Notes	

### Evaluate continuing student academic success

<b>Outcome 1.</b> Student has gone on to post-graduate school.	① ② ③ ④ ⑤ ⑥
Notes	
<b>Outcome 2.</b> Student has gone on to post-graduate school in a relevant art field.	① ② ③ ④ ⑤ ⑥
Notes	

### Additional information

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## **Appendix E**

### **BA Art Sample Syllabi**

**ART S201** Beginning Ceramics

**ART S301** Intermediate Ceramics

**ART S401** Advanced Ceramics

**ART S213, 313, 413** Beginning, Intermediate, Advanced Painting

**ART S261** History of World Art I

**ART S495** Career Development for the Artist

## **Beginning Ceramics Art 201**

TUESDAY 8:30am -1pm

University of Alaska Southeast

Course instructor: Jeremy M Kane

E-mail- jrjeremykane@yahoo.com

Office: Storage 112 Henderson # 907-796-6222

Office hours: Mon 10:00am -2:00pm or by appt.

**Text: A Potter's Workbook**

"Pottery is the art of repetition"

I reserve the right to make changes as needed to this syllabus.

A= Shows dedication to artwork and studio, displays knowledge of the material and goes above and beyond required work on syllabus.

B= Perfect attendance, shows improvement with material and contributes a positive attitude to the studio.

C= A grade that is better than the minimum, but does not observe class policies such as attendance and work requirements!

D= Passing

F= Failing

### **Objectives and Goals for student learning**

-Introduction to clay and its composition

-Introduction to coil building, slab building, and wheel throwing.

-Students will acquire communication, critical thinking, and computer Literacy, as pertains to ceramics. (Learning to research forms and techniques)

-Learn professional behavior skills as pertains to a ceramics studio

-Learning a disciplined work ethic starting with preparation and ending with cleanliness.

### **Measurable Outcomes**

**Roughly 20% of your grade for each assignment**

20% attendance and participation

80% assignments completed on time (8 total)

### **Responsibilities of the Student**

-Keep a notebook on hand at all times for storing information, handouts and notes on your glazing.

-All classes throughout the semester will make Clay.

-Each student should have a plastic zip lock bag with a cloth mask for safe mixing.

### **Class Rules**

- 1) Please show up for class early or on time and start preparing for work. You will be given time at the beginning of every class to work before we meet for lecture.
- 2) Each class is twice as long as most courses and as a result we have only 14 classes. Don't miss class. Grades will drop after **two** missed classes or excessive tardiness.
- 3) Follow the assignments and turn projects in on time.
- 4) Clean up after yourselves and help with others!
- 5) Stay the whole class period and be productive.
- 6) You should be spending a minimum of eight hours a week working in the studio outside of class time as recommended by University policy.
- 7) Have fun!

## **Tool List**

- Beginner pottery tool kit
- Optional book  
(A Potters Workbook, by Claire Illian)
- 2-5 gallon bucket for water and tools.
- Large Sponge (small sponge in kit)
- Dust mask or equivalent stored in a plastic bag in your cubby for clay mixing.

## **ASSIGNMENTS** (tentative schedule)

Sept 3	Studio Tour <b>Assignment 1:</b> Making clay, wedging clay, buy tools and come into to the studio to experiment with the wheel.
Sept 10	<b>Assignment 2:</b> 12 cylinders @3lbs. each and 10 inches high.
Sept 17	removing cylinders from wheel and making a foot.
Sept 24	Cylinders, texture, stamps, studio participation.  <b>Assignment 3:</b> Make 12 cups without handles including texture. (Approx. 1lb. each)
Oct 1	<b>Assignment 4:</b> 12 Cups with handles.
Oct 8	<b>Assignment: 5:</b> Throwing and trimming bowls.
Oct 15	<b>MIDTERM CRITIQUE (unfinished work)</b>
Oct 22	<b>Assignment 6:</b> Altering bowls/ cylinders/cups
Oct 29	Guest Artist
Nov 5	<b>Assignment 7:</b> Lidded Vessels
Nov 12	Work night GLAZE, GLAZE, And GLAZE
Nov 19	Studio Day to tie together final projects
Nov 26	<b>Assignment 8:</b> Working for final critiques
Dec 3	Studio Clean-up
Dec 10	Final Critiques

## **Intermediate Ceramics Art 301**

Thursday 8:30pm-1pm

University of Alaska Southeast

Course instructor: Jeremy M Kane

E-mail- Jrjeremykane@yahoo.com

Office: Storage 112 Henderson # 907-796-6222

Office hours: Mon 10:00am -2:00pm or by appt.

**Text: A potter's workbook**

I reserve the right to make changes as needed to this syllabus.

A= Shows dedication to artwork and studio, displays knowledge of the material and goes above and beyond required work.

B= Perfect attendance, shows improvement with material and contributes a positive attitude to the studio.

C= A grade that is better than the minimum, but does not observe class policies such as attendance and work requirements!

D= Passing

F= Failing

### **Objectives and Goals for student learning**

- Introduction to kiln firing, glaze mixing and studio maintenance
- Organizing and running the Christmas pottery sale
- Students will acquire communication, critical thinking, and computer Literacy, as pertains to ceramics. (Learning to research forms and techniques)
- Learn professional behavior skills as pertain to a group studio environment.
- Learning a disciplined work ethic starting with preparation and ending with cleanliness.

### **Measurable Outcomes**

#### **Roughly 20% of your grade for each assignment**

20% attendance and participation

80% assignments completed on time (8 total)

### **Responsibilities of the Student**

- Keep a notebook/binder on hand at all times for storing information, handouts and notes on your glazing.
- All classes starting mid-way through the semester will make the clay.
- Each student should have a plastic zip lock bag with a cloth mask for safe mixing.
- Within the studio situation the Intermediate and Advanced students are the roll models. You need to work together to keep this place a fine studio to work in. Unnecessary disrespect or mistreatment to other students will not be tolerated.

## Class Rules

- 1) Please show up for class early or on time and start preparing for work. You will be given time at the beginning of every class to work before we meet for lecture.
- 2) Each class is twice as long as most courses and as a result we have only 14 classes. Don't miss class. Grades will drop after **two** missed classes or excessive tardiness.
- 3) Follow the assignments and turn projects in on time.
- 4) Clean up after yourselves and help with others!
- 5) Stay the whole class period and be productive.
- 6) You should be spending a minimum of eight hours a week working in the studio outside of class time as recommended by university policy.
- 7) Have fun!

## Assignments

Sept 5	Introduction to the studio policy and schedule <b>1. Assignment</b> - Ten different bowl forms by next week
Sept 12	Look at your trimmed bowls/load bisque kiln Demonstration on Lidded jars <b>2. Assignment</b> - Two lidded jar sets due next class.
Sept 19	Tumblers and Steins <b>3. Assignment</b> - 8 of each. Remember steins have handles
Sept 26	Load Gas kiln <b>4. Assignment:</b> 10 cups with texture. Each must have a different texture, handle and form
Oct 3	Load gas kiln <b>5. Assignment:</b> 5 cups with pulled handles and 5 Bowl's exemplifying knowledge of the past few weeks. There's plenty of room for creativity
Oct 10	<b>6. Assignment</b> 3 -pound cylinders and altered vases. Make 6 altered vessels.

Oct 17	<b>MIDTERM CRITIQUE</b> (Finished work only) Demo on altering cylinders and creating new bottoms.
Oct 24	Work day.
Oct 31	<b>7. Assignment:</b> Start to research your ideas and create Class is halfway over by now you should be working on all the above forms on your own. Your overall goal should be to exemplify your new knowledge of the clay. Round lips, trimmed and compressed feet, volume or lack of, pulled handles, bottomless oval cylinders, lidded jars, and enjoying making educated pots.
Nov 7	Individual project presentations
Nov 14	Work on final projects
Nov 21	Slide show and Last week of wet work.
Nov 28	<b>Thanksgiving class canceled</b>
Dec 5	Work Day/ Pottery sale prep night starting at 5:30. Answer questions. GLAZE, GLAZE, GLAZE
Dec 6	Pottery Sale/First Friday <b><u>Student Art Exhibition</u></b>
Dec 12	<b>Final Critique</b>

## **Advanced Ceramics Art 401**

Wednesday 5:30-10pm

University of Alaska Southeast

Course instructor: Jeremy M Kane

E-mail- Jrjeremykane@yahoo.com

Office: Storage 112 Henderson # 907-796-6222

Office hours: Mon 10:00am -2:00pm or by appt.

**Text: A potter's workbook**

I reserve the right to make changes as needed to this syllabus.

A= Shows dedication to artwork and studio, displays knowledge of the material and goes above and beyond required work.

B= Perfect attendance, shows improvement with material and contributes a positive attitude to the studio.

C= A grade that is better than the minimum, but does not observe class policies such as attendance and work requirements.

D= Passing

F= Failing

### **Objectives and Goals for student learning**

- Giving extra care for each piece and being an active leader in the studio.
- Advanced students will learn work independently on problem solving and idea building.
- Learning to fire your own work in a variety of atmospheric kilns. (Gas, wood, and soda)
- Learning more about glaze mixing and studio maintenance.
- Organizing and running the Spring pottery sale
- Students will acquire communication, critical thinking, and computer Literacy, as pertains to ceramics. (Learning to research forms and techniques)
- Learn professional behavior skills as pertain to a group studio environment.
- Learning a disciplined work ethic starting with preparation and ending with cleanliness.

### **Measurable Outcomes**

#### **Roughly 10% of your grade for each assignment**

20% attendance and participation

80% assignments completed on time (8 total)

### **Responsibilities of the Student**

- Keep a notebook/binder on hand at all times for storing information, handouts and notes on your glazing.



- All classes starting mid-way through the semester will make the clay.
  - Each student should have a plastic zip lock bag with a cloth mask for safe mixing.
  - Within the studio situation, the Intermediate and Advanced students are the roll models.
- You need to work together to keep this place a fine studio to work in. Unnecessary disrespect or mistreatment to other students will not be tolerated.

### **Class Rules**

- 1) Please show up for class early or on time and start preparing for work. You will be given time at the beginning of every class to work before we meet for lecture.
- 2) Each class is twice as long as most courses and as a result we have only 14 classes. Don't miss class. Grades will drop after **two** missed classes or excessive tardiness.
- 3) Follow the assignments and turn projects in on time.
- 4) Clean up after yourselves and help with others!
- 5) Stay the whole class period and be productive.
- 6) You should be spending a minimum of eight hours a week working in the studio outside of class time as recommended by university policy.
- 7) Have fun!

