

Existing Program Review
ART PROGRAM
University of Arkansas at Monticello
Ten-Year Review 2016

Goals, Objectives, and Activities

Describe specific educational goals, objectives, and activities of the program.

❖ *Goals and Objectives*

Students who graduate with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media.
2. Use effective research skills in the discipline of art.
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance.
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view.
6. Plan, promote, and hold an exhibition of their work.
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

The student Learning Outcomes of the Art program are intimately intertwined with the mission of the University of Arkansas at Monticello:

The mission the University of Arkansas at Monticello shares with all universities is the commitment to search for truth and understanding through scholastic endeavor. The University seeks to enhance and share knowledge, to preserve and promote the intellectual content of society, and to educate people for critical thought. The University provides learning experiences that enable students to synthesize knowledge, communicate effectively, use knowledge and technology with intelligence and responsibility, and act creatively within their own and other cultures.

The University strives for excellence in all its endeavors. Educational opportunities encompass the liberal arts, basic and applied sciences, selected professions, and vocational/technical preparation. These opportunities are founded in a strong program of general education and are fulfilled through contemporary disciplinary curricula, certification programs, and

vocational/technical education or workforce training. The University assures opportunities in higher education for both traditional and non-traditional students and strives to provide an environment that fosters individual achievement and personal development. The University of Arkansas at Monticello seeks to fulfill its mission by:

Offering quality educational opportunities in the form of master's, baccalaureate, and associate degree preparation, as well as certification in a variety of vocational/technical programs, or workforce training;

Offering a well-rounded program of general education designed to broaden and enrich students' awareness of the world around them;

Providing contemporary curricula which prepare students for careers in selected fields, for personal development, and for meeting societal needs;

Strengthening students' capabilities as thoughtful contributors to society by encouraging them to take personal responsibility and seeking the benefits of life-long learning;

Providing support programs which increase the probability of success for those students needing additional academic preparation to meet college standards;

Assisting students in developing interpersonal skills needed by responsible and productive members of society;

Providing viable programs of public service, continuing education in selected areas, and cooperative programs with other educational institutions;

Promoting research programs which strengthen the institution and contribute new information to the existing body of knowledge and the extension of knowledge to serve the public;

Providing cultural and aesthetic experiences that will serve to enhance appreciation of the arts;

Maintaining regional and national recognition of the institution and its academic and technical programs by continuing to meet the standards of accrediting bodies, available but yet to be achieved; and

Preparing students to live and work in a technological and global society.

Art Program Student Learning Outcomes 1,2,5,6 reflect UAM's mission to "enhance and share knowledge." Through "fluent, concise, and clear" communication, we are

able to illuminate, refine, and dispense knowledge through our various contexts and communities.

Student Learning Outcomes 1-7 reflect UAM's mission to "preserve and promote the intellectual content of society, and to educate people for critical thought." Through the development of critical, analytical faculties and through the application of these faculties to art, we are able to recognize, listen to, and contribute to the intellectual conversation of humankind.

Student Learning Outcomes 3,4,5,6,7 reflect UAM's mission to "synthesize knowledge, communicate effectively," and to "use knowledge and technology with intelligence and responsibility." Through the development of research skills that are both deep and agile, we are able to create knowledge from diverse sources, and to use that knowledge in critical and clear approaches to all natural and human phenomena—including technology.

Student Learning Outcome 4 reflects UAM's mission to embrace the liberal arts and build foundations in general education through "contemporary disciplinary criteria." Through a strong understanding of art history and theory, we are able to demonstrate one of the foundations of a liberal education. An Art education at UAM is grounded in a critical understanding of the history and significance of established art canons, as well as the developing contemporary landscape of art works and cultures.

Student Learning Outcome 5 reflects UAM's mission to assure educational opportunities for diverse students. Through historical education in and continued study of Art, we are able to see how various cultures and communities are reflected in Art making today. A diversity of viewpoints is necessary to interpret the past and predict the future.

The Art program Student Learning Outcomes are vital and integral to the university mission of teaching critical and creative thinking, the ability to synthesize knowledge, and the skills necessary to communicate effectively. The Art program also promotes progressive thought, an understanding of history, and an appreciation of diverse cultures.

❖ *Activities*

The activities of the program include lecture and seminar classes, scholarly presentations, trips to conferences, study abroad, celebrations of student success, honor-society inductions, and publishing and editing.

- Scholarly presentations: Art majors completing the capstone course – Senior Thesis – are asked to present their senior show in an end-of-the-year colloquium, to which the entire university community is invited. This event is regularly attended by Art faculty and faculty from other disciplines as well as

by students. All those in the audience are asked to engage in discussion and question the student after their presentation and closing lecture, thereby providing feedback to the individual presenters and data for Art-program assessment.

- Trips to conferences: Art majors participate in a variety of academic conferences, including those sponsored by Alpha Chi, the honors organization for all disciplines; the Arkansas Art Education Conference and the International Writing Centers Association as students from all discipline are represented by the writing center tutors.
- Study abroad: Any major may enroll in associated courses and travel regularly to England, Scotland, Wales, Africa, Ireland and Costa Rica as part of electives, and required general education courses.
- Celebrations: Art majors participate in festivals celebrating Shakespeare's birthday, and since all Art majors, have been until this year, required to take at least 6 credit hours of foreign language courses, many participate in the annual foreign-language festival. Art Majors also regularly present student exhibitions, studio sales, and community events that are open to all students, faculty and community members.
- Honor-society inductions: Annual induction ceremonies are held for Art majors eligible to join Alpha Chi, the international college honors society

Explain how the program serves the general education program and other disciplinary programs on the campus, if applicable.

❖ *General Education*

The Art program serves the general education program by providing Fine Arts Appreciation, and Art Appreciation.

The Art program provides no remedial courses to students; however, remedial students have historically been enrolled in Art Appreciation because it has been perceived as accessible for at-risk students. Often this is the only non-remedial course in their schedule.

❖ *Other Disciplinary Programs*

The Art department offers courses that are required by other disciplines. For example, the Communication degree requires Digital Photography, and it is highly recommended that all students who wish to participate in the development of any online campus periodicals first complete the Design class.

All degree programs are allowed to take electives. The Art program includes a variety of kinetic learning, language, and visual-culture based courses related in part to math, physics, chemistry, geology, women's and gender studies, language, literature, business, history, archeology, theatre, film, music composition, teaching and learning, philosophy, humanistic tradition, and basic carpentry.

Thus, the Art program makes broad contributions to the liberal arts education of UAM students and to the university's mission of enhancing students' critical thinking skills, communication skills, knowledge of technology, awareness of foreign cultures, and understanding of global issues.

Document market demand and/or state/industry need for careers stemming from the program.

The chief employers of our graduates are the public schools, but as with all graduates in the humanities or arts, our graduates have critical and creative-thinking skills and communication skills that make them well-prepared for a wide variety of professions other than teaching, for example, real-estate, marketing, advertising, government, public relations, and sales. Some of our graduates choose to pursue advanced degrees.

As for the public schools, there is an acute shortage of qualified teachers in Arkansas and particularly in the southeast corner of the state. The shortage of qualified teachers is state wide and is growing significantly. The shortage of qualified Art teachers is wide spread, and Art is frequently on the State's critical shortage and need list.

Document student demand for the program.

The best illustration of student demand is the number of majors and the retention of students as indicated by the number of graduates year after year:

- 2006-2007—Majors 26; Graduates 2.
- 2007-2008—Majors 32; Graduates 3.
- 2008-2009—Majors 19; Graduates 2.
- 2009-2010—Majors 30; Graduates 4.
- 2010-2011—Majors 26; Graduates 3.
- 2011-2012—Majors 25; Graduates 4.
- 2012-2013—Majors 28; Graduates 6.
- 2013-2014—Majors 26; Graduates 3.
- 2014-2015—Majors 22; Graduates 3.
- 2015-2016—Majors 21; Graduates 4.
- 2016-2017 –Anticipated Graduates 8

- 2017-2018—Anticipated Graduates 6

If we assume that less than 25% of the Art Majors are seniors the number of graduates shows a very high retention and graduation rate. However, the numbers alone don't paint the entire picture of student demand or of the contribution of Art to the university and community.

The Art major at UAM provides southeast Arkansas with its public-school Art teachers, provides personal enrichment to students from many disciplines across campus, enhances the culture of the region and state through the work of its students and its highly acclaimed and award-winning faculty, and contributes to the region's and state's creative economies.

As stated above, the Art major contributes to most of the general goals of the UAM mission by providing "learning experiences that enable students to synthesize knowledge, communicate effectively, use knowledge and technology with intelligence and responsibility, and act creatively within their own and other cultures." Art graduates, because of their creative nature, typically exhibit exemplary critical thinking skills.

In particular, the Art program is essential to the university's mission in that it provides "cultural and aesthetic experiences that will serve to enhance appreciation of the arts" through its many events including gallery exhibitions on the UAM campus, public service charity events, and gallery/art events off campus in the community.

The Art program enhances the University's Role and Scope which states: "The University of Arkansas at Monticello is responsible for serving the community and the area by providing a broad range of both academic and cultural activities and public events." The scope of the University includes providing baccalaureate programs in arts and humanities, of which Art is an integral part.

Curriculum

Describe how program content parallels current thinking/trends in the field/trade (best practices, advisory committee recommendations, etc.).

Art faculty attend and present scholarly work at several academic conferences each year such as the annual Arkansas Philological Association conference, Arkansas Art Education Conference, National Art Education Conference, South Eastern College Art Conference, Mid Atlantic College Art Conference, College Art Association Conference, National Conference for Education in Ceramic Art. At these conferences, current trends in visual art studies and pedagogy are discussed. Faculty, therefore, return to campus with new knowledge and methodologies to incorporate into their teaching.

A studio/workshop, apprentice-style, one-on-one model of instruction is the typical structure of studio art classes. In an atelier model, the professor's personality, values, own formative studio instruction, and personal aesthetic choices have a substantial influence on how and what students learn. Given such influence, it is important for UAM studio art instructors to teach thoughtfully and well. To do so, the literature suggests that an effective studio art instructor:

- maintains a deep, evolving knowledge of their field of expertise
- understands their particular college and community
- Facilitates substantive relationships with students
- Facilitates meaning making by connecting works and ideas with the world beyond the classroom
- teaches skills in making, in harnessing imagination, and in careful observation
- prompts reflection on the varied contexts in which art is made and why it is made
- involves students deeply in the studio domain over a significant period of time
- gives students ample opportunity and cause to reflect on emerging understandings
- encourages regular interaction with individuals who are somewhat more sophisticated
- provides opportunities to engage students in issues of space and place
- creates opportunities for students to learn-by-doing
- addresses content in artwork
- makes theory relevant
- teaches expectations for critiques
- orchestrates the physical space
- structures the creative process
- Implements liberating constraints
- initiates dialogue with students
- models what it is to be an artist and adult in the world
- regularly reflects on and revises curriculum and pedagogy

Provide an outline for each program curriculum, including the sequence of courses.

UAM Art majors have the following options:

- General Art
- Painting and Drawing
- Ceramics
- Art History.
- ❖ *General Art Major*

Requirements: 36 hours

Required Courses: 24 hours

One of the following courses:

ART 1023 Design and Color

ART 1063 3-D Design

One of the following courses:

ART 2203 Water Color or

ART 2283 Drawing II or

ART 2293 Printmaking

18 Credit Core

ART 2224 Ceramics I

ART 2243 Painting I

ART 2263 Ceramics II

ART 3403 Art History I Survey: Prehistoric to Renaissance

ART 3413 Art History II Survey: Renaissance to present

ART 4693 Senior Thesis

Electives: 12 hours

Choose from the following courses:

ART 3313 Advanced Drawing

ART 3323 Painting II

ART 3333 Painting III

ART 3343 Advanced Printmaking

ART 3423 Advanced Watercolor

ART 3713 Ceramics III

ART 4723 Ceramics IV

ART 4733 Special Topics in Art History

ART 4743 Painting IV

ART 4753 Ceramics V

ART 4763 Ceramics VI

ART 468V Art Practicum

ART 479V Independent Study in Art

Supportive Requirement: ART 1013 Drawing I

❖ *Art Major with a Concentration in Ceramics*

Major Requirements: 36 hours

Required Courses: 33 hours

ART 1013 Drawing I

ART 1063 3-D Design

ART 2223 Ceramics I

ART 2263 Ceramics II
ART 3403 Art History I Survey: Prehistoric to Renaissance
ART 3413 Art History II Survey: Renaissance to Present
ART 3713 Ceramics III
ART 4723 Ceramics IV
ART 4753 Ceramics V
ART 4763 Ceramics VI
ART 4693 Senior Thesis
Three hours of electives from any ART course not in the required core.