## **SPRING GOALS.....**

- 1. Empty Bowls Project**
  - 2. Load all gas kilns during classes**
  - 3. Group Assignments**
  - 4. Pottery Sale**
  - 5. Individual Clay Making**
- ### **Assignments**

Sept 4	Introduction to the studio policy and schedule <b>1. Assignment-</b> 10 bowls due next week for empty bowls group project
Sept 11	Demonstration on vases fifteen inches in height. Bring picture and references for your vase forms. <b>2. Assignment</b> - Two vases due next class.
Sept 18	<b>3. Assignment-</b> Stacking bowl sets of three
Sept 25	<b>4. Assignment:</b> 5lb cylinders /Pitchers

Oct 2	Load gas Kiln. <b>5. Assignment:</b> Focusing on texture make a grouping of 6 cups and 6 bowls that reference either organic or industrial objects
Oct 9	<b>6. Assignment</b> -Teapots and ewers with matching cups Make 2 teapots or 2 ewers
Oct 16	<b>MIDTERM CRITIQUE</b> (Finished work only!) What have you accomplished so far and where you are headed next. <b>7. Assignment</b> PowerPoint about your pottery interests and goals for your final projects.
Oct 23	Work on Presentation / Research
Oct 30	Individual projects PowerPoint Presentations
Nov 6	Work Night
Nov 13	<b>8. Final Assignment</b>
Nov 20	Last week of wet work
Nov 27	Glaze Demonstrations
Dec 4	<b>Spring Pottery Sale</b>
Dec 11	Final Critiques

Anne Wedler  
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11120 Glacier Highway, Juneau, AK 99801  
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Course Syllabus	Fall 2013	Sept 4- Dec 18	Art 213,313,413
Beginning/Intermediate/Advanced Painting			
3 Credits	5:30 – 8:00 PM	Mon- Wed	SB 105

### **Dates to remember:**

Critiques will take place: **Oct 9, Nov 11, Dec 18**

### **Course Description**

Students will complete a series of paintings from observation, including still-life, figure models and photographic references. The first few works will be a limited color pallet and additional colors will be added through the semester. Projects will also include a master study, contemporary artist study and an end of semester independent project requiring research and content development.

Students will study technical and conceptual aspects of painting. We will discuss expression in art, color, composition, conceptual/social concerns regarding fine art and the conservation, documentation and exhibition of artwork. Painting is about the ideas and process in painting with an emphasis on the fundamentals of paint handling, construction of a 2-D image and visual literacy. Work will come largely out of a rigorous direct observational approach. The process of translating the 3-D world into a flat image is always abstract. Seeing/perceiving and thinking/ conceiving through painting reveal to each student a personal history of visual experience that is continually revised. The goals of the course are to develop through experience, by trial and error, the student's visual imagination and understanding. Ultimately changing the way students think visually, and how they see, as they create a body of work that reflects this growth.

Each student will receive a private mid-term, and final evaluation.

**PREREQUISITE:** It is expected that students enrolled in this course have successfully completed Intermediate Drawing (either at UAS or the equivalent course at another institution). Students not meeting this expectation need to consult with the instructor before enrolling.

**Grading** will be based on attendance, assignments, term project and work in the studio

**25% Assignments done, term proposal in on time**

**25% Work on term project at Midterm**

**25% Completion and quality of term project**

**15% Participation during class**

**10% Skill level at end of semester**

### **Attendance, and Participation during class:**

Students are expected to attend every class. In the event of an emergency that will require you to miss a class, please contact me by phone or email, preferably before the missed class – or very soon after. It is expected that students will attend every class. This studio course is a performance-based class and interaction with peers and the instructor cannot be duplicated outside of class. If you miss a class, it is assumed you had good reason to do so. Therefore, I do not distinguish between excused and non-excused absences. Students are responsible for completing any work missed during their absence and for obtaining pertinent notes and materials. Attendance will be taken regularly. Late arrivals and early departures are not appreciated. Students needing to leave early must give notification in advance. Leaving without such constitutes an absence.

**If you miss four classes in a row, you will not pass this course.**

**If you miss four classes total**, your final grade will be lowered by a 1/2 grade (a “B” will become a “B-“). For each class missed after the fourth, your grade will go down another 1/2 grade. If you know in advance that you expect to miss more than four classes, you will need to talk to me. *Students should expect to spend a minimum of 6 hours per week in the studio, outside of class hours.*

### Critiques

During the semester there will be 3 group critiques that will require each student to present and discuss work to the class.

### **Materials List:**

#### **Paint**

Paint colors Blick paint at the bookstore is fine: Cadmium red and alizarin crimson, cadmium yellow, ultramarine blue, phthalo blue, viridian green, sap green, Titanium white, and optional colors: ivory black, violet

Medium will be provided in the room: Odorless paint thinner for cleaning, linseed oil, small bottle of damar varnish

#### **Painting Surfaces:**

Stretcher bars in a variety of sizes, 22, 26, 32, 34

Brushes - variety of bristle and synthetic - student grade. #1,4,6,8, Avoid “Pro-Art” brushes.

Palette knife, small and flexible, can be checked out from me for the semester

Smock-painting is messy, be prepared

#### **Clean up procedure**

Scrape pallet and return to cabinet

Wash brushes with soap and water then dry them

Clean easel ledge

Push paint table against wall or out of the way

Store wet paintings in drying area

Store paint thinner in the firebox

Clean up any food or drink stuff

At the end of each class an image must be taken of the progress of the day.

Anne Wedler  
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796-6438  
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Course Syllabus  
Art 261  
3 Credits

Fall Semester, 2013  
History of World Art I / Origins through Early Gothic  
September 4 through December 11  
Monday/ Wednesday 3:30 to 5:00

Course Description:

Students will study the origins of world art and its development from earliest known artworks (30,000 BC) through the Early Gothic period (1100-1500 AD). This course will provide students with an overview of the artistic legacy of art over the entire globe, relating artwork to the time period and the part of the world in which it was created.

Along with the use of a course textbook, screen images will be presented during most classes.

Required Text: Gardner's Art Through the Ages, Fourteenth Edition, Volume 1

*Text can be purchased from UAS Bookstore or ordered from UAS Bookstore as an eText: [uas.alaska.edu/bookstore](http://uas.alaska.edu/bookstore)*

**Students will develop the following student outcomes in this course:**

- Communication, critical thinking, information literacy, computer literacy and professional behavior skills as designated in the UAS competencies.
- An awareness of world art, ancient through contemporary, and an awareness of current issues and context for their work.

**In this course, the following UAS Competencies will be addressed:**

- written communication through exams, and papers submitted
- oral communication through class discussion and formal presentations
- Critical thinking through exams and/or student exhibitions, critiques, class discussions and field-based instruction
- Information literacy through researching information to be used in the creation of a body of work and/or formal presentation
- Computer literacy through the use of software and digital equipment
- Professional behavior through classroom participation and conduct, as well as through formal presentation/critique

Class Structure: Monday/ Wednesday 3:30 to 5:00

Students should expect to work on reading and writing assignments outside of class approximately 3 hours per week.

Grading:

**Attendance and Participation during class (a consideration toward final grade):**

Students are expected to attend every class. In the event of an emergency that will require you to miss a class, please contact me by phone or email, preferably before the missed class – or very soon after. It is expected that students will attend every class. This course is a performance-based class and interaction with peers and the instructor cannot be duplicated outside of class. If you miss a class, it is assumed you had good reason to do so. Therefore, I do not distinguish between excused and non-excused absences. Students are responsible for completing any work missed during their absence and for obtaining pertinent notes and materials. Attendance will be taken regularly. Habitually arriving late and leaving early will result in a lowered grade. Students needing to leave early must give notification in advance. Leaving without such constitutes an absence.

**If you miss four classes in a row**, you will not pass this course.

**If you miss four classes total**, your final grade will be lowered by a 1/2 grade (a "B" will become a "B-"). For each class missed after the fourth, your grade will go down another 1/2 grade. If you know in advance that you expect to miss more than four classes, you will need to talk to me.

Each student is expected to participate in class discussions.

**Paper / Presentation 25%:** *see page 5.* Failing to turn in the writing assignment on time without having spoken to instructor will result in a failing grade for that project. The topic for your paper should be submitted to me no later than one week before your presentation date. See attached sheet for more detailed information on writing assignments.

**1st Midterm Exam 25%**

**2nd Midterm Exam 25%**

**Final Exam 25%**

Exams will consist of image identification, image comparison, short and long essays based on questions. The content of exams will not be cumulative.

Reading Assignments and Lecture Schedule: (read prior to class date)

Sept	4	<u>Introduction</u>
	9	<u>Chapter 1</u> The Birth of Art, Art Before History

**Key Works and Terms:** *Venus of Willendorf; (Woman of Laussel; Antler Horn; Spotted Horses and Negative Hand Prints; Lascaux; Jericho; Çatal Hüyük; Stonehenge; heelstone; Neolithic, Paleolithic; “in-the-round”*

- 11 Chapter 2 The Art of the Ancient Near East, Mesopotamia and Persia  
**Key Works and Terms:** *Statuettes of Perpetual Worshipers; Standard of Ur; Victory Stele of Naram-Sin; Gudea; Assyrians’ war and hunting themes; Babylon and the Ishtar Gate; Hammurabi; Tigris and Euphrates; Ashurnashirpal; post and lintel; city-state; Gilgamesh; cuneiform; ziggurat*

Presentations Start

- 16 Chapter 3 The Art of Ancient Egypt - part 1  
**Key Works and Terms:** *Palette of King Narmer; Stepped Pyramid of Djosser; The Great Pyramids of Menkaure, Khafre and Khufu; Khafre; Ka-Aper; the Nile; Ka; Gizeh; Imhotep; necropolis; hieroglyphics; mastaba*
- 18 Chapter 3 cont’d. The Art of Ancient Egypt - part 2  
**Key Works and Terms:** *Hatshepsut; Ramses II; Akhenaton and Nefertiti and the Amarna Period; Tutankhamen; Mentuemhet, clerestory; hypostyle; pylon, colonnade; Tholos; rock-cut tomb*
- 23 Chapter 4 The Art of the Prehistoric Aegean  
**Key Works and Terms:** *Cycladic Art; La Parisienne; Kamares Ware jar; Treasury of Atreus; Snake Goddess; The Minotaur; Cyclopes; Knossos; labyrinth; corbelled vault; Warrior Vase*
- 25 Chapter 5 The Art of Ancient Greece – part 1 read to Early & High Classical Periods  
**Key Works and Terms:** *Lady of Auxerre; Kore; Kouros; Heracles; Aphrodite; Neptune; Zeus; Poseidon; Cyclops; Centaur; Dionysus; Archaic Style, encaustic; black-figure painting; krater; amphora; Doric and Ionic temples and accompanying architectural terms; caryatid; black-figure/red-figure vase painting; Classical style*
- 30 Chapter 5 cont’d. The Art of Ancient Greece – part 2 read to Alexander the Great  
**Key Works and Terms:** *Kritios Boy; Bronze Warrior; Charioteer; lost wax bronze casting; Pericles; Acropolis; Parthenon; the Elgin Marbles; Nike; canon*
- Oct 2 Chapter 5 cont’d. The Art of Ancient Greece – part 3  
**Key Works and Terms:** *Alexander the Great; Battle of Issus; Corinthian capitals; Hellenistic Style; Dying Gaul; Nike of Samothrace; Venus de Milo; Laocoön and His Sons*
- 7 **FIRST MIDTERM EXAM**
- 9 Chapter 6 The Art of the Etruscans  
**Key Works and Terms:** *fibula; Etruscan temple design; Sarcophagus with reclining couple; Tomb of the Leopards; Capitoline Wolf; Chimera; Aule Metele; tufa*
- 14 Chapter 7 The Art of Ancient Rome – part 1 read to The Flavians  
**Key Works and Terms:** *the Republic; Head of an old man; Pompeii and Herculaneum; amphitheater; First Style wall painting; Second Style wall painting; (Third Style wall painting; Augustus Caesar; Ara Pacis Augustae; Maison Carrée; Pont-du-Gard; pseudoperipteral; Romulus; Villa of Mysteries*
- 16 Chapter 8 cont’d. The Art of Ancient Rome – part 2  
**Key Works and Terms:** *the Flavians; the Colosseum; Vespasian; Flavian Woman; Arch of Titus; Column of Trajan; Hadrian; the Pantheon; Marcus Aurelius; Faiyum (Egypt); Caracalla; the Soldier Emperors; Diocletian; the Tetrarchs; Arch of Constantine, Catacomb of Saints Peter and Marcellinus; Jonah; Christ Enthroned; Santa Costanza Galla Placida; the Good Shepherd mosaic; illuminated manuscripts; Rossano Gospels*
- 21 Chapter 9 Byzantium  
**Key Works and Terms:** *Justinian; Hagia Sophia; Pendentive and squinches; mausoleum; San Vitale; Theodora; icon; iconoclasm; iconostasis; Saint Mark’s; Pantokrator; Lamentation*
- 23 Chapter 10 Islam  
**Key Works and Terms:** *Dome of the Rock: mosque; Mausoleum of the Samanids; Great Mosque, Cordoba; ewer; Alhambra; calligraphy, arabesque; mihrab; quibla; carpet*
- 28 Chapter 11 Early Medieval Art in Europe

**Key Works and Terms:** *fibula; Purse cover, Sutton Hoo; Viking; Hiberno-Saxon Art; Book of Durrow; Lindesfarne Gospels; Book of Kells; Celtic Cross; Charlemagne; Coronation Gospels; Ebbo Gospels; Utrecht Psalter; Lindau Gospels;*  
 (Figs 17, 18): *Palatine Chapel; Carolingian;* (Fig 16-22, 23, 24): *Saint Michaels, Hildesheim; alternate support system;* (Fig 16-25): *Bernward Column; Anglo-Saxon; Otto III*

	30	Chapter 12	Romanesque Europe <b>Key Works and Terms:</b> <i>pilgrimages; the Crusades; Indulgences; groin vault; barrel vault; ambulatory; Italian vs French and German Romanesque design; buttresses; Norman and English Romanesque design; Romanesque church portal: trumeau, tympanum, jambs, voussours, archivolts; (Last Judgment Tympanum at Saint-Lazare, Autun; Head Reliquary; Morgan Madonna; Hildegard of Bingen; Bayeux Tapestry</i>
Nov	4	TBA	
	6	MIDTERM 2	
Nov	11	Chapter 13	Gothic Europe <b>Key Works and Terms:</b> <i>Abbot Suger and Saint-Denis; rib vault; Chartres; flying buttresses; triforium; Notre Dame, Paris; Gothic Cathedral design; Lux Nova; Reims; The Visitation; Sainte-Chapelle; God as Architect of the World; Moralized Bible; Psalter of Saint Louis; Saint Bernard; English Gothic design; Perpendicular Style; Ekkehard and Uta; German Gothic; Italian Gothic; Rayonnant style</i>
	13	Chapter 14	Late Medieval Italy, 1200 to 1400 <b>Key Works and Terms:</b> <i>Triumph of Death; Madonna Enthroned; Lamentation; Peaceful City; Florence Cathedral</i>
	18	Chapter 15	The Ancient Art of South and Southeast Asia Before 1200 <b>Key Works and Terms:</b> <i>Indus Civilization; Mohenjo-daro; Buddha; Sakyamuni: the Historical Buddha; Gandhara style; Mathura style; Bodhisattva; Stupa; mandala; rock-cut temple; Boar Avatar of Vishnu; Shiva; Yakshi; Chaitya hall; ; Bayan, Angkor Thom; Angkor Wat</i>
	25	Chapters 16 & 17	The Art of Early China and Korea, The Art of Early Japan Before 1333 <b>Key Works and Terms:</b> <i>China: Neolithic vases; jade; Shang bronzes; Bi disk; the Silk Road; Qin Shi Huangdi; Qin Soldiers; atmospheric perspective</i> <i>Japan: Jomon ceramics; Dotaku Bell; Haniwa figures; Tale of Genji; Shunjobo Chogen; Kamakura period</i>
Dec	2	Chapter 18	The Arts of Ancient America Before 1300 <b>Key Works and Terms:</b> <i>Mesoamerica; Preclassic; Colossal head, Olmec; jadeite; Teotihuacán; Quetzalcoatl; Tikal; Maya; Bonampak; Paracas; Nasca pottery; Nasca Lines; Moche; Wari; Inupiat burial mask; Serpent Mound; Cliff Palace</i>
Dec	4	TBA	

**Final exam Wednesday, December 11 3:15-5:15pm**

#### Term Paper / Presentation:

Each student will write a short (2-3 page, word-processed, double-spaced) paper on a specific topic relevant to coursework. Each student will present his or her paper orally to the class on the day that the paper is due. Please email your paper topic at least one week before the date of your presentation. You should prepare a PowerPoint presentation to show with no more than 6 digital images. You can email the PowerPoint file to me several days before your presentation, burn it onto a CD, or bring a "jump drive" with you. While you may use notes while delivering your presentation to the class, you are not permitted to read your paper to us. Before writing your paper, you will connect with the other student who will present on the same day in order to establish your individual presentation topic and to ensure that you will not be duplicating or overlapping someone else's presentation. You will submit a paper copy of your paper to me on the day of your presentation.

**Your paper should specifically cite at least 2 sources other than our textbook.**

#### Plagiarism:

To plagiarize is to take, steal, or use the writings or ideas of another as if they were one's own. When your name is on a paper, your readers will assume the ideas and expressions in it are yours, if you have not quoted your sources and given credit to them. Plagiarism is a serious academic offence and usually will result in a failing grade for the course. However, asking someone for advice and help is not plagiarism. All writers can profit from advice and feedback and you are encouraged to seek out others for help with your work. But remember, editors and advisors do not write your paper or invent its major ideas. Unless ideas and words are yours, you must give proper credit to your sources.

Presentation topics:

Egypt  
Aegean  
Greece  
Etruscan  
Rome  
Byzantium  
Islam  
Medieval Europe  
Romanesque  
Gothic  
Southeast Asia  
China  
Japan  
Americas





CRN	78065
Studio	SB102
Time	Tuesdays 17:30 - 22:00
Instructor	Pedar Dalthorp (prdalthorp@uas.alaska.edu)
Office	SB103

This may be the single most important class of your undergraduate experience. This class' designation as art capstone nominally represents this course as the culmination of your education at UAS. In practical terms, this class will force you to compile images of your work, samples of your writing and other materials into your portfolio, the standard document for professional advancement in the field of art.

The universality of electronic modes of communication creates possibilities to promote your art via means such as social networking sites and personal websites. We will learn how these work and how to create them.

The public nature of artistic display is echoed in the use of public slide presentations to convey an artist's back-story and motivations. In this class you will produce and execute a slide presentation of your work for other students, professors and the general public.

The above tasks are a portion of what will be expected of you over the course of this semester. All these requirements represent a large amount of work but are an absolute necessity for advancement in the contemporary art world. As a group we will help each other develop our professional materials and clarify our artistic motivations and intentions.

I wish I had this class as an undergraduate student. I believe that you'll be thankful that you did.

# 2013-2014 FALL

### GRADE DESCRIPTIONS

90-100%	An "A" is a difficult grade to achieve; awarded only for outstanding work made with the application of serious talent and intelligence. Hard work and effort alone will not earn an "A". <b>"A" is for Art Genius.</b>
80-89%	A "B" may be earned by completing the project with full participation and exhibiting considerable skill and imagination in the completed work. <b>"B" is for Better than average.</b>
70-79%	A "C" may be earned by completing the project assigned. <b>"C" is for complete.</b>
60-69%	A "D" will be earned if a major component of a project is not completed. <b>"D" is for deficient.</b>
Below 60%	An "F" is a waste of everyone's time. Consider withdrawing. (I won't do it for you.) <b>"F" is for forget it.</b>
Incomplete	There are very specific circumstances required for a grade of "incomplete" to be issued. These include: Having a grade of "C" or better at the time of course discontinuation, having completed more than 50% of the coursework, being prevented from attending due to circumstances beyond your control and the submission of a Course Completion Contract. I loathe incompletes.

### AVAILABLE POINTS

We'll be working on a lot of stuff this semester. For larger projects such as your completed portfolio and source presentation you will complete a self-assessment survey similar to those in studio classes. Your grade will be based largely on these self-assessments.

<b>Complete Portfolio</b> (Letter of Intent, Artist Statement, CV, 20 Slides, Slide List, CD, Letters of Recommendation, Transcripts, Postcard Proof)	100
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<b>Source Presentation</b> (To public audience)	100
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Smaller projects can be graded on the fly. You'll find smaller rubrics with the project descriptions.

<b>Website</b> (Functional Multi-Page Website)	20
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<b>Interview Questions</b> (Written and live answering of interview questions)	20
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Since each of the components of the portfolio will be reviewed multiple times; as well as drafts of your website, interview questions and source presentation I will assign progress grades of 0/2 points, 1/2 points or 2 /2 points for everything I check every week. You will be compiling one large PDF that contains all your materials (except source presentation and website) and emailing this to me EVERY WEEK.

<b>Draft Reviews</b>	2 per instance
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<b>Semester Total</b>	<b>240+</b>
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## Self-Assessments

For major projects you will grade yourself using self-assessment surveys found on the class home-site or emailed to you. You will complete them and email them to me at [prdalthorp@uas.alaska.edu](mailto:prdalthorp@uas.alaska.edu). I'll interpret your responses and email them back to you as soon as possible. This system allows for a greater understanding of the points of view of everyone involved.

You'll find this document at <http://www.pedar.us/spinach/spinach.html>.

The instructions therein should guide you through the simple process.

I won't repeat those instructions here.

## Things That May Adversely Affect Your Grade

1. Absence
2. Tardiness
3. Late projects
4. Antagonism
5. Nonparticipation
6. Plagiarism



## NEW Late Project Policy for Career Development

Each MAJOR project is comprised of three components. All three components need to be submitted promptly. See below.

What's Due	When It's Due	Late Penalty
The actual product(s)	The moment class begins on the due date.	Up to 5 days late: 50% penalty After 5 days: FAILURE. ZERO for the entire project.
The completed survey	Within 5 days of project due date	After 5 days: FAILURE. ZERO for the entire project.

Projects need to be done at the **beginning of class**. Class time on the due date is not work time! It's much preferable to work late into the night the evening before a project is due, than to keep everyone waiting during class while you put the "finishing touches" on something (that always takes way longer than you think it will). GET IT DONE, and give yourself time to breathe. Everyone will be happier because of it.

## Auditing the Class

Q: Why would you take a studio class and not want a grade?

A: Because you plan on not performing well.

Poor performance in a studio class is a disruptive waste of time.

**Auditing this class is not acceptable. Please register for a grade.**

## Attendance

At the beginning of every class I'll ask everyone what they got accomplished since our last class meeting and how much time it took. This is an important exchange of information so each instance of tardiness or absence receives a deduction from your project grade. **IF YOU'RE NOT EARLY, YOU'RE LATE.**

Definition of Tardiness:

1. *Tardiness is not being present in the room when we start.*
2. *One (1) minute late is tardy.*
3. *Putting your things in the room and running down the hall to get a drink when we start is tardy. If you don't come back, that's absent.*

A persistent lackadaisical attitude toward attendance and class work will make it difficult to connect with your peers and instructor and that will be directly reflected in the suffering of your work. Missing more than a couple of classes will make it **EXTREMELY DIFFICULT** to make a final grade of "C".

You are responsible for coming to class and I will not, therefore, redo demonstrations because of your unexcused absence. Your classmates may wish to help, but they are not obligated to do so. I will not repeat lectures and am reluctant to repeat missed information due to an unexcused absence.