❖ *Art Major with a Concentration in Drawing and Painting*

Major Requirements: 36 hours
Required Courses: 30 hours
ART 1013 Drawing I
ART 1023 Design and Color
ART 2203 Water Color
ART 2243 Painting I
ART 2283 Drawing II
ART 3323 Painting II
ART 3333 Painting III
ART 3403 Art History I Survey: Prehistoric to Renaissance
ART 3413 Art History II Survey: Renaissance to presence
ART 4693 Senior Thesis
Electives: 6 hours
Two of the following courses:
ART 3313 Advanced Drawing
ART 3423 Advanced Watercolor
ART 4743 Painting IV

❖ *Art Major with an Art History Emphasis*

Required Courses: 24 hours
One of the following courses:
ART 1023 Design and Color
ART 1063 3-D Design
Four of the following courses:
ART 2203 Water Color
ART 2224 Ceramics I
ART 2243 Painting I
ART 2263 Ceramics II
ART 2283 Drawing II
ART 2293 Printmaking
Required Courses:
ART 2403 Art History I Survey: Prehistoric to Renaissance
ART 3413 Art History II Survey: Renaissance to present

ART 4693 Senior Thesis

Electives: 12 hours

Choose from the following courses:

ART 4733 Special Topics in Art History

(Can be repeated for up to 12 hours of credit)

ART 468V Art Practicum

ART 479V Independent Study in Art

Supportive Requirement: ART 1013 Drawing I

- A total of 120 hours is required for a degree.

State the degree requirements, including general education requirements, institutional, college or school requirements, and major requirements.

- University General Education Requirements:

Composition: 6 Credit Hours

ENGL 1013 Composition I and

ENGL 1023 Composition II

Communication: 3 Credit Hours

Choose one of the following:

COMM 1023 Public Speaking

COMM 2283 Business and Professional Speech

COMM 2203 Interpersonal Communication

Fine Arts: 3 Credit Hours

Choose one of the following:

ART 1053 Art Appreciation

FA 1013 Fine Arts Appreciation

MUS 1113 Music Appreciation

Humanities: 3 Credit Hours

Choose one of the following:

ENGL 2283 World Literature I

ENGL 2293 World Literature II

Mathematics: 3 Credit Hours

Choose one of the following:

MATH 1003 Survey of Mathematics

MATH 1043 College Algebra

Or any MATH 1000-level or above

Social Sciences: 9 Credit Hours

Choose one of the following (3 hours):

HIST 2213 American History I
HIST 2223 American History II
PSCI 2213 American National Government
Choose two courses from two different disciplines from the following (6 hours):
ANTH 2203 Cultural Anthropology
CJ 1013 Introduction to Criminal Justice
ECON 2203 Principles of Macroeconomics
ECON 2213 Principles of Microeconomics
GEOG 2213 Geography I
GEOG 2223 Geography II
HIST 1013 Survey of Civilization I
HIST 1023 Survey of Civilization II
PSY 1013 Introduction to Psychology
SOC 2213 Introduction to Sociology
SWK 1013 Introduction to Social Work

Science with labs: 8 Credit Hours
Choose eight hours from two 3-hour lecture courses with associated 1-hour labs or two 4-hour courses with integrated labs chosen from the following disciplines:
Biological Science
Earth Science
Chemistry
Physics

Total General Education Hours: 35

Degree requirements for the Art with a Concentration in General Art, Ceramics Concentration, Drawing & Painting or Art are included in the answer to Question 2.

1. Indicate the semester/year the major/program courses were last offered. Exclude general education courses.

All required courses in the major are offered every academic year—that is, every other semester.

ART 1023 Design and Color - every other semester
ART 1063 3-D Design –as needed
ART 1013 Drawing I – annually
ART 2203 Water Color or
ART 2283 Drawing II -annually
ART 2224 Ceramics I - annually
ART 2243 Painting I - annually
ART 2263 Ceramics II - annually

ART 3403 Art History I Survey: Prehistoric to Renaissance- annually
ART 3413 Art History II Survey: Renaissance to present - annually
ART 4693 Senior Thesis - annually
ART 3313 Advanced Drawing – as needed
ART 3323 Painting II - annually
ART 3333 Painting III - annually
ART 3343 Advanced Printmaking -no printmaker- not offered
ART 3423 Advanced Watercolor - as needed
ART 3713 Ceramics III - annually
ART 4723 Ceramics IV - annually
ART 4733 Special Topics in Art History – as needed
ART 4743 Painting IV – as needed
ART 4753 Ceramics V - annually
ART 4763 Ceramics VI - annually
ART 468V Art Practicum - needed
ART 479V Independent Study in Art – rarely needed but as needed
ART 4733 Special Topics in Art History (can be repeated up to 12 credits) –as needed

Provide syllabi for discipline-specific courses and departmental objectives for each course.

Following are the Expected Student Learning Outcomes for the program:

Students who graduate with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media.
2. Use effective research skills in the discipline of art.
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance.
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view.
6. Plan, promote, and hold an exhibition of their work.
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Individual courses address specific Outcomes, which are specified on course syllabi (see Appendix A for syllabi).

Outline the process for the introduction of new courses, including all internal curriculum review processes and the findings.

New-course proposals are initiated by faculty in response to trends in the profession indicating that change is necessary to keep our students competitive in the contexts of the market place and graduate programs. Curriculum changes are also driven by

program assessment data suggesting that student learning could be improved with the introduction of new courses or with the revision of content in existing courses.

Faculty members recommend that the Dean submit curriculum proposals to Academic Council and the university Curriculum and Standards Committee. Academic Council, which consists of the Provost and all Deans, approve and forward proposals to Curriculum and Standards, which consists of faculty representatives from all academic units. Upon the approval of Curriculum and Standards, proposals are presented to the university Assembly. Upon Assembly approval, proposals are sent to the Chancellor for final approval.

New courses and curriculum revisions are added to the university catalogue, the academic enrollment system, and the academic audit system by the Registrar's Office.

List courses in the proposed degree program currently offered by distance delivery.

There are no required Art courses taught online. All are face-to-face or in a hybrid format.

Program Faculty (full-time)

Provide curriculum vitae or program faculty information form for all full-time program faculty. The vita or form should include the following: all degrees and institutions granting the degrees; field or specialty of degrees; number of years employed as program faculty at the institution; current academic rank, if applicable; professional certifications/licenses; evidence of quality and quantity of creative and scholarly/research activity; evidence of quality and quantity of service activities; evidence of professional activities and non-teaching work experiences related to courses taught; list of course numbers/course titles of credit courses taught over the past two academic years; and other evidence of quality teaching.

Faculty Summary:

Faculty Member	Rank	Highest Degree
<i>Scott Lykens</i>	<i>Professor</i>	<i>Master of Fine Arts, Ceramics</i>
<i>Thomas Richard</i>	<i>Professor</i>	<i>Mater of Fine Arts, Painting</i>

See Appendix B for faculty curriculum vitae.

Indicate the academic credentials required for adjunct/part-time faculty teaching major/program courses.

The minimum requirement is a master's degree with at least 18 hours in the content area. A master's degree with all 30 or more hours in the content area is preferable. Ideally, part-time faculty hold a terminal MFA or doctorate.

Describe the orientation and evaluation processes for faculty, including adjunct and part-time faculty.

New faculty attend a number of orientation workshops during Professional Development Week in August. All faculty attend some events during Professional Development Week. All new faculty, part-time and full-time, have faculty mentors (assigned by the Dean), and the School of Arts and Humanities adheres to its "New Faculty Mentoring Program" (See Appendix C).

All full-time faculty—in accordance with Faculty Handbook policies and procedures—write an annual self-evaluation (see Appendix D for faculty self-evaluation guidelines). They reflect upon efforts, accomplishments, and shortcomings in the areas of teaching, service, scholarship/professional development, and planning. Tenure-track and non-tenure-track faculty with fewer than 6 years of full-time experience at UAM are evaluated by 3 peer evaluators, who peruse the self-evaluation and have the opportunity look at student evaluations, syllabi, exams, paper assignments, graded papers. Peer evaluators also often observe classes (See Appendix E for Class Observation form). Each peer evaluator fills out a form titled "Annual Faculty Evaluation by Faculty Peer or Chair/Dean/Director" (See Appendix F). The Dean or his designated representative observes classes, as well as perusing the self-evaluation, student evaluations, and in some instances syllabi, exams, assignments, and/or graded papers. The faculty member receives copies of all peer and Dean evaluations and meets with the Dean and signs a copy of the Dean's evaluation. Peer and Dean evaluations are forwarded to the Provost each year, and the Provost responds to each full-time faculty member with his own evaluation. Tenured faculty and faculty with more than 6 years of full-time experience at UAM go through the same process each year with the exceptions that they have only 1 peer evaluator and the Dean does not observe a class. Post-tenure Review takes place every 5 years, and during those years, tenured faculty have 3 peer evaluators and the Dean observes a class.

All faculty, part-time and full-time, are evaluated by their students in every class. These evaluators are perused by the Dean. Part-time faculty do not necessary do the annual self-evaluation, but may be observed by the Dean or his designated

representative at any time. Part-time faculty may also at any time receive a request for syllabi, exams, assignments, and/or graded papers.

Provide average number of courses and number of credit hours taught for full-time program faculty for current academic year.

Low enrollment courses often are taught arena style to promote a higher profit margin for the University. For example, Painting III and IV and Drawing II and Advanced Drawing might all be taught at the same time and considered equal to one course in determining faculty workload. Similarly, Ceramics III, IV, V, and VI might all be taught the same day and time and considered equal to one course in determining faculty workload.

Full-time tenured or tenure-track faculty usually carry an official workload therefore of at least 15 hours per semester.

Program Resources

Describe the institutional support available for faculty development in teaching, research, and service.

Faculty development is primarily supported by travel to conferences and workshops and by the purchase of necessary technology. The Arts and Humanities annual M&O budget for travel and equipment and supplies is approximately \$35,000. In addition, the unit receives approximately \$6,000 in Faculty Development money specifically for travel. Other resources, such as Contingency funds from Academic Affairs and funding from the Centennial Circle, are available as well to support faculty travel and the purchase of equipment and technology.

Almost all faculty requests for travel funds to attend professional conferences and workshops are approved. Priority is given to faculty delivering papers or making presentations. All faculty have adequate computers and printers and several have additional handheld devices. Several classrooms are equipped with “Smart Room” technology, and efforts to expand the availability of such technology are persistent.

Describe the professional development of full-time program faculty over the past two years including the institutional financial support provided to faculty for the activities.

Faculty	Date	Meeting or Conference	Location	Cost
Scott Lykens	March 19, 2013	NCECA Conference	Houston, TX	\$1725.85

Faculty	Date	Meeting or Conference	Location	Cost
Scott Lykens	April 10, 2013	Solo/Group Exhibit	Alexandria, LA	\$483.86
Scott Lykens	August 29, 2013		Natchitoches, LA	\$84.80
Scott Lykens	September 25, 2013		Natchitoches & Pineville, LA	\$444.59
Tom Richard	October 24, 2013		Little Rock, AR	\$152.45
Tom Richard	January 16, 2014		Pine Bluff, AR	\$38.64
Tom Richard	January 23, 2014		El Dorado, Hot Springs & Little Rock, AR	\$135.42
Tom Richard	February 1, 2014		Baton Rouge, LA	\$288.24
Tom Richard	February 5, 2014		Baton Rouge, LA	\$329.32
Tom Richard	February 9, 2014		Baton Rouge, LA	\$286.71
Tom Richard	February 28, 2014		Baton Rouge, LA	\$149.22
Tom Richard	March 13, 2014		Lake Village, AR	\$35.28
Scott Lykens	March 18, 2014	NCECA Conference	Milwaukee, WI	\$1735.31
Tom Richard	April 3, 2014		Lake Village, AR	\$35.28
Tom Richard	April 16, 2014		Little Rock, AR	\$60.75
Tom Richard	October 22, 2014		Little Rock, AR	\$58.20
Scott Lykens	October 22, 2014	Mid America College Art Assoc Conference	San Antonio, TX	\$1117.99
Tom Richard	February 4, 2015		Pine Bluff, AR	\$38.64
Tom Richard	February 27, 2015		Forrest City & Little Rock, AR	\$67.92
Tom Richard	March 12, 2015		Alexandria, LA	\$184.50
Scott Lykens	March 24, 2015	NAEA Conference	New Orleans, LA	\$965.35
Tom Richard	April 22, 2015		Little Rock, AR	\$55.44
Tom Richard	May 4, 2015		Alexandria, LA	\$74.50
Tom Richard	July 1, 2015		Baton Rouge, AR	\$448.38

Faculty	Date	Meeting or Conference	Location	Cost
Tom Richard	September 11 & 18, 2015		North Little Rock, AR	\$108.82
Tom Richard	November 11, 2015		North Little Rock, AR	\$1021.31
Scott Lykens	March 16, 2016	NCECA Conference	Kansas City, MO	\$827.41

Provide the annual library budget for the program or describe how library resources are provided for the program.