## Excused Absences

For an absence to be excused you need to provide me with **WRITTEN DOCUMENTATION** explaining why you were **PREVENTED** from coming to class. Your documentation will then be submitted to the impressive sounding Absence Review Board for investigation. If the board unanimously supports the legitimacy of your reason, your absence will be excused. If the board can't come to an agreement, your request will be denied. I don't want to know any sensitive information about any medical conditions or special circumstances, just that you were prevented from coming to class.

For a failing grade I recommend [www.bestfakedoctornotes.com](http://www.bestfakedoctornotes.com) or any number of purveyors of fabricated excuses.

TYPE OF EXCUSE	ACCEPTABLE?
Letter from your doctor not citing that you couldn't come to a <i>specific</i> class	NO
Police Report	MAYBE
Letter from your doctor saying that you couldn't come to class, but not specifically why	YES
A phone call from anyone	NO
A letter from the Queen of England	NO
Some story	NO
Fake documentation	FAILURE

## Prearranged Absences

There may be times when you know that you'll be out of town on a day with a grading opportunity like a critique or presentation. You will not be penalized if you give me at least two weeks warning prior to the time of the missed class **by email** and you present your material the week **prior** to the missed class.

## Source Presentation

The scheduling of the source presentations will be fixed. If you are not able to give your source presentation live to this audience we will not be able to re-create the opportunity. If you are unable to give your presentation at this time you will receive a zero for the project.

## A clean studio is a happy studio

To keep it that way we have some standards.

- There are 4 tables in SB102. There are 16 stools/chairs (aside from the rolling stools). You can do the math to determine that 4 chairs/stools per table distributes them evenly. Keep it this way.
- Chairs and stools will be placed upside-down upon tables when not in use (when you're done with them)
- The two rolling stools for the computers may remain as they are.
- Try to keep stuff off the floor. It's a tripping hazard.
- Dirty dishes will be thrown away.
- If you leave ANY dishes in the sink they will be thrown away.
- You should make a point of leaving the studio better than when you found it. If you'd like to discuss this point I'd be glad to.
- Do not keep your jackets, backpacks and other items lying around the studio, whether you are present or not.
- You may keep your materials in 1 (one) cubbyhole by the main door.



Label your cubby with a piece of tape as below or you may find your things discarded.



- **Materials left in a cubby after the date indicated on your label are subject to disposal.**

## Studio Duties

Since we'll be dealing with a variety of materials and will be occupying SB102 for extended periods of time, things will tend to get messy and disorganized. We may assign each of you an area over which you will have responsibility to keep tidy... but probably not. Let's just keep food stuff relatively tidy.

## Money

I try to keep your expenses to a minimum. For studio classes I try to provide you readings and other learning resources without requiring you to buy a textbook. Some materials will also be provided for you. You may, however, need to provide other some materials of your own. As a student you may not be swimming in cash, but the fact that you are here suggests that you should be able to afford, in one way or another, necessary expenditures of up to a total of \$100 for the semester.

## 9 Hours of Work Per Week *Outside* of Class Time

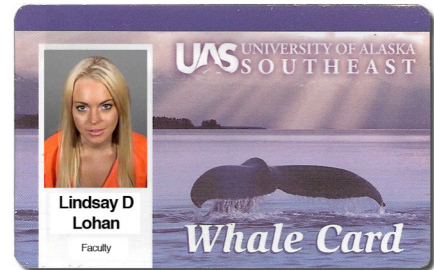
A significant amount of work is expected from you outside of normal class hours.<sup>1</sup> Studio classes (such as this one) are more demanding of your time and energy than academic classes. Be prepared to work in the studio at night and on weekends. The studio is available to you at all hours (**except when another class is in session**). Nine hours outside of class time is not a goal. It is a MINIMUM EXPECTATION. The current class schedule is usually posted on the door.

<sup>1</sup> "Students are expected to put in two hours of outside effort for every one hour in class in accordance with the standard Carnegie unit of credit." 2009-2010 UAS Catalog, Page 141.

## Access to the Studio **NEW**

Access hours for exterior doors to the Soboleff building *and the interior door to SB102* have been historically erratic. I hope that's over. The official door access hours are between 7:00 am and 1:00 am. This should be for all art studios in the Soboleff and Whitehead buildings. Your whale should give you access from day one. Make sure this is the case. I don't want to have unnecessary impediments to progress.

**MAKE SURE YOUR WHALE CARD WORKS TODAY!!!**



## Space

At present my studio classes share the same room. Implications will be discussed.

## Written Information Versus Verbal Information

I always defer to written information. That's why we have this syllabus. If you ask me something about the parameters of a project I'd be glad to elaborate. If, however, your interpretation of what I verbally said conflicts with the syllabus, something is wrong.

As stated before, do not tell me about a forthcoming absence. I'll forget. Email me so that we have an unequivocal record. I will not entertain episodes of "...But you said...". **Show me the email.**

## Student Exhibitions

Every art student is expected to participate in each semester's student show. This is not extra credit. This is an integral part of art making. Your participation will be noted.

## UAS Online

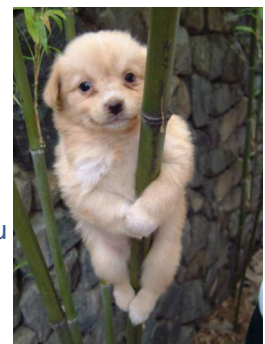
Email is ubiquitous and actually very useful. I'll use it from time to time to keep you apprised of developments as they relate to classes. For this to be effective, you need to make sure that **your email address** listed on your profile on UAS Online is accurate. Don't *tell* me that it's something else... just make your profile current and accurate. Okay?

## Music/Video

Please put some music on! I want you to enjoy your work time in the studio. Music can be a part of that. You (students) will regulate what gets played or I will. Music will **only be played from the wall plate in the south corner of the room**. No other audible music devices are allowed. I also ask that we don't hear any commercials. **No personal movies**. It's annoying. Art films projected onto our screen are a different story but I'd rather not have *American Ninja III* playing during class time.

## Animals

I know that animals are cute and all, but in a studio environment they can be a liability. They eat things that they're not supposed to, they can leak fluids, some have been known to become violent and mostly they're just a REALLY BIG distraction. So... **no animals in the studio during class time** whatsoever! (unless for medical necessity) The administration has indicated its aversion to animals in the building at any time at all, so you can blame them if you need to. No unregistered *people* in SB102 during class either.





## Academic Integrity Statement

Students guilty of academic dishonesty, either directly or indirectly through participation or assistance, are responsible to the instructor of the class. Academic dishonesty is defined as but not limited to plagiarism, cheating, misrepresenting one's work and forging documentation.

**Plagiarism** is “the unauthorized use or close imitation of the language and thoughts of another and the representation of them as one’s own original work.”<sup>2</sup> Artistic theft. Plagiarism occurs when a writer or artist duplicates another writer or artist’s language or ideas and then calls the work his or her own. Copyright laws protect words and images as their legal property. To avoid the charge of plagiarism, writers and artists take care to credit those from whom they borrow and quote.

Possible disciplinary sanctions may be imposed through the regular institutional procedures as a result of academic misconduct.

The instructor has the authority to assign an “F” or “zero” for the exercise or examination, or to assign an “F” for the course.

Current disciplinary rules allow for a permanent citation on your transcript that may affect your pursuit of further education and employment in some jobs.

## Expression in the studio

Both the Alaska constitution and the United States constitution protect speech from government interference. UAS is a direct arm of our state government under the guidance and authority of the federal government. I therefore abide by the law of the land when it comes to personal or artistic expression. Refer to the *Bill of Rights* below.

*“Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.”<sup>3</sup>*

It isn’t my place to regulate your particular choice of expression used within the studio unless those words or images in question present a clear danger or threat to the safety of the studio or its occupants.

If you have an issue with verbal or visual expression being used in the studio I encourage you to work it out amongst yourselves. We are adults here. Conversely, you may note that employers, review boards, patrons and the public often reward professionalism and decorum. Can’t we all just get along?

If you have further questions on this matter I encourage you to contact **Michael Hostina**, *University of Alaska Designated Ethics Supervisor & Associate General Counsel (at the time of this writing)*

## Zero Tolerance Policy for Disruptive Behavior in the Classroom and Studio

The instructor has primary responsibility for control over classroom behavior and maintenance of academic integrity.

The instructor can order temporary removal or exclusion from the classroom of any student engaged in disruptive conduct or conduct which violates the general rules, regulations or laws of the university, borough, state or federal government.

<sup>2</sup> Dictionary.com

<sup>3</sup> *Amendment 1 of the United States Constitution*. The Bill of Rights: A Transcription. 8601 Adelphi Road, College Park, MD 20740-6001: The U.S. National Archives and Records Administration.

Disruptive behavior in the classroom that obstructs or disrupts the learning environment is defined as:

- Threatening
- Harassment of students or professors
- Repeated outbursts from a student which disrupt the flow of instruction or prevents concentration on the subject taught
- Failure to cooperate in maintaining classroom decorum
- Continued use of any electronic or other noise or light-emitting device that disturbs others: beepers, cell phones, palm pilots, laptop computers, games, etc.

Students who are removed from class for disruptive behavior will not be allowed to return until the issue is resolved and may be administratively withdrawn from the course or the university.

## Exceptions to Rules/Policies/Procedures

### **Clarification in regard to familiarity, seniority, et cetera**

If my mother were a student of mine, it'd be unfair if I treated her differently from other students on the basis of my relationship to her. I'd still have Thanksgiving with her but I wouldn't forgive her for turning in something late or shirking her responsibilities as outlined in this syllabus.

Please don't expect special treatment on the basis of whatever you think makes you special.

## UAS Outcomes and Competencies

### **Students will develop the following student outcomes in this course:**

1. Develop the communication, critical thinking, information literacy, computer literacy and professional behavior skills as designated in the UAS competencies.
2. Develop ideas and create competent artwork.
3. Develop the ability to apply art fundamentals successfully.
4. Develop the understanding of the use of media for expression.
5. Develop an awareness of world art, ancient though contemporary, and an awareness of current issues and context for their work.

### **In this course, the following UAS Competencies will be addressed:**

1. Written communication through exams, and papers submitted
2. Oral communication through class discussion and formal presentations
3. Critical thinking through exams and/or student exhibitions, critiques, class discussions and field-based instruction
4. Information literacy through researching information to be used in the creation of a body of work and/or formal presentation
5. Computer literacy through the use of software and digital equipment
6. Professional behavior through classroom participation and conduct, as well as through formal presentation/critique

## Questions, Comments, Concerns?

I'll be glad to field any of your questions, comments or concerns about the above material or any situations that affect your learning environment.



## 2013-2014 Fall

This calendar and following schedule are living documents. The **critique dates are indicated by arrows** and are essentially set in stone. Content between critique dates may change due to class dynamics. This calendar, however, will be a pretty accurate representation of what you can expect.

If you're present during class time you'll have no difficulty in knowing what to do.

September						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	1	4	5	6	7
8	9	2	11	12	13	14
15	16	3	18	19	20	21
22	23	4	25	26	27	28
29	30	1	2	3	4	5
6	7	8	9	10	11	12

October						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
29	30	5	2	3	4	5
6	7	6	9	10	11	12
13	14	7	16	17	18	19
20	21	8	23	24	25	26
27	28	9	30	31	1	2
3	4	5	6	7	8	9

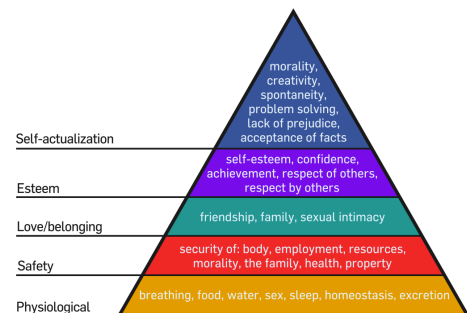
November						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
27	28	29	30	31	1	2
3	4	10	6	7	8	9
10	11	11	13	14	15	16
17	18	12	20	21	22	23
24	25	13	27	28	29	30
1	2	3	4	5	6	7

December						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	14	4	5	6	7
8	9	15	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4
5	6	7	8	9	10	11

## Paper: Motivations and Audience

### Background

Throughout this course you'll be presented with opportunities to reflect upon why you make art and what your goals are. This paper, your artist statement, your letter of intent and your source presentation in particular will all be shaped by your answers to these simple questions regarding motivations and audience.



### Your Task

1. In at least 300 words answer the following
  - a. What brought you to make the art that you make?
  - b. What are you trying to accomplish in your relationship with your viewers?

### Submit

1. One copy of this document (printed in a legible typeface) to class.

END

# The Artist's Statement

## Background

At this point you should have successfully written a description of what motivates you artistically and what sort of relationship you have with your audience. This should be an excellent place to begin your proper artist statement.

It is as important, when it comes to an Artist Statement; to talk about **what it is not**, as it is to talk about what it is. A statement of philosophy, for instance, is a completely different document and intended for a different purpose. It is also not a biographical document. It isn't a wish, or a goal, nor what is being 'tried' that is special. It is not a resume. It does not include your success in even impressive juried art exhibitions nor societies or prizes. It should not be flowery, or boastful, or negative.

Your statement should be exciting and interesting to read, and its language should be as evocative, as visual as your artwork. The statement can and should change as the work evolves, and it should also change as required for its target audience.



Jim Sanborn

*Kryptos*

Copper, granite, white quartz, petrified wood  
Langley, Virginia  
1990

## Your Task

Compose a statement that

- 1) Is at least 300 words and not exceed one page in length.
- 2) Is built from your motivations and audience paper.
- 3) Cites examples and describes your own work.
- 4) Shows that you're aware of your relative placement in the art world by referring to other artwork.
- 5) References a historical artistic, scientific or philosophical "big idea" with a direct quote.
- 6) Is positive, confident and upbeat.
- 7) Demonstrates your background, sense of purpose, capacity for thought, enthusiasm, evidence of potential

## HELPFUL QUESTIONS

- 1) What kind of art is it?
- 2) Why is the artwork done the way that it's being done?
- 3) What was the inspiration?
- 4) What was the basic premise?
- 5) What ideas precipitated the art?
- 6) Was this the only way to express it?
- 7) Was the method selected out of other choices?
- 8) Why was the media used the one selected to express the ideas?
- 9) What kinds of techniques make the artwork different and special?
- 10) Is the technique new or traditional?
- 11) Is the work thematic?
- 12) Is it a series?
- 13) Are there other artists whose work inspired it and why?
- 14) Where did the ideas come from?
- 15) What makes the work original, different, unique?
- 16) What is the content of the artwork?
- 17) Why did this direction in the artwork evolve to where it is now?
- 18) Who cares?

## Submit

1. One copy of this document (printed in a legible typeface) to class.
2. One copy of this document to me in PDF form via Email. You will build upon this document over the semester, compiling all your tasks henceforth into this document and emailing it to me with the addition of every component.

END

# Slides

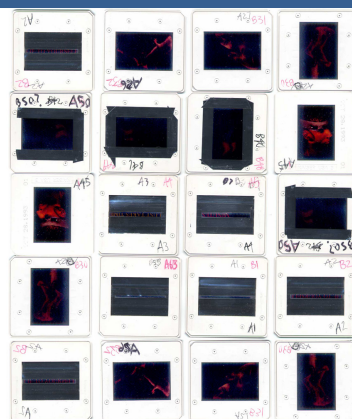
## Background

Of all the components of your portfolio, your images are arguably the most important. You will not likely haul all your art around with you and show people in person. Digital images do this work for you.

You should record everything that you make. If you don't, you will regret it. Your professor knows this firsthand.

For our purposes recording your artwork falls into two categories: Two-Dimensional and Three-Dimensional.

The similarities in photographing these art forms (if not using a scanner) are that you'll be using a tripod for stability, a timer or remote shutter release for vibration mitigation and that you'll generally be well-served by jpegs larger than one megabyte.



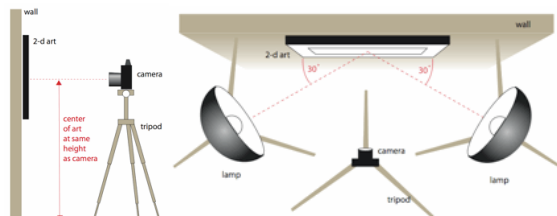
## Your Task

Compile no less than twenty high quality digital images of your work at no less than the minimum resolution acceptable at your chosen Universities, Residencies, Galleries, Employers, etc. That's very likely 1024 pixels by 768 pixels.

## Two-Dimensional Art

You will additionally be served by:

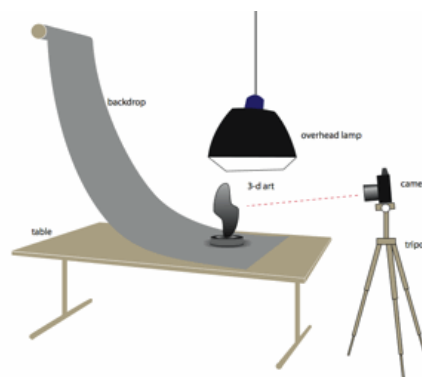
1. A digital scanner if your artwork is small enough to fit or
2. Ambient daylight or
3. Artificial soft white light cast upon your artwork from more than one direction
4. A camera vantage point with a view centered and perpendicular to the plane of your artwork



## Three-Dimensional Art

You will additionally be served by:

1. A studio space with controllable lighting
2. A soft box
3. A tungsten lamp
4. A neutral gray sloping backdrop
5. The light cast from the soft box illuminating the front of your piece but not much further, resulting in a final image with gray fading to black about halfway up the image
6. A limited depth of field, keeping your artwork in focus and blurring the background
7. A camera with a tungsten white balance
8. A resulting image size of 1 to 5 megabytes, depending on compression settings
9. A lot of patience and trial and error



## Image Manipulation

It's rare that a photograph doesn't need some fixing. Even before digital slides, photographs were cropped using tape (see above) for the best presentation.

**You should be familiar with (or use) the following digital manipulations:** **Cropping** to remove extraneous space but still leaving breathing room around your image. **Rotation** if your image does not appear to be level. **Auto Levels** to better distribute the range of white to black, frequently resulting in a richer image. **Burn/Dodge** to reduce "hot spots" or lighten areas. **Rubber Stamp or Healing Brush** to remove specks from the backdrop. **Image Size** to comply with end-user specifications. We'll discuss implications

## Submit

1. Your 20 digital images to the class via jump drive

END

# The Slide List

## Background

A slide list is a way for an end-user to navigate your slides. That person will refer to your slide list as they're projecting your images on a screen to answer questions about title, date, material, scale, etc. Properly done, a slide list can reinforce your projected images and be another way to disseminate visual information about your artwork.

The commonly accepted slide list which may be nothing more than twenty numbered lines of information on a piece of otherwise white "typing" paper is unacceptable here.

## Your Task

You will include thumbnails of your images in a logically and visually organized pattern. Each image should be cited as below. Generally speaking you don't need to include your name for every citation, as that should already be included in a header. Be sure to include any additional information specifically required by the end-user, such as the actual filename of the image.

**Slide Number**  
**Title (*italics*)**  
**Material**  
**Dimensions**  
**Date**

The formatting of a slide list can be a bear. Some people use graphic design programs or Photoshop with snap-to lines. I strongly discourage this. I've found that Microsoft Word can do a fine job. I recommend setting up a table and inserting your photos and information within it. Do not attempt to use "columns". It's a nightmare.

Consider the aesthetics of your list and how congruent it is with the rest of your materials. Try to organize your images into five groups of four. This reflects the now antiquated Printfile® plastic sheets with which some professors may still be familiar. Two pages of 2 columns by 5 rows is also very workable and perhaps more legible. A variety of work shows diverse interests and competencies, which is desirable.



## Submit

1. Your slide list formatted consistent with the rest of your portfolio
  - a. On paper to the class
  - b. Added to your previous PDF and emailed to me

END

# The Curriculum Vitae

## *The Course of Your Life*

C.V. has different meanings in different regions of the world. For our purposes, a C.V. is basically an exhaustive résumé.

In it you will clearly list all of your academic experience (usually starting with post-secondary education) and elaborate on degrees, awards, honors, employment, memberships, exhibitions, publications, skills, references and more.

I'm not going to include an example here because there are plenty of examples online and, more importantly, in the classroom. I would actually be reluctant to use online examples as a template for your own C.V. because they're frequently not art-specific and they seem too short. The most difficult part of creating a C.V. isn't writing down the information, it's giving your self credit for what you've done and organizing it. Get used to it.

Your final portfolio should contain the same formatting throughout and your C.V. is no exception. Choose margins that make sense, fonts that are appropriate and legible when needed and spacing that clarifies, not obfuscates.

Avoid bullets. They're visual clutter.

Good reference:

<http://www.collegeart.org/guidelines/visartcv>



## Your Task

Depending on your situation, you should include (with subcategories in chronological order):

### **Name**

### **Contact information**

### **Education**

Keep this to post-secondary education, even if in-progress.

### **Teaching experience**

Courses taught. Where. When

### **Professional Experience**

Assistant? Resident?

### **Professional Affiliations**

CAA? NCECA? Etc?

### **Exhibitions**

When? Where? What type?

### **Commissions**

Did you make anything for anybody?

### **Awards and Honors**

Dean's list? Travel grants?

### **Bibliography**

Were you the author or subject of any publications?

### **Collections**

Do any prominent collectors own your work?

### **Gallery Representation**

May be several galleries

### **Workshops and Conferences**

Some people may include these

### **Skill Set**

Everything with which you're good or competent that you could imagine using professionally.

## Submit

1. Your CV formatted consistent with the rest of your portfolio
  - a. On paper to the class
  - b. Added to your previous PDF and emailed to me

END



# Statement of Intent

## Background

Unlike an artist's statement, a statement of intent needs to be tailored specifically to the school/job/residency to which you're applying. If you're applying to three different places, you need three different statements. It may sound obvious, but you need to know **EXACTLY** why you're applying to that particular institution. Your research here will assist you later with interviews.

Write it like a letter. Keep it to less than one page. Sign it.

Consider your lead-in. What's your hook? This should not be a boring, monotonous form letter. How will they distinguish you from the hundreds of other applicants they're likely to get? Of your materials, this is the first document that they will *read*. This is a first impression. Use it!

This is not a miniature donkey operation. This is the horsemen of the apocalypse.

See also: <http://youtube.com/watch?v=Omw1OHGu3HY>

**NO**



**YES**



## Research Their

History  
Geography  
Geology  
Climate  
Faculty  
Staff  
Employees  
Demographics  
Local Culture  
Clubs  
Flora  
Fauna  
Politics  
Course Offerings  
Specialties  
National Academic Standings  
Informal Rankings

## Demonstrate Your

Competency  
Knowledge  
Experience  
Accomplishments  
Specifics  
Enthusiasm  
Professionalism  
Writing skill  
Wit  
Wisdom  
Literacy  
Appropriateness for their institution  
Ability to contribute to their institution  
Personality  
Motivation  
Dedication  
Charm

## Submit

1. Your Statement of Intent formatted consistent with the rest of your portfolio
  - a. On paper to the class
  - b. Added to your previous PDF and emailed to me

END

# The Source Presentation

## Background

Aside from actual artwork, source presentations are the de facto format for artists to publicly communicate their stories to an audience. Visiting artists use these presentations to explain their backgrounds and points of view. Graduate schools require the delivery of these presentations from new students as an introduction to their peers and professors. Professorial candidates are required to present these presentations as part of their vetting process.