The program has no distinct Library budget of its own. Library purchases are made through requests by the Arts and Humanities Library representative and are contingent upon Library resources.

Describe the availability, adequacy, and accessibility of campus resources (research, library, instructional support, instructional technology, etc.).

Resources that are available to the Art program include library holdings and subscriptions to a large number of academic journals. These resources are adequate to the needs of Art program faculty and students, and the Library is responsive to requests for additional materials. In addition, librarians offer research assistance and support and work to make resources easily accessible.

Art faculty also consider their colleagues a rich resource and often share lesson plans, methods, and research questions. Faculty share areas of interest and at times work together to produce scholarship for presentation or publication.

Instructional support is offered through a wide variety of in-service training; participation in departmental and regional workshops; and attendance at regional and national conferences (as enumerated above in item number 2 of this section), including break-out sessions.

Instructional technology includes Black Board support for online and “hybrid” classes, the latter of which are offered in an online/face-to-face combination. The university makes available “smart rooms” equipped with instructional technology. This equipment is maintained and regularly updated by the UAM IT department

Provide a list of program equipment purchases for the past three years.

Date	Cost	Item
March 2014	\$1296.95	Digital Camera – Art
May 2015	\$2745.00	Skutt Kiln - Art

Instruction via Distance Technology

Summarize institutional policies on the establishment, organization, funding, and management of distance courses/degrees.

The UAM campus governance and academic approval processes are followed for any new course added to the curriculum. Any new degree program, regardless of the method of delivery (distance technology or not) must be reviewed by the faculty, approved by the academic unit dean, the Academic Council, Assembly, Chancellor, the University of Arkansas Board of Trustees, and the Arkansas Department of Higher Education Coordinating Board prior to implementation.

For an existing course to be offered via distance delivery, a Course Shell Authorization form must be completed and signed by the faculty member and approved by the academic unit dean and the Provost. Each faculty member who teaches an online course must participate in Blackboard, the campus learning management system, training offered by the UAM Office of Academic Computing prior to each fall semester, or as the need arises. Technical assistance is provided by the Office of Academic Computing as needed/required throughout the semester and/or term.

The UAM Office of Academic Computing is responsible for the management and maintenance of the learning management system server and must communicate with the Office of Academic Affairs regarding available space/seats and other administrative concerns. Additionally, the Office of Academic Computing is responsible for providing technical assistance to the faculty who teach online courses.

Summarize the policies and procedures to keep the technology infrastructure current.

University of Arkansas at Monticello faculty and students have access to infrastructure and technology that includes intranet, Blackboard, Compressed Interactive Video, broadband Internet, and access to the online catalog, electronic books, and journals available in the Fred J. Taylor Library and Technology Center, as well as web-based mediums. Regular funding is part of an ongoing process that includes technology upgrades, software licensing, and technical support.

UAM is also in the sixth year of an eight-year plan to provide a technology infrastructure that will increase the University's academic competitiveness. This plan

includes Level One technology certification for five buildings; remaining buildings on all three campuses will be upgraded to Level One within the next three years.

In the summer of 2010, UAM, a founding member of the Arkansas Research and Education Optical Network, ARE-ON, connected to the ARE-ON Network allowing access to two high-speed national networks, the Internet2 and National Lambda Rail. Completion of this project allowed UAM to collaborate with all universities and colleges that share the network as well as accessing the Internet at a much faster rate. We are currently in process of getting buildings connected.

UAM has also purchased a financial and student information software system, PeopleSoft, updating the institution's 25-year old software system, which will make secure access to campus educational and planning resources available to students via the Internet.

UAM began offering distance education courses in 1999 with WebCT, and utilized various versions of WebCT until summer 2010, when UAM changed over to Blackboard as its distance learning course management product of choice.

Summarize the procedures that assure the security of personal information.

The UAM Information Technology Department sets forth guidelines for the protection of personal information following the information security policies regulated by the State of Arkansas security recommendations. These guidelines state that UAM can only collect personal information through a secure link and with prior approval from that individual. Personal information cannot be stored on the course management system by the students and/or faculty. The Office of Academic Computing regularly scans web sites for the presence of personal information. The removal of any personal information found on the course management system is immediate. The Learning Management system (Blackboard in this case) is subject to the same security measures as all other Information Systems on the UAM campus and meets the State of Arkansas security guidelines for protecting personal information.

Describe the support services that will be provided to students enrolled in distance technology courses/programs by the institution and/or other entities:

- Advising
- Course Registration
- Financial Aid
- Course Withdrawal
- Email Account
- Access to library Resources
- Help Desk

Online students receive the same advising support as students taking courses on-campus. Advisors are available via published contact phone numbers and email and are always ready to help students with preparing for registration.

In regard to course registration, students who are registering for only online courses are directed to contact the UAM Office of Academic Affairs for support and assistance.

For financial aid for distance education students, students may complete the Free Application for Federal Student Aid (FAFSA) online and can view their financial status via WeevilNet (UAM enterprise computer portal). UAM does not currently allow students to accept aid via WeevilNet; however, that is planned for the near future. Requested verification documents, loan requests, and award acceptance letters can be submitted via mail, email or fax rather than through a personal visit.

In regard to course withdrawal, students are directed to contact the institution's director of Academic Advising for support and assistance.

Student email accounts are governed by the University Information Technology department. The UAM webpage contains links to connect to email, tutorials on using the email system, instructions for initial login, and support phone numbers to contact in the event students are unable to login to their email. Information Technology is open 8am-4:30pm Monday-Friday for student email account problems. Online students may access library resources in the same fashion as other students. The Library website is linked off of the main UAM homepage, and provides distance education students access to Subject Guides, Library Guides, the Library catalog, an extensive list of databases, and a tool for searching magazines, newspapers, and journals for information. The Library webpage also provides contact information should students need specific services that are not linked to the main page.

The Office of Academic Computing features a Support Center, also linked off the main UAM Webpage (Blackboard link). This link allows students to access tutorials on "How to Use Blackboard" and "Problems with Blackboard" for students to reference for quick resolutions. The support page also features contact phone numbers for the Support Center, a form to complete to request assistance via email, and a "Live Chat" option where you can be directly connected to an individual in the support center for live assistance. The Office of Academic Computing also periodically offers workshops on Blackboard usage.

Describe technology support services that will be provided to students enrolled in distance technology courses/programs by the institution and/or other entities.

Support services are provided to students enrolled in distance technology courses primarily by the Office of Academic Computing. Faculty are also very helpful if it is an issue they are familiar with to help share resolutions. The Office of Academic Computing supports distance technology courses with training workshops on how to use the course management software utilized for distance courses (Blackboard at this time), online tutorials, email forms for support, and by providing contact phone numbers for the Support Center, and a web option for Live Chat with support personnel. The email form, the chat option, and direct phone calls put users in contact with support personnel who gather information about the users' computer, Internet connection, and the problem. Using this information, support personnel will attempt to diagnose the issue and provide a timely resolution to the problem.

Describe the orientation for students enrolled in distance technology courses/programs.

Institutional policy in regard to orientation for distance technology courses is as follows (from UAM Faculty Distance Education Handbook):

“Conduct an orientation (online) in each course at the beginning of each term to ensure each student understands the requirements of the course and can access the course. Advise students of the time and energy demands of the course as well as establishing clear limits on what the course is and is not.”

Each faculty member interprets this orientation process in a slightly different manner, but all complete the requirements to ensure students understand how to use the software, view the syllabus, utilize the calendar and discussion boards, and other software features. For the Advanced Microcomputer Applications course, there is an on-campus orientation session where the instructor covers the basics of Blackboard, homework requirements, and testing dates are presented in person. Each style of orientation session presents the instructors contact information, office hours, and expectations for student performance in the course.

Summarize the institutional policy for faculty course load and number of credit hours taught, compensation, and ownership of intellectual property.

In regard to faculty course load, again referring to the UAM Faculty Handbook, “The course load for fulltime faculty holding the rank of instructor is 15 semester credit hours. The course load for fulltime faculty holding the rank of Assistant Professor or above is 12 semester credit hours.”

Distance education courses are treated as part of faculty's standard workload. Thus, distance technology courses are viewed the same as classroom courses in the area of workload, credit hours taught, and compensation. Faculty is given a special one-time incentive payment for development of each new online course that they teach.

In regard to ownership of intellectual property in the area of previously copyrighted materials, the UAM Distance Education faculty handbook sets forth the following guidelines for the use that all faculty must abide by:

“Under Section 107 of the copyright law (www.lcweb.loc.gov/copyright) passed in 1976, educators are given special exemptions from the law under the Fair Use Doctrine (<http://fairuse.stanford.edu>). Educators may use copyrighted works without first obtaining permission of the copyright holder, within limits. There are four criteria for determining whether copyrighted materials have been used legally under this doctrine:

- (1) Purpose and character of the use;
- (2) Nature of the materials used;
- (3) Amount and importance of the part used; and
- (4) Effect on the market of the use.

This site (www.cetus.org/fairindex.html) shows illustrations of the amounts of copyrighted work that may be used under the Fair use Doctrine.
Copyright and Online Instruction

The Technology, Education and Copyright Harmonization Act (TEACH Act) passed in 2002 expands the Fair Use Doctrine to cover distance education. Generally, exemptions given for face-to-face instruction will apply to online instruction. Please visit the American Library Association website for more information.

Copyright Permission

The Fair Use Doctrine currently enables educators to use copyrighted materials without first seeking permission. An educator can also use any materials where copyright permission has been obtained. The following sites offer more information.

The Copyright Clearance Center (www.copyright.com) will obtain permission for educators; a fee is attached to this service.

The Copyright Management Center at Indiana University/Purdue University site has information on how to seek copyright permissions.
(http://www.iupui.edu/~webtrain/web_samples/cmc.html)

The US Copyright Office (www.lcweb.loc.gov/copyright) allows one to search a database for copyright ownership.”

In regard to course ownership of intellectual property developed by University faculty, please refer to attached Appendix F – University of Arkansas Board of Trustees Policy 210.2 regarding course ownership. In summary, this policy states that in most instances, faculty will own the copyright to material they have created, and retain the right to update, edit, or revise their work. Faculty also will receive all revenues of commercialization of content they create of their own initiative. For materials developed in regard to faculty contract employment pursuits, the University

will retain the right for all revenues, but may decide to share such revenues with the developer at the discretion of the University.

Majors/Declared Students

State the number of undergraduate/graduate majors/declared students in each degree program under review for the past three years.

- ❖ Majors
- 2013-14: 26
- 2014-15: 22
- 2015-16: 21

Describe strategies to recruit, retain, and graduate students.

Recruitment to the university itself and to the Art program is the work of the Art faculty as well as the university admissions department. Faculty regularly participate in recruitment through email messages, visits to local high schools, and participation in campus and community events. The Art department works on a variety of projects designed to reach out to and benefit the Art teachers and students in area high schools.

Improving retention and graduation rates is a challenge faced by all colleges and universities, particularly those with open admissions policies.

The University of Arkansas at Monticello does not require a minimum ACT score for admission. To improve retention, UAM began a three-part program in 2015 to identify at-risk students and risk factors contributing to student failure and to institute programs to assist those students.

Art faculty were and continue to be instrumental in the development and implementation of strategies to improve retention, having served on university committees devoted to this goal, working with colleagues in the School of Arts and Humanities and other academic units. Faculty work hard to help students maintain the level of scholarship and participation necessary for an education. The department relies on faculty for sound advising, sound instruction, and sound assessment to ensure that quality students are retained and given the opportunity to grow.

- ❖ *Recruit*

The UAM Art Department hosts the annual Southeast Regional K-12 Art Exhibition in Spencer Gallery every spring. At the reception art professors meet with regional K-12 Art Educators and prospective students.

Art faculty participate in the annual UAM Parent and Family Appreciation Day, Scholars' Day, and other special events on campus during which students may be recruited for the program.

❖ *Retain*

To accommodate the needs and lifestyles of students we have started offering some courses that include an online component and require far less face-to-face seat time than a traditional class. Examples Art History Survey 1, Art History Survey 2, Art History Special Topic.