Additionally, the very act of creating one of these presentations encourages, if not necessitates, the presenter to reflect upon their artistic careers and further develop the motivations and relevance of their art making.



## Your Task

You will create a source presentation with the following parameters:

1. 15 to 17 minutes in length
2. Approximately 60 slides
3. Roughly 20 images of your own work
4. Include a title page containing your name
5. Do not use any paper notes of any kind
6. Do not **ever** read any text that appears on the screen
7. Do not linger on any slide for more than 30 seconds
8. Label your own work. ALL OF IT! Completely!
9. Label other artists' work. ALL OF IT! Completely!
10. Use consistent formatting
11. Captions can be helpful to maintain your train of thought
12. No sound or video clips longer than 30 seconds
13. Inclusion of video requires the ppsx and video files to reside permanently within the same folder
14. Text looks best as a shade of grey
15. Black backgrounds look best
16. Blank first and last slides can be helpful
17. Avoid gratuitous family and pet images
18. Just because you like something doesn't mean that it's relevant to your presentation
19. Try to teach the audience something
20. Assume that the audience has no understanding of anything that you're talking about
21. Humor and other emotional devices can engage your audience
22. You're competing with television
23. Who cares? Why are you relevant?
24. Refer to your motivations
25. Refer to your objectives
26. Maintain an understandable train of thought
27. Quotes can be helpful
28. Cite historical precedents
29. Never say "This is" or "Here is" or anything of the sort
30. Titles should be italicized
31. Research questionable pronunciations
32. What's your hook?
33. Begin with a reason the audience should pay attention
34. Where are the big ideas?
35. Let the audience know where you're going after this

Title your presentation in the following format: "Joe Smith Source Presentation" (as a PowerPoint **show**).

## Submit

1. Your Source Presentation as a ppsx PowerPoint Show
  - a. On a jump drive to class (repeatedly)
  - b. To a public audience in Egan 112 in early December
  - c. On YouTube at <http://youtube.com/user/pedardotyouess>

END

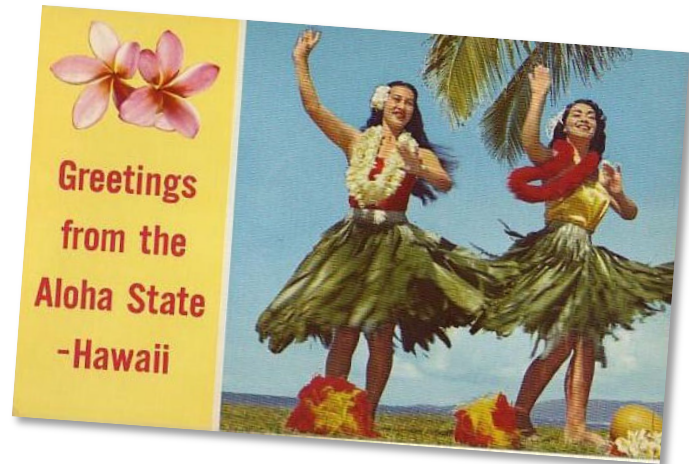
# Postcards

## Background

You've all seen art postcards lying around or pinned up on walls because they're relatively inexpensive to produce and disseminate; and because they do a good job of visually representing your work.

For class I'd like for you to focus on two main design points:

1. Choose whatever size card you feel drawn toward but set it up for mailing (with proper attention paid to the reverse side layout).
2. Identify yourself on the front. As pointed out above, people like to attach these cards to walls and very few people will take the time or energy to remove the card to read what's on the back. While it's important to promote the ideas of your artwork, it's also important for you to take credit. Hawaiians aren't interested in advertising for Tahiti.



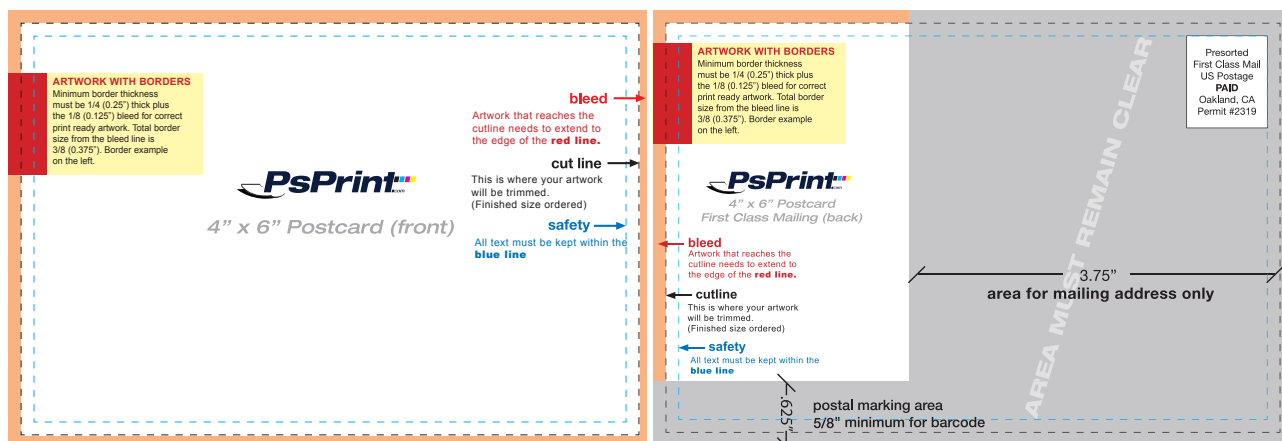
## Your Task

There are several companies that produce postcards/art-cards and some may have features or services that suit you better than some. For years *Modern Postcard* was the go-to company for such cards. *PSPrint* is another company that has risen to prominence recently.

When shopping look for

1. Price
2. Finish Type (glossy, matte, translucent, texturized)
3. Turnaround Times
4. Square/Rounded Corners
5. Color on Both Sides
6. Etc

These companies should have online templates that you can download to help set up your cards (as below). Output dpi and other features should be set. All you need to do is insert your content. I recommend using layers in Photoshop so you can make sure that your layout conforms to their standards. Notice The Bleed, Cut and Safety lines on the templates. There may be some variation in where your card is cut from their card stock. For this reason (and because borders are generally just a waste of space), ensure that your imagery runs completely to the bleed edge but can afford to be cut as short as the safety line.



That's about it.

Consider how the front corresponds to the back and that you can orient your imagery in either Landscape (as above) or Portrait... or something else for that matter.

## Submit

1. Your postcard design (front and back)
  - a. To the class on a paper with corner crop marks
  - b. Added to your previous PDF and emailed to me

END



## CDs

### Background

Can we be done with these things? As with lots of things, CDs (not CD's) were once the height of technology. Not so much anymore. They're a pain to haul around. They get scratched. Where do you keep them? Totally annoying. Many computers are now shipping without CD drives. I'm writing this portion of the syllabus in November 2012. Six months ago I would have been uncomfortable without a CD drive. Now I'm pissed that I have one.

After all this complaining about obsolete technology I'll point out that some people will be using CDs for years perhaps out of the same nostalgia some hold for vinyl or handwritten letters or perhaps because they just don't move very fast.

Either way, there's still utility in CDs, if for no other reason than as an excuse to exercise your Photoshop skills.

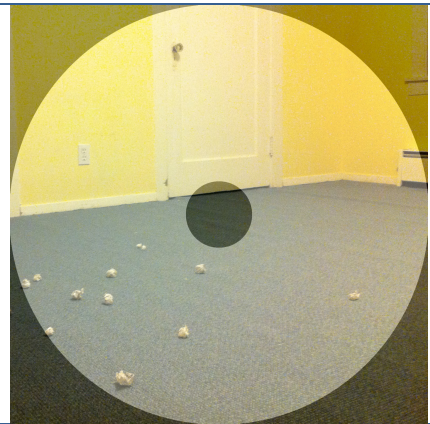


### Your Task

1. Design a CD layout that's consistent with your portfolio.
2. Format the design to be printable directly to a CD via printer by using a template I provide for you.
3. Detail shots of your artwork tend to not camouflage any identifying information you may have on the CD face.
4. Include identifying information of the face of the CD.

### Submit

1. Your CD design
  - a. To the class on paper with corner crop marks
  - b. Added to your previous PDF and emailed to me



END

# The Web

## Background

Do any of you remember phone books?

How about calling "information" (411 or 555-1212) and actually talking to someone?

How about calling or visiting the reference desk at the library to find out some important fact?

I can now unearth some item that I never even knew existed and have it sent to me in Alaska all within three days. That's with free shipping!

The point is that we now have near instantaneous access to a world of information and materials thanks to the WWW (World Wide Web).

How does this affect you, especially as an artist?

Your art is nothing more than self-gratification without an audience. The web is an extremely popular and effective way to communicate ideas and support your lifestyle. Few people aside from your parents want to give you money for things they can't see. The web lets people see your work. Graduate schools, residency programs and potential employers will turn to the web to find out about you. If you've generated a web presence, maybe they'll be pleased and satisfied with your work before they get to the photos of you in 4H club with your overalls and award-winning eggplant or awkward team photos with you and your goofy haircut.



There are a few popular web venues through which you can increase your exposure to the world. The pros and cons of these are listed below. Of the options, some people may choose to use all, if not more. We're not going to spend much time talking about how to make and maintain any of the below except the personal website and blogs because the rest are pretty easy.

	Pros	Cons
<b>Personal Website</b>	Complete control over content, design.	May be daunting to make and maintain. Costs.
<b>Facebook</b> (800 million users)	Availability, Price.	Lack of control over format and content. Privacy concerns.
<b>MySpace</b> (30 million users)	I've heard of it.	Does anybody use this?
<b>Blogs</b>	Allows you to ramble endlessly.	People know that.
<b>Etsy, Art Axis</b> and other cooperative group sites	Cross-over exposure. People are likely to accidentally see your materials. It's like a specialty shop.	Lack of control over format and content.
<b>Twitter</b>	People can know exactly what you're doing and when.	People can know exactly what you're doing and when.

## Layout

As I see it, there are two ways to think about *laying-out* a website.

1. You can use templates. Lame.
2. You can avoid templates. You're a visual artist. Design it yourself with your own software.

## Software

Now that you've decided to take control of your layout, how are you going to actually make your site? There are a couple schools of thought on this and, for at least the purpose of this class, I recommend using software that is intuitive, keeps things simple and gives you immediate results. I recommend iWeb (unfortunately discontinued by Apple). I've used Dreamweaver and Flash and I know from my own experience that unless you're a full-time web-designer it's hard to keep current with this (powerful) software. Perhaps you take pride in growing everything that you eat, sew your own clothes and built your car or bicycle from hand-mined and forged materials. If that's the case, bless your heart for that sense of responsibility, but I have a hard time believing that you'll have time to build and maintain a website on top of that if you're using Dreamweaver and/or Flash. Besides, Flash won't work on the iPhone or iPad that you built and use on your personal cell network.

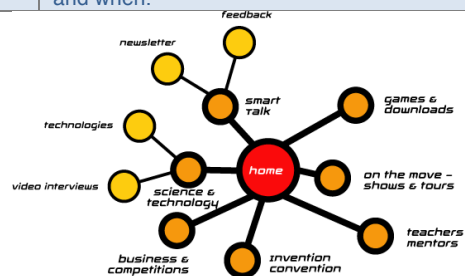
Once you have a site constructed you can reflect upon it and delve more deeply into specific controls if you like, but I'll let you do that on your own. We have Dreamweaver and Flash installed on all the studio computers.

## The Map

Before actually putting all the pieces together, you should have a pretty good idea of what you want and don't want in a website.

Flashing fluorescent colors, visit counters, fluttering flags are great for knickknack shops but are distracting and will cheapen your presentation. Follow some of the tenets you used to create your portfolio. Chances are that there'll be some overlap and you'll have a good looking, clean and functional site.

You should also have a good idea of how large the site will be and how you want to navigate. This is where the site map comes in. You should draw out a simple schematic, starting with your home page and radiate out or down from there the other aspects of your site, signifying every page with a circle or box. This should also help you upon the layout of the home page in regard to how many categories or buttons you'll need to navigate. If you're concerned at all about the visual organization of your menus, you should have this essentially set before you begin the real work.



**Basic Premises**

No matter how clean your site looks on your own computer, for it to be interpreted by other computers, it needs to be written in a common language. For us, that language is HTML (Hyper Text Markup Language, a fact that's largely irrelevant). iWeb and other software take your visual information (WYSIWYG) and convert it to HTML. Once you've made a level of progress with your site, you can/need to PUBLISH it to file folders (the format in which it'll sit on some server somewhere). For now, publishing to a folder on your desktop will be fine. You can browse these files, if for no other reason than to see how messy it looks. You may notice a file called "index.html". This is basically your home page. It has to be named as such for it to be properly interpreted by other computers. You may also notice that there are no file names with spaces between words or containing fancy characters. That's because those things make your files unreadable. Despite the smartness of our software, it's not foolproof and I recommend using no spaces or weird characters (punctuation marks) when naming anything web-related. Excessively long names can be problematic also. Names like "paintings\_01" are fine.

**Some Interesting Websites**

Matthew Mahon Photo (the old one)  
Coolhomepages.com

**Some Bad Websites**

UASonline

**Your Task**

1. Find and identify the three best websites based on design, not because you like buying shoes from them.
2. Research the best web hosting deals. Find/Interpret the top 3.
3. Call the tech support lines for all three hosts. Note the time of day and how long it took you to talk to a real person. Feel free to ask them a question or say that you thought you were calling someone else.
4. Produce a functioning 5-page website in HTML with a splash page, headings and subpages.

**Submit**

1. Your findings to class
2. Your website to class via jump drive.

20 POINTS AVAILABLE

☹ WEB RUBRIC ☺						
	0-5	6	7	8	9	10
Organization	Unfortunate. Nonfunctional	Mostly doesn't make sense	Mostly makes sense.	Pretty good use of links.	Clear and purposeful file structure.	Utterly Awesome
Clarity	What's going on here?	Mostly unclear.	Mostly clear what the point is.	We get it.	This site obviously serves a purpose and does it well.	Utterly Awesome
Consistency	Erratic	Half-hearted	Most things like fonts, margins and other formatting is consistent.	A couple things could be fixed	Very few, if any flaws	Utterly Awesome
Aesthetics	Looks bad	Kinda rough	Looks okay	Looks good	Looks very good	Utterly Awesome
END						

# Interviews

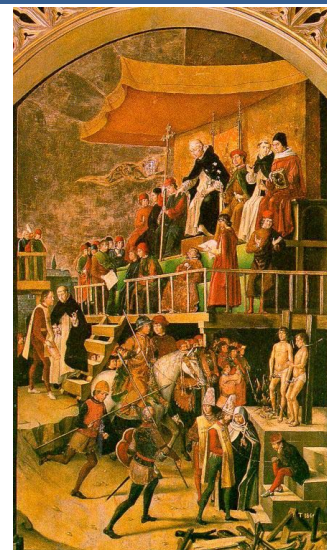
## Background

This may be the worst part of the application process. (No pressure)

1. You've come a long way and expended a lot of energy but you're not yet out of the woods.
2. This is live. You can spend months polishing your other products before you send in your completed packet. An interview can be screwed up in a fleeting moment.

## Considerations

1. PREPARE! This is about all you can do. Don't expect to survive with just your charm and BS. Research. Anticipate questions. Know how you'd answer particular types of questions. Anticipate follow-up questions. Cry in the dojo! Laugh on the battlefield!
2. Make sure you understand each particular question before you begin answering it. If necessary, confirm with the interviewers before proceeding. Avoid asking after you've answered. It's too late.
3. Answer the question and all its facets fully.
4. Don't ramble on. Understand the time constraints. More is not necessarily better.
5. Personal anecdotes are helpful.
6. Do *whatever* you can do to be relaxed.
7. Do NOT use notes.
8. Avoid all distractions.
9. If at all possible, be personable and show a sense of humor without going OTT.



## General Questions

1. Tell me about yourself.
2. What are your strengths and weaknesses?
3. If you're not accepted into graduate school (or whatever), what are your plans?
4. Why did you choose this career?
5. What do you know about our program?
6. Why did you choose to apply to our program?
7. What other schools/galleries/residencies are you considering?
8. In what ways have your previous experiences prepared you for our program?
9. Do you have any questions for us?
10. What do you believe your greatest challenge will be if you are accepted into this program?
11. In college, what courses did you enjoy the most? The least? Why?
12. Describe any research project you've worked on. What was the purpose of the project and what was your role in the project?
13. How would your professors describe you?
14. How will you be able to make a contribution to this field?
15. What are your hobbies?
16. Explain a situation in which you had a conflict and how you resolved it. What would you do differently? Why?
17. Describe your greatest accomplishment.
18. Tell me about your experience in this field. What was challenging? What was your contribution?
19. What are your career goals? How will this program help you achieve your goals?
20. How do you intend to finance your education?
21. What skills do you bring to the program? How will you help your mentor in his or her research?
22. Are you motivated? Explain and provide examples.
23. Why should we take you and not someone else?
24. What do you plan to specialize in?
25. What do you do in your spare time?
26. What do you do when you're stressed out?
27. What's the last book you read that knocked your socks off?
28. What's your greatest weakness?
29. If you were a pizza, what topping would you be?
30. If you were a superhero, what would your superpower be?
31. How do you motivate yourself?
32. What art are you working on right now?
33. What problems are you currently facing in your own work? How do you plan to overcome them?
34. Discuss your work.
35. How long have you been in this field?
36. What are your technical skills?
37. What do you enjoy most about this field?
38. Have you had experience with stone setting or enameling?
39. What are you most proud of in your career as artist or teacher?
40. Where do you see yourself in five years?
41. What journals do you read in order to stay abreast of recent issues?
42. What are your strengths and weaknesses?
43. What challenges you as an artist?
44. What recent exhibitions by others have influenced your work?
45. What recent exhibitions of your own have influenced your work?
46. How has your life and education prepared you for this position?
47. What two books, concepts, or experiences have influenced you most in your professional development?
48. In addition to your teaching in studio classes how might you see yourself contributing to the wider intellectual life of the college?
49. What artists or ideas have most profoundly affected your art making, whether in a positive or a negative way?



50. Who or what has inspired you?
51. Who or what are you still struggling with?
52. What values are most important to you?
53. How do you receive feedback and criticism?
54. What limitations do you have that would impact your performance in this position?
55. What failures have you experienced and what did you learn from them?
56. What extracurricular activities have you participated in and what did you learn from them?
57. Why would you want to relocate to this geographic location?
58. What are your interests in this position?
59. What questions do you have about the school, university or area?
60. What would you like people to remember about you?
61. Why do you want this job?
62. What can you bring to the department?
63. Who would you consider to be the "leading" artists practicing in your discipline today?
64. How do you make use of your spare time during university time?
65. In what professional associations do you hold membership?
66. What questions have I not asked that you wish I had?
67. If you were selected for this position, what could we do to help you become successful?
68. What changes, if any, would you make to your education?
69. Why should I hire you?
70. If you had a significant budget to run a visiting artist program, who would be some of the artists that you would invite?
71. Name a couple of nationally famous architects, composers, dancers, playwrights, novelists, or scientists who you think visual artists should be aware of. Why them?
72. Name an artist that you think is overrated.
73. What journals in the arts do you follow most closely?
74. In recent years how do you feel that the relationship has changed between the artist and the public?
75. How do you see your artwork changing over the next five to ten years?
76. As computers and photo-media are becoming more of a factor in the visual arts, is knowing how to draw becoming less important?
77. How would you feel about living and working here?
78. If you were hiring someone for this position, what qualities would you be looking for?

### Teaching-Specific Questions

1. How do you motivate students?
2. Do you have experience working with ESL, special needs and learning disabled students?
3. What activities that you currently enjoy will you be unable to continue here?
4. What activities that you currently enjoy will you be able to continue here?
5. What is your teaching philosophy?
6. As a teacher, what are your best qualities in the classroom?
7. What do you feel you can do to support and promote the art department?
8. In addition to expected activities, is there anything that you feel like developing?
9. What will you be doing in five years?
10. Do you have experience working within space constraints and tight budgets?
11. Tell us about yourself—your academic background; university training; professors or colleagues who have influenced you; factors that lead you to pursue a career in academia.
12. What attracts you to the field of art?
13. What excites you about teaching art? Do you expect students to share this sense of excitement? What do you expect of students?
14. This is a small, open enrollment and public university. How do you expect to meet the academic needs of relatively few students with many academic needs (ranging from little preparation for university studies to "the best and brightest")
15. Often classes are a variety of ages and skill levels. How will you respond this diversity?
16. Tell us about your current research. Will you continue this research agenda at UAS? What resources might you need and how do you expect to obtain them?
17. What other jobs have you had that prepared you for this position?
18. Why are you leaving your current position?
19. What do you know about this University and why would you like to come here?
20. How do you see this position fitting into your professional goals?
21. Discuss an example of a studio teaching experience for which you are especially proud.
22. What are your preferred materials and conceptual focus?
23. How do you address safety issues in the studio, with regards to materials and equipment?
24. Please describe the type of students you have taught.
25. What strengths will you bring to this University?
26. How do you motivate seemingly unmotivated students?
27. How do you motivate students who may be taking 3d design as just a core requirement?
28. What would you identify as significant knowledge that you would like students studying sculpture to acquire?
29. What role does art history play in the curriculum?
30. What do you see as the role of the sculpture area in a curriculum that has a major in studio art, art education, but not sculpture per se? What about as a liberal arts discipline?
31. What is your teaching philosophy?
32. What is the role of foundations in the school of art?
33. What is the most exciting thing happening in the area of education?
34. Tell us what courses currently offered in our program that you would most like to teach.
35. Tell us what courses not currently offered that you would like to develop and teach.
36. What artists or movements do you feel are most important for beginning students to know about to get a feel for the richness and complexity of sculpture and its history? How would that differ from upper division courses? How would that differ from drawing courses?
37. To what extent should the fine arts programs encourage student engagement with social and community related issues and programs?
38. How do you individualize learning in your class?
39. How do you motivate a hard to reach student?
40. What have you learned about teaching over the past couple of years?
41. How will you appraise your own teaching performance?
42. List some general skills and principles that you think students should acquire through their foundations experience.