❖ *Graduate*

We adhere to a rotation of Art courses that is well known to advisors and Art majors, enhancing the consistent and timely progress of our students through the program:

ART 1023 Design and Color - every other semester
ART 1063 3-D Design –as needed
ART 1013 Drawing I – annually
ART 1033 Digital Photography – every other year
ART 2203 Water Color or
ART 2283 Drawing II -annually
ART 2224 Ceramics I - annually
ART 2243 Painting I - annually
ART 2263 Ceramics II - annually
ART 3403 Art History I Survey: Prehistoric to Renaissance- annually
ART 3413 Art History II Survey: Renaissance to present - annually
ART 4693 Senior Thesis - annually
ART 3313 Advanced Drawing – as needed
ART 3323 Painting II - annually
ART 3333 Painting III - annually
ART 3343 Advanced Printmaking -no printmaker- not offered
ART 3423 Advanced Watercolor - as needed
ART 3713 Ceramics III - annually
ART 4723 Ceramics IV - annually
ART 4733 Special Topics in Art History – as needed
ART 4743 Painting IV – as needed
ART 4753 Ceramics V - annually
ART 4763 Ceramics VI - annually
ART 468V Art Practicum - needed
ART 479V Independent Study in Art – rarely needed but as needed

ART 4733 Special Topics in Art History (can be repeated up to 12 credits—as needed)

Provide the number of program graduates over the past three years.

- ❖ Graduates
- 2013-14: 3
- 2014-15: 3
- 2015-16: 4

Program Assessment

Describe the program assessment process and provide outcomes data (standardized entrance/placement test results, exit test results, etc.).

The program gathers assessment data each semester. A faculty member designated by the Dean acts as assessment facilitator—making sure, for example, that pre-tests and post-tests are administered and that portfolios are gathered, that surveys are distributed. Every three years, faculty analyze data and write an assessment report. Analysis of assessment is often the catalyst for changes in course content and/or methods and for the proposal of new courses to improve student learning.

Reports are submitted to the university assessment committee, which makes recommendations for revisions in the report and in the program's assessment processes.

Assessment reports are posted on the Arts and Humanities website:
<http://www.uamont.edu/pages/school-of-arts-humanities/resources/>

Describe program/major exit or capstone requirements.

All Art majors are required to take a senior-thesis class. Students have a body of work crafted specifically as a capstone exhibition of art, then speak about it publically, and field unscreened questions, defending their work and ideas. Students are responsible for all aspects of planning and hosting a solo exhibition of their artwork, including:

- making the work
- finishing (framing, matting, etc.)
- documenting their work
- arranging publicity (newspaper article, social media announcement, email announcement, flyers, signs, postcards, etc)
- writing about their work (artist statement, bio, etc)

- installing all work
- hosting opening reception and
- giving an artist talk

Provide information on how teaching is evaluated, the use of student evaluations, and how the results have affected the curriculum.

Students in all classes have the opportunity to do electronic student evaluations in Blackboard. The office of Academic Advisement provides the Dean with the results of the evaluations for his perusal. After a course ends, the student evaluations are forwarded to the instructor. Individual instructors make adjustments in their teaching methods, requirements, course content, and textbook selection in response to student evaluations. The Dean takes student evaluations into account in the contexts of all personnel actions (annual evaluation, retention, promotion, and tenure).

Provide transfer information for major/declared students including the receiving institutions for transfer and programs of study.

UAM has formed articulation agreements with several area schools. Students can contact the Office of the Registrar (870-460-1034) for additional information. Transfer students must submit ACT or SAT scores when they have not completed a transferable course in mathematics which will satisfy the general education mathematics requirement or when they have not completed one semester of a transferable course in English composition. Course credit for acceptable work is transferred, but grades are not transferred. Transfer work does not affect the UAM grade point average of a student.

Students on suspension from UAM may not transfer hours taken at any other institution during the suspension period. Other regulations affecting transfer credit are:

- Transferring students may receive credit for course work completed at an accredited post-secondary institution where a grade of “C” or higher has been earned. Credit is not awarded for course work completed at educational institutions judged not to be collegiate level.
- Generally, the University does not accept transfer credit hours in which a grade of “D” was awarded. However, requests for exceptions to this transfer credit policy may be made to the Vice Chancellor for Academic Affairs. The following regulations apply:
 - Students entering the University for the first time must make application during their first term of enrollment.
 - Six (6) credit hours with grades of “D” will be the maximum allowed.
 - Transfer hours accepted with grades of “D” will be applicable only to general education or to general electives.

- No more than six credit hours of religion will count toward the degree requirements of a major.
- A maximum of 68 credit hours may be transferred from a community, technical, or junior college. Exceptions may be made in instances where UAM has entered into articulation agreements with community, technical, or junior colleges.
- The final decision regarding transfer course equivalents to University courses will be made by the University.

Provide information for program graduates continuing their education by entering graduate school or by performing volunteer service.

The Art department provides information for students in the major throughout their undergraduate careers, both informally and as part of course work. Students are encouraged to attend academic conferences and are advised regarding the availability of graduate programs. UAM graduates are regularly accepted into graduate programs in education and other fields

Here is a partial list of graduates:

- Neisha Griffin, finished NTL, working in Texas public schools
- Freddy Nail, teaching Art in Arkansas, currently in graduate School
- Jillian Moore, finished graduate school, teaching Art in Arkansas public schools
- Martha Rico, finished graduate school, teaching in Texas
- Hannah Williamson, completed an NTL, obtained teaching license
- Christopher Humes, coaching in Arkansas Schools
- Leah Bryant, Administrative Specialist, University of Arkansas System
- Teresa Dillard, completed graduate school, teaching Art in Arkansas public schools
- Sarah Echlin, teaching Art in Arkansas Pubic schools, currently in graduate school
- Mitchel Gathings, completed graduate school, taught art in public schools, currently doing post baccalaureate work in studio art with intention of pursuing MFA in Art program

- Amye Yount, completed graduate school, teaching Art in Arkansas public schools
- Sarah Pasterniak, admission councilor, South Arkansas College
- Katie Meier, completed graduate school, teaching Art in Arkansas public schools
- Jennifer Escamilla, completed graduate school, English as a Second Language specialist, Arkansas public schools
- Elizabeth Borse, Assistant to the Mayor – City of Monticello, independent photographer
- Anna Rowel, teaching Art in Arkansas Public Schools, currently in graduate school
- Jennifer Boykin, graduate school in museum studies.
- Belinda Jeffers, finished graduate school, working at Arkansas public schools
- Jeffrey Trotter, entered NTL, teaching art in Dermott, Arkansas
- Josh Gibson, left teaching to be an X-ray technician
- Mandy McKoin Barry, finished graduate school, certified middle childhood preparation, working at Arkansas public schools
- Sarah Pasterniak, attended graduate school for History at University of LA at Monroe

Provide aggregate results of student/alumni/employer satisfaction surveys.

Students and alumni note the need for additional Art faculty, additional space, building improvements and increased budget.

Describe how the program is aligned with the current job market needs of the state or local communities.

The Art major creates exemplary communicators and critical and creative thinkers, thereby preparing our students for a variety of career opportunities. The chief employers of our graduates are the public schools, but as with all graduates in the humanities or arts, our graduates have critical and creative-thinking skills and communication skills that make them well-prepared for a wide variety of professions.

As for the public schools, there is an acute shortage of qualified teachers in this area of the state. The shortage is so severe that recently the UAM Education department has entered into an agreement with local schools that hire interns (senior-level students completing student teaching assignments) instead of long-term substitutes. This allows these interns to teach for more than the 90-day period afforded to long-term subs, and these interns are almost always hired as full-time teachers upon the completion of their internships.

All students in the major are encouraged to work with area art teachers as interns, after-school programs, and professional art exhibitions. Such academic experiences help prepare them for careers in education and communications.

Provide job placement information for program graduates including the number of graduates placed in jobs related to the field of study.

A partial list of graduates from the Art program is as follows:

- Teighlor Chaney, teaching art in Beebe, Arkansas
- Neisha Griffin, finished NTL, working in Texas public schools
- Freddy Nail, teaching Art in Arkansas, currently in Graduate School
- Jillian Moore, finished graduate school, teaching Art in Arkansas public schools
- Martha Rico, finished graduate school, teaching in Texas
- Hannah Williamson, completed an NTL, obtained teaching license
- Christopher Humes, coaching in Arkansas Schools
- Leah Bryant, Administrative Specialist, University of Arkansas System
- Teresa Dillard, completed graduate school, teaching Art in Arkansas public schools
- Sarah Echlin, teaching Art in Arkansas Public schools, currently in graduate school
- Mitchel Gathings, completed graduate school, taught art in public schools, currently doing post baccalaureate work in studio art with intention of pursuing MFA in Art program
- Amye Yount, completed graduate school, teaching Art in Arkansas public schools
- Sarah Pasterniak, admission councilor South Arkansas College

- Katie Meier, completed graduate school, teaching Art in Arkansas public schools
- Jennifer Escamilla, completed graduate school, English as a Second Language specialist, Arkansas public schools
- Elizabeth Borse, Assistant to the Mayor – City of Monticello, independent photographer
- Anna Rowel, teaching Art in Arkansas Public Schools, currently in graduate school
- Jennifer Boykin, graduate school in museum studies.
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- Josh Gibson, left teaching to be an Xray technician
- Mandy McKoin Barry, finished graduate school, certified middle childhood preparation, working at Arkansas public schools
- Sarah Pasterniak, attended graduate school for History at University of LA at Monroe

Program Effectiveness (strengths, opportunities)

List the strengths of the program.

- Well qualified and highly accomplished veteran faculty.
- Student-centered faculty.
- Faculty have the respect and admiration of the students
- Good relationship and good communication with the ERZ program in the School of Education and with area public schools.
- Active student organizations.
- Periodic curricular reviews leading to appropriate actions.
- An M&O budget that is adequate in providing for individual faculty technological and travel needs.
- General consistency in grading standards of most faculty.
- Excellent support from Administrative Assistant and student workers.

List the areas of the program most in need of improvement.

- Heavy teaching loads.

- Inadequate quantity of faculty
- Inadequate salaries
- Inadequate facilities (amount of space and condition of building)
- Lack of computer classrooms
- Lack of Wifi
- Inadequate equipment
- Inadequate ventilation
- Inadequate number of work-study positions
- Lack of scholarships

List program improvements accomplished over the past two years.

- Upgraded Lecture Lab to a newer used computer/ projector
- New electric Kiln
- Students Traveled to regional and national conferences. Some cost covered by campus funds

Describe planned program improvements, including a timetable and the estimated costs. Identify program improvement priorities.

Art faculty believe that the elimination of the BA Identity Requirement (effective July 1, 2016) will have a positive impact on the program, allowing students to take up to 12 additional Art courses. The University has begun a very stringent review of what might be holding students back from graduation. It was discovered that many students applied for graduation lacking at least one course from the BA Identity list.

Art faculty are in favor of eliminating the requirement that students have a minor. If the minor is eliminated, the faculty can re-design the program as a comprehensive major, thereby better preparing students for art-related careers and/or graduate school. It was also discovered University wide that among seniors who drop out most commonly lacked sufficient coursework to satisfy the required minor.

Art Faculty are in favor of collaborating with our newly minted Communications Media Program to offset our course offerings and add a concentration in Graphic Design/Desktop Publishing.

Institutional Review Team

List the names/departments of the self-study committee chair and committee members.

Committee Members:

Professor Tom Richard
Professor Scott Lykens

APPENDIX A

Course syllabi

ART 1013 DRAWING I

2nd 8 Weeks

M T W H 12:10 PM 02:30 PM

V&PART

Tom Richard

Art Complex

richardt@uamont.edu

870.460.1338

Office Hours

I am available for an office visit:

Monday through Thursday 9:00 – 12:00, and 1:30 - 3:00 by appointment only.

(see Blackboard for instructions on how to schedule an appointment.)

If you have taken an art studio course before, you are aware of the flexibility in the professor's schedule (generally in the middle of the classes). Usually a studio class begins with a critique of homework/previous assignments, a demo, a lecture, or a project/assignment explanation. Then the remainder of the class time is spent with students working on their assignments, with individual attention from the professor. For some assignments, intense oversight is needed. For others, students are working with intentionally little monitoring. This changes from assignment to assignment.

Because of this dynamic, office hours can be scheduled (ahead of time) by following instructions in Bb (and in some cases during the middle of one of the professor's courses). Interrupting a studio course is not permitted without prior approval.

Also, because of the nature of the field of study of art, be aware that during office hours I might not be sitting by the phone awaiting a call, but could be somewhere on campus executing assignments or tasks that relate to the field of art. Therefore, it is necessary that you schedule an appointment by email to verify the success of the meeting happening.

ART 1013 DRAWING I, 3 credit hours, 6 hours laboratory

Recommended Prerequisite or Co-requisite: ART 1023

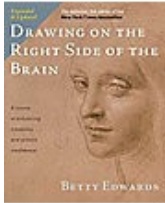
This course is intended as an introduction to the techniques, materials, and discipline of drawing. The focus of this course will be on developing the skill of observation and rendering as applied to naturalistic drawing. Through observing the still life, landscape, and figure, the principles of visual perception and the application of these principles in graphic representation of space, perspective, volume, light and shadow, foreshortening, and proportion will be investigated.

UAM Bookstore:

<http://www.bkstr.com/uamontstore/shop/textbooks-and-course-materials>

Required Textbook(s) – 2:

DRAWING ON RIGHT SIDE OF THE BRAIN

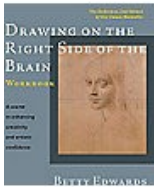


Author: Edwards

Edition: 4th

ISBN: 978158542920

DRAWING ON RIGHT SIDE OF BRAIN (WKBK)



Author: Edwards

Edition: 2nd

ISBN: 9781585429226

DRAWING SUPPLIES

Mandatory: PORTFOLIO, PENCILS - ebony, 2B, 6B (others as needed), SKETCHBOOK, CALENDAR

DO NOT BUY OTHER SUPPLIES UNTIL THEY ARE DISCUSSED IN CLASS

Other supplies

*DRAWING PAD 18"X24" - newsprint

*EXTRA SOFT CHARCOAL PENCILS (B) self-sharpening (the kind that you peel the ribbon off, not the kind you have to sharpen)

*KNEADED ERASERS (a bunch)

*PINK PEARL ERASERS

DRAWING BOARD (with clips and rubber band)

SPRAY FIXATIVE (HAIRSPRAY)

BOX OF COMPRESSED CHARCOAL

BRUSH (will explain what type)

CHEMISE OR RAG

STRAIGHT EDGE

7"x8" CARDBOARD, MATBOARD, OR FOAMCORE BOARD

SHOE BOX OR TACKLE BOX

A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 1 and 2.

Enrollment restrictions:

The purpose of this course is to support and fulfill the requirements for the Bachelor of Arts degree in Art. This is a required course for the Art Major, and is a prerequisite to other upper level studio courses.

The physical course space is limited, and the enrollment capacity is based upon the physical plant limitations of the Art Complex.

For these reasons, enrollment availability is prioritized as follows:

1. Art Major – Sophomore standing
2. Art Major – Freshman standing
3. Art Major – Senior standing
4. Art Major – Junior standing
5. Art Minor – Senior standing
6. Art Minor – Junior standing
7. Art Minor – Sophomore standing
8. Art Minor – Freshman standing
9. BA Degree Seeking – Senior standing
10. BA Degree Seeking – Junior standing
11. BA Degree Seeking – Sophomore standing
12. BA Degree Seeking – Freshman standing
13. General Studies Major (undeclared)
14. BS Degree Seeking – Senior standing
15. BS Degree Seeking – Junior standing
16. BS Degree Seeking – Sophomore standing
17. BS Degree Seeking – Freshman standing
18. Non-Degree Seeking

In the event that the course enrollment reaches and/or exceeds the enrollment capacity, students will be administratively withdrawn from the course according to priority at any point in the semester.

Grading Scale

- 100-91 A
- 90-81 B
- 80-71 C
- 70-61 D

60-0 F

Grades will be defined as follows:

A = Outstanding. Expansive investigation of the specific processes and demonstrated visual knowledge of those concepts. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques. Goes substantially beyond minimum requirements.

B = Above average. Substantial investigation of concepts and processes; excellent craft. All assignments completed on time, insightful contributions to critiques.

C = Average. All assignments done competently and completed on time. Strong participation in critiques.

D= Marginal work. Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques.

F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

Participation

Class participation includes attendance, work ethic, effort, and participation in class activities, discussions, and critiques (this does not mean attendance alone).

Critiques

Group critiques will be held on days when homework is due, and occasionally to discuss class work. Positive participation in critiques is crucial to the class and will be reflected in your grade. Critiques are held throughout the semester. During these discussions we will talk about the parameters of the project, progress thus far, and progress expectations. All students are required to participate. Your suggestions are greatly appreciated by myself and your fellow students.

Attendance

Three absences result in a one letter drop in your grade. If you miss five times, the highest grade you can receive is an F. Two late arrivals will count as an absence. Attendance after 30 minutes of class starting will not be considered late, but will be an absence.

Homework

Assignments will be required on time for a grade. No late work will be taken. Work will be evaluated entirely upon its accomplishment of the goal assigned. A sketchbook must be kept throughout the semester that serves as a thinking pad for you to work through ideas both visually (as sketches) and verbally (through notes and writing). To receive any credit for these they must be turned in at mid term and finals.

Portfolio

A neat, ordered, chronological portfolio is required at the conclusion of the semester for grading. This portfolio should contain the work labeled (name, date, and assignment), flat, and easily accessible. It is recommended that at the conclusion of each class work is labeled, assessed, and placed in the portfolio.

Clothing

Be sure to wear clothing that can get dirty (or even ruined) to class. Some of the media we will be exploring can make a mess, so don't wear articles that will inhibit the creative process. If necessary, change before and after the class, (but do so before to ensure that

you are prepared to begin the class).

Blackboard

All written assignments for the course will be submitted in Bb.

FEEDBACK SCHEDULE

Most often, a student can expect a response to email within 24 hours Monday through Thursday. No emails will be answered after 3 p.m. on Thursday until the following Monday. There will be times during the semester that the professor is unavailable and does not have access to the internet. On those dates, a message will be posted in the announcements on Blackboard.

DIRECTIONS FOR EMAILING

Here are the directions for sending a correct email, which will get a response:

- In the subject area, place the course number, a colon, then condense your issue. ie. "Art XXX Course Name: concerns"
- In the body of the email, list your correct name, which course you are in, the section number, and day/time of the course.
- State your concern in complete sentences and using correct grammar and spelling.
- You must use correct English. Do not use "text speak", abbreviations, slang, or other languages.
- Try to go into specific detail with your concern or issue, so I can address it specifically.
- If it is a technological issue, contact IT. So you don't have to send me this email.
- If it is an issue related to missing deadlines, you don't have to send this email. I do not take late assignments.
- If you have typed this email in ALL CAPS, that means you are screaming at me. And I do not respond well to screaming.

Computer Access:

Computer and Internet access is provided on campus for all students. You may choose to get Internet access at home for your conveniences however off campus computer issues are not an excuse for late or unfinished work.

I would recommend high speed Internet and a college level of computer literacy. Tutorials on how to use Blackboard and other University Computer Resources are available for students Via the UAM IT Department accessible through the UAM homepage. Tutorials for using Blackboard are also available through Blackboard. Unless it is a question about my course content your answer is most likely available faster through tutorials than by asking me. You may ask me, however the tutorials will get faster results.

Working off campus

You will need access to the Internet and a computer. I recommend a high-speed connection. A slow connection may impede your ability to complete the exams properly. This is provided on campus at various locations including the library. If you cannot find library access hours that fit your schedule, you will need to make you own adjustments.

University Calendar

Detailing specific important dates and Final Exam Schedule:

Students with disabilities:

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Substituting for another person during an examination or allowing such substitutions for oneself.

Collusion: Collusion is defined as obtaining from another party, without specific approval in advance by the instructor, assistance in the production of work offered for credit to the extent that the work reflects the ideas of the party consulted rather than those of the person whose name is on the work submitted.

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THE CENTER FOR WRITING AND COMMUNICATION

Memorial Classroom Building, Room 113, (870) 460-1378

Home Page: <http://www.uamont.edu/pages/school-of-arts-humanities/writing-center/>

Mailing Address: P. O. Box 3460, Monticello, AR 71656

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for students working on writing projects and a resource library of up-to-date citation guides, grammar handbooks, and guides for writing in many disciplines and majors.

GENERAL EDUCATION TUTORIAL LAB

Harris Hall, (870) 460-1454

Any student who desires to be successful in his/her general education classes can receive assistance through tutoring services available on the 2nd floor of Harris Hall. Please watch for emails from Laura Hughes detailing this semester's tutoring availability.

MATH TUTORIAL LAB

Math and Science Center, 870-460-1016

Free one-on-one tutoring is available for any mathematics class. Help with ALEKS, WebAssign, and MyMathLab is available. Math tutoring is located in the A-Wing of the Science Center.

ART 1023 DESIGN

First 8 weeks

M T W H 12:10 PM 02:30 PM

V&PART

Tom Richard

Art Complex

richardt@uamont.edu

870.460.1338

Office Hours

I am available for an office visit:

Monday through Thursday 9:00 – 12:00, and 1:30 - 3:00 by appointment only.

(see Blackboard for instructions on how to schedule an appointment.)

If you have taken an art studio course before, you are aware of the flexibility in the professor's schedule (generally in the middle of the classes). Usually a studio class begins with a critique of homework/previous assignments, a demo, a lecture, or a project/assignment explanation. Then the remainder of the class time is spent with students working on their assignments, with individual attention from the professor. For some assignments, intense oversight is needed. For others, students are working with intentionally little monitoring. This changes from assignment to assignment.

Because of this dynamic, office hours can be scheduled (ahead of time) by following instructions in Bb (and in some cases during the middle of one of the professor's courses). Interrupting a studio course is not permitted without prior approval.

Also, because of the nature of the field of study of art, be aware that during office hours I might not be sitting by the phone awaiting a call, but could be somewhere on campus executing assignments or tasks that relate to the field of art. Therefore, it is necessary that you schedule an appointment by email to verify the success of the meeting happening.

ART 1023 DESIGN, 3 credit hours, 6 hours laboratory

This course is a basic study of the use of line, shape, texture, value, and color and their relationships in composition. Comprehensive study of design elements and principles as basic means of organizing two-dimensional space will be covered. Emphasis on inventiveness in the use of different media will be explored.

Course Objectives:

At the end of this course, you should be able to:

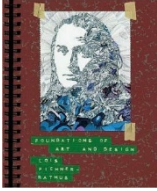
- Effectively manipulate the elements and principles of two-dimensional design to create non-objective, abstract and representational compositions.
- Create photo-based collages and narratives.
- Develop inventive concepts using various problem-solving strategies, such as convergent thinking, divergent thinking, collaboration, brainstorming and idea maps.
- Speak and write critically about personal and peer artworks and propose alternatives.
- Research an idea and develop an extended series of related images.

Co-requisite: ART 1013.

UAM Bookstore:

<http://www.bkstr.com/uamontstore/shop/textbooks-and-course-materials>

Required Textbook:



Title: Foundations of Arts and Design
Author: Lois Fichner-Rathus
ISBN; 9780534613389

Supplies:

Mandatory:

9"x12" sketchbook

pencils

black ink pens

black markers

glue sticks

ruler

calendar

scissors

shoe box or tackle box or other small box for storing and transporting supplies

DO NOT BUY SUPPLIES UNTIL THEY ARE DISCUSSED IN CLASS

Recommended:

X-acto knife

pencils

markers

metal ruler,

scotch tape

masking tape

illustration boards

paint brush

portfolio

A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work

7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 1 and 2.

Enrollment restrictions:

The purpose of this course is to support and fulfill the requirements for the Bachelor of Arts degree in Art. This is a required course for the Art Major, and is a prerequisite to other upper level studio courses.

The physical course space is limited, and the enrollment capacity is based upon the physical plant limitations of the Art Complex.

For these reasons, enrollment availability is prioritized as follows:

19. Art Major – Sophomore standing
20. Art Major – Freshman standing
21. Art Major – Senior standing
22. Art Major – Junior standing
23. Art Minor – Senior standing
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32. BS Degree Seeking – Senior standing
33. BS Degree Seeking – Junior standing
34. BS Degree Seeking – Sophomore standing
35. BS Degree Seeking – Freshman standing
36. Non-Degree Seeking

In the event that the course enrollment reaches and/or exceeds the enrollment capacity, students will be administratively withdrawn from the course according to priority at any point in the semester.

Grading Scale

- 100-91 A
- 90-81 B
- 80-71 C
- 70-61 D
- 60-0 F

Grades will be defined as follows:

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B = Above average. Substantial investigation of concepts and processes; excellent craft. All assignments completed on time, insightful contributions to critiques.

C = Average. All assignments done competently and completed on time. Strong participation in critiques.

D= Marginal work. Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques.

F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

Participation

Class participation includes attendance, work ethic, effort, and participation in class activities, discussions, and critiques (this does not mean attendance alone).

Critiques

Group critiques will be held on days when homework is due, and occasionally to discuss class work. Positive participation in critiques is crucial to the class and will be reflected in your grade. Critiques are held throughout the semester. During these discussions we will talk about the parameters of the project, progress thus far, and progress expectations. All students are required to participate. Your suggestions are greatly appreciated by myself and your fellow students.

Attendance

Three absences result in a one letter drop in your grade. If you miss five times, the highest grade you can receive is an F. Two late arrivals will count as an absence. Attendance after 30 minutes of class starting will not be considered late, but will be an absence.

Homework

Assignments will be required on time for a grade. No late work will be taken. Work will be evaluated entirely upon its accomplishment of the goal assigned. A sketchbook must be kept throughout the semester that serves as a thinking pad for you to work through ideas both visually (as sketches) and verbally (through notes and writing). To receive any credit for these they must be turned in at mid term and finals.