43. Discuss your approach to critiques.
44. Cite some examples of your most successful critiques.
45. What is the value of the liberal arts education for an artist?
46. How would you improve our curriculum?
47. How would you approach a graduate seminar in your field? What are some examples of readings that you would use for such a class?
48. Our school evaluates its faculty for retention and promotion based on the quality of their teaching, professional activity, and service to the college and community. On the "service" side where do you see yourself as anxious to get involved, and what kind of service do you see as not your best area?
49. How would you build the reputation for the program to attract strong applicants for graduate study?
50. Describe how you might approach a beginning class, an intermediate class, and an advanced class (in terms of materials, assignments, etc.)
51. What should sculpture students know when they graduate from a program?
52. What has been a difficult teaching experience for you and how did you deal with it?
53. What is the future for a sculpture student?
54. Both the school and the students will attempt to get as much from you as you will give How do you establish boundaries?
55. What is the role of the student in your classroom?
56. Have you supervised student teachers, interns, or practicum students?
57. Cite the criteria you would use to evaluate a textbook for possible adoption
58. What field trips might you find necessary to arrange?
59. Describe a lesson plan that you developed. What were the objectives?
60. How have your classes made use of the library?
61. How much time do you devote to the lecture approach?
62. If you could choose to teach any concept in your area, which would you select? Why?
63. Describe the format that you use to develop a lesson.
64. What should school do for students?
65. How do you handle the different ability levels in your classes?
66. How would your students describe you?
67. What is the toughest aspect of teaching today?
68. What is the role of homework?
69. What have been your most positive and negative teaching experiences?
70. What is your system for evaluating student work?
71. How would you handle a student sleeping in your class?
72. What would you do if a student had been absent for several days?
73. What are your practices in dealing with controversial subjects?
74. What curricular materials have you developed?
75. What do you like most about teaching?
76. In your opinion, can a school be too student-centered?
77. How would you respond if a student said that you marked too hard?
78. How do you implement career education concepts in your class?
79. Define current curriculum trends in your area
80. Describe independent study projects your students have completed
81. What is the role of the teacher in the classroom?
82. What principles do you use to motivate students?
83. Describe effective teaching techniques that result in intended learning.
84. How do you assess and evaluate your success and effectiveness in teaching?
85. What are your teaching goals and aspirations?
86. What learning goals do you have for your students? Do you have different goals for freshmen, grad students, majors, non-majors? How do you know if you have achieved these goals?
87. Describe the relationship between your art and your teaching
88. What do you want out of teaching?
89. What do you give to teaching?
90. Tell us about a class that was especially gratifying for you and your students. Why did it work so well?
91. What do you do halfway through a term with a class that is not working so well?
92. Why did you pick your art form as your visual language and how does it inform the way that you teach?
93. Where do you see sculpture headed?
94. What would your approach be to teaching some of the basic elements of visual communication (in foundations)?
95. What are the benefits of art classes for non-majors?
96. How do you incorporate informational technology into my classroom?
97. What do you like most about teaching?
98. What group of students or subjects would you most like to teach (beginning, intermediate, advanced)?
99. Would you feel qualified to teach another subject than (x)?
100. Describe your teaching style? How is that different from your teaching philosophy?
101. What are your biggest challenges as a teacher?
102. What do you think are the important issues facing sculptors today?
103. What do you think are some of the best books on the field?
104. What are some books or articles you've read lately or lectures attended that are of particular interest to you as an artist or teacher?
105. How do you deal with safety issues such as flammables, hazardous chemicals, machinery, etc.?
106. Describe your organizational skills as an artist.
107. Describe your organizational skills as a teacher.
108. Describe your organizational skills in general.
109. What do you like most about teaching in foundations?
110. Why is teaching important to you?
111. What does teaching mean to you?
112. What are your objectives as a teacher?
113. What methods do you use to achieve your goals as a teacher?
114. What would you like to teach? Name five classes that you would like to teach.
115. What is innovative about your teaching?
116. Describe an ideal curriculum in your area of study.
117. What should your students gain from taking your class?
118. Describe how you made a contribution in your last job.

119. Discuss the value of art history for the visual artist.
120. What kind of assignments would you give to sculpture students?
121. What is the range of topics that you feel qualified to teach?
122. Could a student of low academic ability receive an "A" in your class?
123. What provisions have you made for the gifted?

### Questions for the Interviewers

1. What are the sculpture facilities like? Do you have welders, the ability to do bronze casting, woodworking?
2. How big is the studio?
3. How would my responsibilities be divided in terms of percentage of energy spent on teaching, research and service?
4. How is a person evaluated for tenure?
5. What is the university's attitude toward faculty working on their own art in the facility?
6. What is the average class size?
7. What is the local arts community like?
8. What type of service is involved in the position?
9. How does the school support faculty endeavors?
10. Is there studio space provided?
11. Are there departmental startup funds provided?
12. Is there money available for visiting artists?
13. What is your university's relocation policy?
14. What is the next step in the interview process?
15. What is the time frame of the committee's search?
16. What is the teaching load?
17. How collegial are the faculty at your university?
18. What is the geographic location like?
19. What priority does your university give to exhibitions in alternative spaces versus conventional galleries?
20. How many majors are there in the department?
21. How much committee work is involved in the position?
22. Where do you see your university in ten years?

### Your Task

1. Write out short answers for *all* of the 78 "General Questions"
2. Imagine yourself providing these answers live. You will.

### Submit

1. Your 78 answers
  - a. To the class on paper. Note your best answers and the most difficult questions.
  - b. Added to the end of your previous PDF and emailed to me
2. 5 answers randomly selected and administered by the class.

20 POINTS AVAILABLE

### ☹ INTERVIEW RUBRIC ☺

	0-5	6	7	8	9	10
Preparation	Little to no sign of preparation	Jotted a few notes	Took notes half-heartedly.	Mostly engaged but more time clearly could have been committed.	Clear note taking. Obvious engagement with the questions. Evidence of serious thought.	Utterly Awesome
Execution	Little to no attempt to try. Dismissive. Irrelevant answers.	Half-hearted and the delivery suffered. Confusing answers.	Bland.	Pretty good with some flaws such as stammering, long pauses, lack of forward movement.	Good answers and composure. Engaging. Thoughtful. Animated.	Utterly Awesome

END

# Letters of Recommendation

## Background

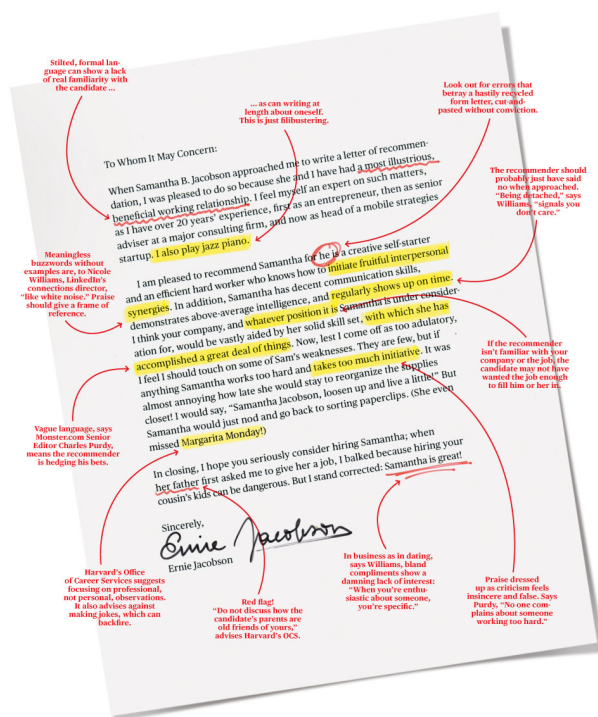
For most applications to *whatever* you will need at the very least a list of references.

For jobs, graduate school acceptance and other pursuits you will need actual letters of reference.

Three letters is standard.

Even if you don't expect to need a letter soon, I recommend asking your chosen recommenders immediately. At the very least they can think about it for a while and produce a better, more considered letter. You may also want to ask if they can provide you a *good* letter of recommendation. That can be very different than just a letter of recommendation.

Ensure that the people you ask know you well and can express themselves positively.



## Other Considerations

The Family Educational Rights and Privacy Act (FERPA) of 1974, among other things, legislates your right to view your academic records. Those records include letters of recommendation from your educational institution. This does not mean, however, that you have a legal right to a letter of recommendation, although a self-respecting professor should want to support deserving students for the rest of their lives. It's part of the job.

Anyway... you may be asked to complete a disclosure waiver before someone in academia writes you a letter. This waiver will then accompany the letter on its journey to your institution of choice. This is to ensure candid and honest answers on the part of the recommender. It may also eliminate hard feeling among other students who feel that their letters could have been better. You make the call if the choice is presented to you.

Many institutions to which you may be applying have their own FERPA waivers that they will require you to complete before they'll consider your application so the issue may be moot.

Letters are often required to be sealed by the recommenders and mailed separately. Consider making their lives easier by providing addressed envelopes, mailing labels, postage, etc.

It's also not uncommon for some recommenders to ask for an outline of talking points. It may feel weird but it's fine to help them. You can't really expect all recommenders to do as much research as you've already done.

## Your Task (for this class)

Identify and ask at least one person to write for you a letter of recommendation for a position that's most applicable to your situation. That person cannot be me unless you're actually going to use the letter for an application, in which case I'll be happy to do it with a FERPA waiver.

## Submit

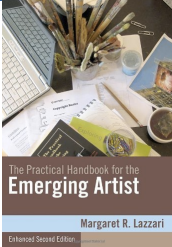

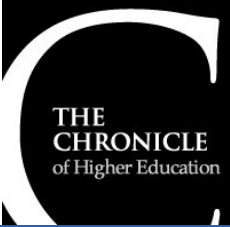

1. Evidence of your letter of recommendation. The confidential nature of some letters makes confirmation difficult.

END



## Recommended Reading

### Published Material

	<p>Lazzari, M. (2001). <i>The Practical Handbook for the Emerging Artist</i>. Wadsworth</p>	<p>It sounds like a good book, but I've found it to be overpriced and of limited value.</p>
	<p>Entire <i>Art in the Twenty-First Century</i> series</p>	<p>This is a good resource for learning about how professional artists present themselves and explain their work.</p>
	<p><i>Chronicle of Higher Education</i></p>	<p>Professional periodical in print with online resources for job listings and related issues.</p>
<h3>Professional Organizations</h3>		
	<p><i>College Art Association</i></p>	<p>Professional organization with online resources for job listings. CAA organizes a yearly conference almost entirely for job interviews.</p>

END

# Artist Evaluations

Your Name

Date

Artist:		0 = None 10 = Lots	Why?
a.	How well did the artist express their motivations?		
b.	How well did the artist express their objectives?		
c.	How substantial was the artist's body of work?		
d.	Did the artist present their ideas in an understandable fashion?		
e.	How well did the artist address the idea of responsibility?		
f.	How well did the artist present an historical context?		
g.	How well did the artist introduce "big ideas"?		
h.	Did the artist maintain your attention?		
i.			
j.	Did the artist use humor or other emotional devices?		
k.	Did the artist teach you something?		
l.			
m.	Did you "like" what the artist had to say about their work?		
Artist:		0 = None 10 = Lots	Why?
a.	How well did the artist express their motivations?		
b.	How well did the artist express their objectives?		
c.	How substantial was the artist's body of work?		
d.	Did the artist present their ideas in an understandable fashion?		
e.	How well did the artist address the idea of responsibility?		
f.	How well did the artist present an historical context?		
g.	How well did the artist introduce "big ideas"?		
h.	Did the artist maintain your attention?		
i.			
j.	Did the artist use humor or other emotional devices?		
k.	Did the artist teach you something?		
l.			
m.	Did you "like" what the artist had to say about their work?		