Portfolio

A neat, ordered, chronological portfolio is required at the conclusion of the semester for grading. This portfolio should contain the work labeled (name, date, and assignment), flat, and easily accessible. It is recommended that at the conclusion of each class work is labeled, assessed, and placed in the portfolio.

Clothing

Be sure to wear clothing that can get dirty (or even ruined) to class. Some of the media we will be exploring can make a mess, so don't wear articles that will inhibit the creative process. If necessary, change before and after the class, (but do so before to ensure that you are prepared to begin the class).

Blackboard

All written assignments for the course will be submitted in Bb.

FEEDBACK SCHEDULE

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Here are the directions for sending a correct email, which will get a response:

- In the subject area, place the course number, a colon, then condense your issue. ie. "Art XXX Course Name: concerns"
- In the body of the email, list your correct name, which course you are in, the section number, and day/time of the course.
- State your concern in complete sentences and using correct grammar and spelling.
- You must use correct English. Do not use "text speak", abbreviations, slang, or other languages.
- Try to go into specific detail with your concern or issue, so I can address it specifically.
- If it is a technological issue, contact IT. So you don't have to send me this email.
- If it is an issue related to missing deadlines, you don't have to send this email. I do not take late assignments.
- If you have typed this email in ALL CAPS, that means you are screaming at me. And I do not respond well to screaming.

Computer Access:

Computer and Internet access is provided on campus for all students. You may choose to get Internet access at home for your conveniences however off campus computer issues are not an excuse for late or unfinished work.

I would recommend high speed Internet and a college level of computer literacy. Tutorials on how to use Blackboard and other University Computer Resources are available for students Via the UAM IT Department accessible through the UAM homepage. Tutorials for using Blackboard are also available through Blackboard. Unless it is a question about my course content your answer is most likely available faster through tutorials than by asking me. You may ask me, however the tutorials will get faster results.

Working off campus

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ART 1033 DIGITAL PHOTOGRAPHY, 3 credit hours, 6 hours laboratory

This course introduces the student to the fundamentals of digital photography. Topics covered in this course will include basic operation of a digital camera, composition, camera controls, exposure, and basic image enhancement for creative use. Prerequisites: Basic Computer Skills

Course Objectives

Upon completion of this course, students will:

- Understand the basics of digital still camera operation by identifying the standard parts of a digital point & shoot camera and explaining each function.
 - Be able to use a digital still camera to capture images by applying knowledge of their camera operations to create properly exposed and focused photographs, by applying knowledge of aperture settings to achieve photographs that demonstrate both shallow and maximum depth of field, by applying knowledge of shutter speeds to achieve photographs that demonstrate stopped and blurred motion.
 - Explore, critique, and evaluate basic composition and aesthetic elements of photographic images, by identifying and applying the elements of composition used in the creation of successful photographs.
 - Convert and compress digital images into appropriate file formats and store or archive correctly.
 - Output digital still images to on-screen and printed presentations.
-

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Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 1 and 2.

Materials and Textbook:

- Text: [A Short Course in Digital Photography](#) by London & Stone
- A digital point & shoot camera, minimum 4 megapixels, with manual, aperture priority, and shutter priority exposure modes. Must meet certain criteria to be discussed in class.
- Tripod
- Appropriate storage card (Storage medium ie: Flash card, CD-R's, DVD-R's, external HD, etc. (by the end of the semester you can easily need up to 4 GB of collective storage depending on your camera's resolution and your own productivity - for example it would

be likely you would need an equivalent of at least 6 CD-R's).

- Card reader
- Battery charger
- Extra rechargeable batteries
- camera bag
- computer with photo editing software and high speed internet
- notebook and writing tool

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Digital Websites

If you have found a good Website on digital photography --- either technical or artistic --- please e-mail it to the group and it will be made available for reference. I highly recommend [Digital Camera Preview](#) as a general resource.

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- If it is a technological issue, contact IT. So you don't have to send me this email.
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Technical Support Information:

Blackboard Assistance:

Contact Office of Instructional Technology; phone 870-460-1663; open Monday-Friday, 8 a.m. – 4:30 p.m.

Online Help Desk: <http://www.uamont.edu/pages/resources/academic-computing/>

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Academic Alert:

The Academic Alert System is a retention program that puts students in contact with the appropriate campus resources to assist them in meeting their educational goals at UAM. If you are doing poorly in your academic work, are chronically absent from class, are exhibiting disruptive behavior or are having difficulty adjusting to campus life, University faculty, staff or a fellow student may report you to the Office of Academic Affairs through the Academic Alert system.

Academic Resources:

The Center for Writing and Communication

Memorial Classroom Building, Room 113, (870) 460-1378

Home Page: <http://www.uamont.edu/pages/school-of-arts-humanities/writing-center/>

Mailing Address: P. O. Box 3460, Monticello, AR 71656

The Center for Writing and Communication (CWC) is a free service to University of Arkansas at Monticello students. The CWC is staffed by UAM undergraduates who have received special training in peer writing tutoring. The CWC can assist writers of any level or major, on assignments from all disciplines and genres, and at all stages of the writing process. Consultants can work with writers face to face or online, and a typical session with a consultant lasts thirty to sixty minutes. To have the best session possible, students seeking help should bring all materials, including the course syllabus, assignment sheets, and any drafts previously completed. The CWC also has a suite of laptops and computers for students working on writing projects and a resource library of up-to-date citation guides, grammar handbooks, and guides for writing in many disciplines and majors.

General Education Tutorial Lab

Harris Hall, (870) 460-1454

Any student who desires to be successful in his/her general education classes can receive assistance through tutoring services available on the 2nd floor of Harris Hall. Please watch for emails from Laura Hughes detailing this semester's tutoring availability.

Math Tutorial Lab

Math and Science Center, 870-460-1016

Free one-on-one tutoring is available for any mathematics class. Help with ALEKS, WebAssign, and MyMathLab is available. Math tutoring is located in the A-Wing of the Science Center.

Art 1053 Art Appreciation: 3 hours credit, prerequisite: none

Art Appreciation is a course designed to acquaint the student with concepts, functions and purposes involving visual arts. It should stimulate the student toward a greater visual awareness of and responsiveness to visual social and environmental conditions of the world's cultures by examining the intricate relationships that exist between art and the visual human experience. It should provide a basis for students to understand, enjoy and evaluate the art they see around them, especially that of their time. It is a course that explores visual art in its many manifestations, both as fine art and the applied arts, through the use of art history, art criticism, concepts and aesthetics. By no means do we turn our backs on the past. It is a clear and simple approach to the visual arts world of architecture, sculpture, painting, graphics, and crafts. By no means do we turn our backs on the past.

In fact, art from all parts of the world and all periods has taken on new significance as a living expression of the ideas of cultures that are remote from us in time and space. As you progress through the course, you will see that many historic master works are included because of their lasting significance. The Visual Arts Department believes that visual familiarity with historic art not only gives great aesthetic pleasure, but also increases our understanding of contemporary trends. Also note: This is an introductory survey of the visual arts. Exploration of purposes and processes in the visual arts including evaluation of selected works, the role of visual art in various cultures, and the history of visual art.

Expected Student Learning Outcomes:

The successful student will be able to:

Analyze the nature and function of the visual arts.

Identify and analyze visual elements and principles of design.

Identify varied media associated with art processes.

Identify characteristics of a given period of art.

Identify selected works of various artists.

Identify and analyze the role of art in various cultures.

Write a short analysis based on an original work of art using terminology appropriate to the course.

Student Learning Outcomes/Modes of instruction

Upon completion of the course the successful student will be able to demonstrate course objectives. The expected student learning outcomes specifically adhere to the ADHE course transferability program as listed on the ADHE website. This course is not for Art Majors and you shall not need to achieve any specific learning outcomes that are expected of the Art Major. While some Major outcomes share principles with those of the ADHE Course Objectives it is not necessary for me to document them for any Art Major Program Assessment.

Required Text:

The textbook for this course is **Sayre, World of Art, 7th edition**. Along with your classroom experience, this text is a crucial resource for test preparation, homework and reading assignments. The book and its resources will help you achieve a better grade. The text for this class is an overview but is not overly simple. It will take some time to read through the assigned sections. Please allow yourself time before you get to class to read and digest the material (also spend some time studying the reproductions). It will probably help if you read the text twice.



World of Art

by Sayre
7th edition

Grading

Exams, tests and assignments will be submitted through the Blackboard shell for this course. There will be occasions where work to be graded will be turned in during the scheduled class time.

All work must be submitted inside our Blackboard course site. You need to save all documents as .doc or .docx files, in English. Images should be saved as jpeg files. Assignments will not be credited when turned in through any other format. This includes my mail-box, under office doors, handing to me directly, and emailing it to me, saving files as wpd, csv, or any format that my computer cannot open.

Attendance will be checked by means of Blackboard. I am required to submit a last date of attendance for any student who drops the class or receives a failing grade for the course to the registrar. I will use the last date of submitted work to determine the last date of attendance. If you never log into Blackboard, create a user name and password, and enroll in this course, you will be marked as having never participated in the course.

Grading Scale

100-90 A

89-80 B

79-70 C

69-60 D

59-0 F

Work Required:

Academic Engagement (in class):

Attend, participate, and work on assignments in class: 1 hour a week / 16 hours for semester

Preparation (outside of class):

Take quizzes, tests, and exams, submit assignments: 1 hour a week / 16 hours for semester

Read required materials: 4 hours a week / 64 hours for semester

Review notes and study: 2.5 hours a week / 40 hours for semester

Overall Total Obligation:

8.5 hours a week / 136 hours for semester

Blackboard

Students will need to get a username and password within the University's Bb course distribution software site. The content of the site will include Helpful Tips, Content Descriptions, Assignment Explanations, Assignment Deadlines, Links to important information, and a Gradebook.

All written assignments for the course will be submitted in Bb.

TECHNICAL SUPPORT INFORMATION:

Issues with Blackboard:

Contact Office of Academic Computing; phone 870-460-1663.

Open Monday-Friday, 8 a.m.-4:30 p.m.

Help Desk at fendley@uamont.edu or phone 870-460-1663.

The computer section in the Library is open during regular Library hours. Click here to see when the Taylor Library is open: <http://www.uamont.edu/library/>

Issues with Email: Contact the Office of Information Technology; phone 870-460-1036; open Monday-Friday, 8 a.m. – 4:30 p.m.

The Student Handbook for Distance Education is available at the following link:

<http://www.uamont.edu/AcademicComputing/>

MINIMUM TECHNOLOGY REQUIREMENTS:

For minimum technology requirements, visit:

<http://kb.blackboard.com/pages/viewpage.action?pageId=38830689>

Access to a working computer with Internet capability.

Operating System: Windows 2000, XP, Vista or Macintosh OS X

Hardware: 256 MB of RAM, 1GB free hard disk space
Microsoft Office 2007 recommended
Connection to the Internet: (broadband connection, such as RoadRunner, Satellite Internet or DSL, is preferred).
Broadband connections are recommended for assessments.

Late work: Work submitted after the deadline will not be permitted.

University Sponsored Activities

If you know you are going to be absent because of a university sponsored activity let me know two weeks before the trip and I will allow you to turn the work in early. I am not required to make accommodations for anything other than university-sponsored activities that have notified me two weeks in advance.

The following action is prohibited under the Student Conduct Code:

Disorderly Conduct: Any behavior which disrupts the regular or normal functions of the University community, including behavior which breaches the peace or violates the rights of others.

Cell Phones

All cell phones should be turned off and put away when entering the classroom.

Students with disabilities:

It is the policy of the University of Arkansas at Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course. Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall Room 120; phone 870 460-1026; TDD 870 460-1626; Fax 870 460-1926; email: whitingm@uamont.edu.

For assistance on a College of Technology campus contact:

McGehee: Office of Special Student Services representative on campus; phone 870 222-5360; fax 870 222-1105.

Crossett: Office of Special Student Services representative on campus; phone 870 364-6414; fax 870 364-5707.

Student conduct statement:

Students at the University of Arkansas at Monticello are expected to conduct themselves appropriately, keeping in mind that they are subject to the laws of the community and standards of society. The student must not conduct him/herself in a manner that disrupts the academic community or breaches the freedom of other students to progress academically.

Academic dishonesty: Cheating: Students shall not give, receive, offer, or solicit information on examinations, quizzes, etc. This includes but is not limited to the following classes of dishonesty:

- a. Copying from another student's paper;
 - b. Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;
 - c. Collaboration with another student during the examination;
 - d. Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;
 - e. Substituting for another person during an examination or allowing such substitutions for oneself.
2. Collusion: Collusion is defined as obtaining from another party, without specific approval in advance by the instructor, assistance in the production of work offered for credit to the extent that the work reflects the ideas of the party consulted rather than those of the person whose name is on the work submitted.
 3. Duplicity: Duplicity is defined as offering for credit identical or substantially unchanged work in two or more courses, without specific advanced approval of the instructors involved.
 4. Plagiarism: Plagiarism is defined as adopting and reproducing as one's own, to appropriate to one's use, and to incorporate in one's own work without acknowledgement the ideas or passages from the writings or works of others.

For any instance of academic dishonesty that is discovered by the instructor, whether the dishonesty is found to be cheating, collusion, duplicity, or plagiarism, the result for the student(s) involved will receive a

failing grade for the course.

Academic Dishonesty will be checked the last week of class. Therefore if academic dishonesty is discovered, a passing grade for the semester becomes a failing grade after the drop date.

This course fulfills a requirement in the University's General Education Core Requirement and is not a requirement for a BA in Art; however, as this is listed as an ART course, I am required to add this announcement for Assessment purposes.

A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

ART 2203 WATERCOLOR

8/19 – 12/11/2015

M W 10:10 AM 11:30 AM

V&PART

If you have taken an art studio course before, you are aware of the flexibility in the professor's schedule (generally in the middle of the classes). Usually a studio class begins with a critique of homework/previous assignments, a demo, a lecture, or a project/assignment explanation. Then the remainder of the class time is spent with students working on their assignments, with individual attention from the professor. For some assignments, intense oversight is needed. For others, students are working with intentionally little monitoring. This changes from assignment to assignment.

Because of this dynamic, office hours can be scheduled (ahead of time) by following instructions in Bb (and in some cases during the middle of one of the professor's courses). Interrupting a studio course is not permitted without prior approval.

Also, because of the nature of the field of study of art, be aware that during office hours the professor might not be sitting by the phone awaiting a call, but could be somewhere on campus executing assignments or tasks that relate to the field of art. Therefore, it is necessary that you schedule an appointment by email to verify the success of the meeting happening.

ART 2203 WATERCOLOR, 3 credit hours, 6 hours laboratory

This course is intended as an introduction to the techniques, materials, and discipline of watercolor. The focus of this course will be on developing the skill of observation and working with the techniques and processes of watercolor painting. Through observing the still life, landscape, and figure, the principles of visual perception and the application of these principles in this painting media will be investigated.

Required textbook:



EVERYTHING YOU EVER WANTED TO KNOW ABOUT WATERCOLOR

Author: APPELLOF

Edition: N/A

ISBN: 9780823056491

<u>Supplies (required)</u>	<u>Supplies (recommended)</u>
• Watercolor paper/ block	Portfolio
• Four WC Brushes	Toothbrush
• Palette	Salt
• Water container	Storage box
• Rags/ paper towels	Hair dryer
• Board	

<u>Supplies (required)</u>	<u>Supplies (recommended)</u>
• Pencils	
• Sketchbook	
• Sponge	
<u>Paints (required)</u>	<u>Paints (recommended)</u>
• Naples yellow	Yellow ochre
• Cadmium yellow	Grumbacher red
• Cadmium red	Burnt umber
• Alizarin crimson	Phthalo blue
• Raw sienna	Cobalt blue
• Raw umber	Chinese white
• Sap green	Other colors as needed
• Viridian	
• Ultramarine blue	
• Cerulean blue	
• Pane's grey	

UAM Bookstore:

<http://www.bkstr.com/uamontstore/shop/textbooks-and-course-materials>

A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
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3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 1 and 2.

Grading Scale

100-91 A
90-81 B
80-71 C
70-61 D
60-0 F

Grades will be defined as follows:

A = Outstanding. Expansive investigation of the specific processes and demonstrated visual knowledge of those concepts. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques. Goes substantially beyond minimum requirements.

B = Above average. Substantial investigation of concepts and processes; excellent craft. All assignments completed on time, insightful contributions to critiques.

C = Average. All assignments done competently and completed on time. Strong participation in critiques.

D= Marginal work. Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques.

F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

Participation

Class participation includes attendance, work ethic, effort, and participation in class activities, discussions, and critiques (this does not mean attendance alone).

Critiques

Group critiques will be held on days when homework is due, and occasionally to discuss class work. Positive participation in critiques is crucial to the class and will be reflected in your grade. Critiques are held throughout the semester. During these discussions we will talk about the parameters of the project, progress thus far, and progress expectations. All students are required to participate. Your suggestions are greatly appreciated by myself and your fellow students.

Attendance

Three absences result in a one letter drop in your grade. If you miss five times, the highest grade you can receive is an F. Two late arrivals will count as an absence. Attendance after 30 minutes of class starting will not be considered late, but will be an absence.

Homework

Assignments will be required on time for a grade. No late work will be taken. Work will be evaluated entirely upon its accomplishment of the goal assigned. A sketchbook must be kept throughout the semester that serves as a thinking pad for you to work through ideas both visually (as sketches) and verbally (through notes and writing). To receive any credit for these they must be turned in at mid term and finals.

Portfolio

A neat, ordered, chronological portfolio of one drawing per class is required at the conclusion of the semester for grading. This portfolio should contain the work labeled (name, date, and assignment), flat, and easily accessible. It is recommended that at the conclusion of each class drawings are labeled, assessed, and the most successful one is chosen to be placed in the portfolio.

Clothing

Be sure to wear clothing that can get dirty (or even ruined) to class. Some of the media we will be exploring can make a mess, so don't wear articles that will inhibit the creative process. If necessary, change before and after the class, (but do so before to ensure that you are prepared to begin the class).

Blackboard

All written assignments for the course will be submitted in Bb.

FEEDBACK SCHEDULE

Most often, a student can expect a response to email within 24 hours Monday through Thursday. No emails will be answered after 3 p.m. on Thursday until the following Monday. There will be times during the semester that the professor is unavailable and does not have access to the internet. On those dates, a message will be posted in the announcements on Blackboard.

DIRECTIONS FOR EMAILING

Here are the directions for sending a correct email, which will get a response:

- In the subject area, place the course number, a colon, then condense your issue. ie. "Art 2203: *concerns*"
- In the body of the email, list your correct name, which course you are in, the section number, and day/time of the course.
- State your concern in complete sentences and using correct grammar and spelling.
- You must use correct English. Do not use "text speak", abbreviations, slang, or other languages.
- Try to go into specific detail with your concern or issue, so I can address it specifically.
- If it is a technological issue, contact IT. So you don't have to send me this email.
- If it is an issue related to missing deadlines, you don't have to send this email. I do not take late assignments.
- If you have typed this email in ALL CAPS, that means you are screaming at me. And I do not respond well to screaming.

Computer Access:

Computer and Internet access is provided on campus for all students. You may choose to get Internet access at home for your conveniences however off campus computer issues are not an excuse for late or unfinished work.

I would recommend high speed Internet and a college level of computer literacy. Tutorials on how to use Blackboard and other University Computer Resources are available for students Via the UAM IT Department accessible through the UAM homepage. Tutorials for using Blackboard are also available through Blackboard. Unless it is a question about my course content your answer is most likely available faster through tutorials than by asking me. You may ask me, however the tutorials will get faster results.

Working off campus

You will need access to the Internet and a computer. I recommend a high-speed connection. A slow connection may impede your ability to complete the exams properly. This is provided on campus at various locations including the library. If you cannot find library access hours that fit your schedule, you will need to make you own adjustments.

Enrollment restrictions:

The purpose of this course is to support and fulfill the requirements for the Bachelor of Arts degree in Art. This is a required course for the Art Major, and is a prerequisite to other upper level studio courses.

The physical course space is limited, and the enrollment capacity is based upon the physical plant limitations of the Art Complex.

For these reasons, enrollment availability is prioritized as follows:

37. Art Major – Sophomore standing
38. Art Major – Freshman standing
39. Art Major – Senior standing

40. Art Major – Junior standing
41. Art Minor – Senior standing
42. Art Minor – Junior standing
43. Art Minor – Sophomore standing
44. Art Minor – Freshman standing
45. BA Degree Seeking – Senior standing
46. BA Degree Seeking – Junior standing
47. BA Degree Seeking – Sophomore standing
48. BA Degree Seeking – Freshman standing
49. General Studies Major (undeclared)
50. BS Degree Seeking – Senior standing
51. BS Degree Seeking – Junior standing
52. BS Degree Seeking – Sophomore standing
53. BS Degree Seeking – Freshman standing
54. Non-Degree Seeking

In the event that the course enrollment reaches and/or exceeds the enrollment capacity, students will be administratively withdrawn from the course according to priority at any point in the semester.

University Fall 2015 Calendar

Detailing specific important dates and Final Exam Schedule:

<http://www.uamont.edu/pages/academics/class-schedules/>

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whitingm@uamont.edu

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Copying from another student's paper;

Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;

Collaboration with another student during the examination;

Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;
Substituting for another person during an examination or allowing such substitutions for oneself.

Collusion: Collusion is defined as obtaining from another party, without specific approval in advance by the instructor, assistance in the production of work offered for credit to the extent that the work reflects the ideas of the party consulted rather than those of the person whose name is on the work submitted.

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Academic Resources:

THE CENTER FOR WRITING AND COMMUNICATION

Memorial Classroom Building, Room 113, (870) 460-1378

Home Page: <http://www.uamont.edu/pages/school-of-arts-humanities/writing-center/>

Mailing Address: P. O. Box 3460, Monticello, AR 71656

The Center for Writing and Communication (CWC) is a free service to University of Arkansas at Monticello students. The CWC is staffed by UAM undergraduates who have received special training in peer writing tutoring. The CWC can assist writers of any level or major, on assignments from all disciplines and genres, and at all stages of the writing process. Consultants can work with writers face to face or online, and a typical session with a consultant lasts thirty to sixty minutes. To have the best session possible, students seeking help should bring all materials, including the course syllabus, assignment sheets, and any drafts previously completed. The CWC also has a suite of laptops and computers for students working on writing projects and a resource library of up-to-date citation guides, grammar handbooks, and guides for writing in many disciplines and majors.

GENERAL EDUCATION TUTORIAL LAB

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Math and Science Center, 870-460-1016

Free one-on-one tutoring is available for any mathematics class. Help with ALEKS, WebAssign, and MyMathLab is available. Math tutoring is located in the A-Wing of the Science Center.

Special Dates of Concern:

This is the schedule for faculty-student mixers:

School of Computer Information Systems --- August 19 and 20 at 9:00 a.m. in the hallway of BBC 104

School of Business --- August 19 from 9:30 to 10:30 on the third floor of BBC

School of Forestry & Natural Resources --- August 19 at 12:10 p.m. TBA

General Studies --- August 19 at 12:30 to 1:30 p.m. in the Capitol Room

School of Mathematics and Natural Science --- August 20 at 12:30 in the Science Auditorium/Museum

School of Social and Behavioral Science --- August 20 at 12:30 p.m. on 2nd floor of the MCB

School of Nursing --- August 20 at 1:30-2:30 in room 212 in Sorrells Hall

School of Arts and Humanities --- August 26 at 11:00 a.m. to 1:00 p.m. in the Writing Center (MCB 113)

Division of Music --- August 26 at 11:00 a.m. to 1:00 p.m. in the Writing Center (MCB 113)
School of Agriculture --- August 26 at 12:10 p.m. TBA
School of Education --- August 27 at 12:40 p.m. room 117 Willard Hall

ART 2243 Painting I

Tu Th 12:10 PM 02:30 PM
V&PART

Tom Richard
Art Complex
richardt@uamont.edu
870.460.1338

Office Hours –

The professor is available for an office visit:

Monday through Thursday 9:00 – 12:00, and 1:30 - 3:00 by appointment only.
(see Blackboard for instructions on how to schedule an appointment.)

If you have taken an art studio course before, you are aware of the flexibility in the professor's schedule (generally in the middle of the classes). Usually a studio class begins with a critique of homework/previous assignments, a demo, a lecture, or a project/assignment explanation. Then the remainder of the class time is spent with students working on their assignments, with individual attention from the professor. For some assignments, intense oversight is needed. For others, students are working with intentionally little monitoring. This changes from assignment to assignment.

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Also, because of the nature of the field of study of art, be aware that during office hours the professor might not be sitting by the phone awaiting a call, but could be somewhere on campus executing assignments or tasks that relate to the field of art. Therefore, it is necessary that you schedule an appointment by email to verify the success of the meeting happening.

ART 2243 PAINTING I

3 credit hours, 6 hours laboratory

Recommended Prerequisite or Co-requisite: ART 1013, ART 1023

This is a course concerned with the discovery of form through involvement with the material of paint. Conceptual and composition construction of oil painting will be explored in relation to observation and personal perception.

Textbook – Recommended (if you can find it... It is out of print)

Title Dynamic Color Painting for the Beginner

Author Diane Edison

ISBN 9780810970908

Supplies:

Supplies- required

sketchbook

pencil

canvas panels

rags

palette (glass, disposable, or enamel pan)

palette knives

metal cups or jars (for mediums and cleaners)

brushes (bristle, no sable) at least six, some square & some filbert, rounds, 1/4" or #4 - smallest, get a wide range, -1" & 2" cheap house painting brushes

-oil paints

cadmium yellow, alizarin crimson, titanium white, ultramarine blue, pthalo blue, sap green, veridian, yellow ochre, burnt sienna, ivory black, cadmium red

Supplies - recommended (optional)

razor blade scraper (if using glass for a palette)

oil paints (recommended/optional)

cerulean blue, vermilion, cobalt blue, naples yellow, raw umber, prussian blue, van dyck brown

(other colors - especially if they are on sale)

DO NOT BUY SUPPLIES UNTIL THEY ARE DISCUSSED IN CLASS

A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 1 and 2.

Enrollment restrictions:

The purpose of this course is to support and fulfill the requirements for the Bachelor of Arts degree in Art. This is a required course for the Art Major, and is a prerequisite to other upper level studio courses.

The physical course space is limited, and the enrollment capacity is based upon the physical plant limitations of the Art Complex.

For these reasons, enrollment availability is prioritized as follows:

55. Art Major – Senior standing
56. Art Major – Junior standing
57. Art Major – Sophomore standing
58. Art Major – Freshman standing
59. Art Minor – Senior standing
60. Art Minor – Junior standing

61. Art Minor – Sophomore standing
62. Art Minor – Freshman standing
63. BA Degree Seeking – Senior standing
64. BA Degree Seeking – Junior standing
65. BA Degree Seeking – Sophomore standing
66. BA Degree Seeking – Freshman standing
67. General Studies Major (undeclared)
68. BS Degree Seeking – Senior standing
69. BS Degree Seeking – Junior standing
70. BS Degree Seeking – Sophomore standing
71. BS Degree Seeking – Freshman standing
72. Non-Degree Seeking

In the event that the course enrollment reaches and/or exceeds the enrollment capacity, students will be administratively withdrawn from the course according to priority at any point in the semester.

Grading Scale

- 100-91 A
- 90-81 B
- 80-71 C
- 70-61 D
- 60-0 F

Grades will be defined as follows:

A = Outstanding. Expansive investigation of the specific processes and demonstrated visual knowledge of those concepts. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques. Goes substantially beyond minimum requirements.

B = Above average. Substantial investigation of concepts and processes; excellent craft. All assignments completed on time, insightful contributions to critiques.

C = Average. All assignments done competently and completed on time. Strong participation in critiques.

D= Marginal work. Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques.

F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

Participation

Class participation includes attendance, work ethic, effort, and participation in class activities, discussions, and critiques (this does not mean attendance alone).

Critiques

Group critiques will be held on days when homework is due, and occasionally to discuss class work. Positive participation in critiques is crucial to the class and will be reflected in your grade. Critiques are held throughout the semester. During these discussions we will talk about the parameters of the project, progress thus far, and progress expectations. All students are required to participate. Your suggestions are greatly appreciated by myself and your fellow students.

Attendance

Three absences result in a one letter drop in your grade. If you miss five times, the highest grade you can receive is an F. Two late arrivals will count as an absence. Attendance after 30 minutes of class starting will not be considered late, but will be an absence.

Homework

Assignments will be required on time for a grade. No late work will be taken. Work will be evaluated entirely upon its accomplishment of the goal assigned. A sketchbook must be kept throughout the semester that serves as a thinking pad for you to work through ideas both visually (as sketches) and verbally (through notes and writing). To receive any credit for these they must be turned in at mid term and finals.

Portfolio

A neat, ordered, chronological portfolio is required at the conclusion of the semester for grading. This portfolio should contain the work labeled (name, date, and assignment), flat, and easily accessible. It is recommended that at the conclusion of each class work is labeled, assessed, and placed in the portfolio.

Clothing

Be sure to wear clothing that can get dirty (or even ruined) to class. Some of the media we will be exploring can make a mess, so don't wear articles that will inhibit the creative process. If necessary, change before and after the class, (but do so before to ensure that you are prepared to begin the class).

Blackboard

All written assignments for the course will be submitted in Bb.

FEEDBACK SCHEDULE

Most often, a student can expect a response to email within 24 hours Monday through Thursday. No emails will be answered after 3 p.m. on Thursday until the following Monday. There will be times during the semester that the professor is unavailable and does not have access to the internet. On those dates, a message will be posted in the announcements on Blackboard.

DIRECTIONS FOR EMAILING

Here are the directions for sending a correct email, which will get a response:

- In the subject area, place the course number, a colon, then condense your issue. ie. "Art XXX Course Name: concerns"
- In the body of the email, list your correct name, which course you are in, the section number, and day/time of the course.
- State your concern in complete sentences and using correct grammar and spelling.
- You must use correct English. Do not use "text speak", abbreviations, slang, or other languages.
- Try to go into specific detail with your concern or issue, so I can address it specifically.
- If it is a technological issue, contact IT. So you don't have to send me this email.
- If it is an issue related to missing deadlines, you don't have to send this email. I do not take late assignments.
- If you have typed this email in ALL CAPS, that means you are screaming at me. And I do not respond well to screaming.

Computer Access:

Computer and Internet access is provided on campus for all students. You may choose to get Internet access at home for your conveniences however off campus computer issues are not an excuse for late or unfinished work.

I would recommend high speed Internet and a college level of computer literacy. Tutorials on how to use Blackboard and other University Computer Resources are available for students Via the UAM IT Department accessible through the UAM homepage. Tutorials for using Blackboard are also available through Blackboard. Unless it is a question about my course content your answer is most likely available faster through tutorials than by asking me. You may ask me, however the tutorials will get faster results.

Working off campus

You will need access to the Internet and a computer. I recommend a high-speed connection. A slow connection may impede your ability to complete the exams properly. This is provided on campus at various locations including the library. If you cannot find library access hours that fit your schedule, you will need to make you own adjustments.

University Calendar

Detailing specific important dates and Final Exam Schedule:

<http://www.uamont.edu/pages/academics/class-schedules/>

Students with disabilities:

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whitingm@uamont.edu

Student conduct statement:

Students at the University of Arkansas at Monticello are expected to conduct themselves appropriately, keeping in mind that they are subject to the laws of the community and standards of society. The student must not conduct him/herself in a manner that disrupts the academic community or breaches the freedom of other students to progress academically.

Academic dishonesty

Cheating: Students shall not give, receive, offer, or solicit information on examinations, quizzes, etc. This includes but is not limited to the following classes of dishonesty:

Copying from another student's paper;

Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;

Collaboration with another student during the examination;

Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;

Substituting for another person during an examination or allowing such substitutions for oneself.

Collusion: Collusion is defined as obtaining from another party, without specific approval in advance by the instructor, assistance in the production of work offered for credit to the extent that the work reflects the ideas of the party consulted rather than those of the person whose name is on the work submitted.

Duplicity: Duplicity is defined as offering for credit identical or substantially unchanged work in two or more courses, without specific advanced approval of the instructors involved.

Plagiarism: Plagiarism is defined as adopting and reproducing as one's own, to appropriate to one's use, and to incorporate in one's own work without acknowledgement the ideas or passages from the writings or works of others.

For any instance of academic dishonesty that is discovered by the instructor, whether the dishonesty is found to be cheating, collusion, duplicity, or plagiarism, the result for the student(s) involved will be a failing grade for the course.

Technical Support Information:

Blackboard Assistance:

Contact Office of Instructional Technology; phone 870-460-1663; open Monday-Friday, 8 a.m. – 4:30 p.m.

Online Help Desk: <http://www.uamont.edu/pages/resources/academic-computing/>

Email Assistance:

Contact the Office of Information Technology; phone 870-460-1036; open Monday-Friday, 8 a.m. – 4:30 p.m.

Library Services: The computer section in the Library is open during regular Library hours. Go to the Taylor Library website for hours of operation:

<http://www.uamont.edu/pages/library/>

UAM Attendance Policy:

Students are expected to attend all required class sessions during the semester. The University does not allow for unexcused absences. Each faculty member will determine his or her individual policies regarding excused absences, except in the case of a University sponsored event. Students involved in University sponsored events should be considered excused unless the proper notifications were not delivered to the instructor according to Policy XV on page 71 of the UAM Faculty Handbook.

Regardless of the reasons for a student missing, a faculty member may determine that the student cannot complete the course requirements or demonstrate the expected student learning outcomes within the timeframe of the course. The faculty member may recommend that the student withdraw, award the student a failing grade (at end of term) or, if warranted, assign the student an Incomplete.

Academic Alert:

The Academic Alert System is a retention program that puts students in contact with the appropriate campus resources to assist them in meeting their educational goals at UAM. If you are doing poorly in your academic work, are chronically absent from class, are exhibiting disruptive behavior or are having difficulty adjusting to campus life, University faculty, staff or

a fellow student may report you to the Office of Academic Affairs through the Academic Alert system.

Academic Resources:

THE CENTER FOR WRITING AND COMMUNICATION

Memorial Classroom Building, Room 113, (870) 460-1378

Home Page: <http://www.uamont.edu/pages/school-of-arts-humanities/writing-center/>

Mailing Address: P. O. Box 3460, Monticello, AR 71656

The Center for Writing and Communication (CWC) is a free service to University of Arkansas at Monticello students. The CWC is staffed by UAM undergraduates who have received special training in peer writing tutoring. The CWC can assist writers of any level or major, on assignments from all disciplines and genres, and at all stages of the writing process. Consultants can work with writers face to face or online, and a typical session with a consultant lasts thirty to sixty minutes. To have the best session possible, students seeking help should bring all materials, including the course syllabus, assignment sheets, and any drafts previously completed. The CWC also has a suite of laptops and computers for students working on writing projects and a resource library of up-to-date citation guides, grammar handbooks, and guides for writing in many disciplines and majors.

GENERAL EDUCATION TUTORIAL LAB

Harris Hall, (870) 460-1454

Any student who desires to be successful in his/her general education classes can receive assistance through tutoring services available on the 2nd floor of Harris Hall. Please watch for emails from Laura Hughes detailing this semester's tutoring availability.

MATH TUTORIAL LAB

Math and Science Center, 870-460-1016

Free one-on-one tutoring is available for any mathematics class. Help with ALEKS, WebAssign, and MyMathLab is available. Math tutoring is located in the A-Wing of the Science Center.

ART 2283 DRAWING II, 3 credit hours, 6 hours laboratory

This course is intended as continuation of the techniques, materials, and skills learned in Drawing I. The focus of this course will be on developing the skill of observation and rendering as applied to naturalistic drawing.

Through observing the still life, landscape, and figure, the principles of visual perception and the application of these principles in graphic representation of space, perspective, volume, light and shadow, foreshortening, and proportion will be investigated. Also, diverse media will be explored

Prerequisite: ART 1013 DRAWING I

DRAWING SUPPLIES

DRAWING PAD 18"X24" – newsprint

DRAWING PAD 18"X24" – better quality than newsprint

EXTRA SOFT CHARCOAL PENCILS (B) self-sharpening (the kind that you peel the ribbon off, not the kind you have to sharpen)

KNEADED ERASERS (a bunch)

PINK PEARL ERASERS

PORTFOLIO

SPRAY FIXATIVE (HAIRSPRAY)

BOX OF COMPRESSED CHARCOAL

PENCILS - ebony, 2B, 6B (others as needed)

BRUSH (will explain what type)

SKETCHBOOK

CHEMISE OR RAG

STRAIGHT EDGE

CARDBOARD, MATBOARD, OR FOAMCORE BOARD

SHOE BOX OR TACKLE BOX

Other supplies as needed. – color pencils, pastels, and papers

A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 1 and 2.

<u>Grading</u>	<u>Grading Scale</u>
participation 25%	100-91 A
assignments 75%	90-81 B
	80-71 C
	70-61 D
	60-0 F

Grades will be defined as follows:

A = Outstanding. Expansive investigation of the specific processes and demonstrated visual knowledge of those concepts. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques. Goes substantially beyond minimum requirements.

B = Above average. Substantial investigation of concepts and processes; excellent craft. All assignments completed on time, insightful contributions to critiques.

C = Average. All assignments done competently and completed on time. Strong participation in critiques.

D= Marginal work. Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques.

F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

Work Required:

Academic Engagement (in class):

Attend, participate, and work on assignments in class: 4 hours a week / 64 hours for semester

Preparation (outside of class):

Out of class studies, sketchbook work, research examples and subject matter: 3 hours a week / 48 hours for semester

Review assignments and finish or redo assignments: 2 hours a week / 32 hours for semester

Overall Total Obligation:

9 hours a week / 144 hours for semester

Participation

Class participation includes attendance, work ethic, effort, and participation in class activities, discussions, and critiques (this does not mean attendance alone).

Critiques

Group critiques will be held on days when homework is due, and occasionally to discuss class work. Positive participation in critiques is crucial to the class and will be reflected in your grade. Critiques are held throughout the semester. During these discussions we will talk about the parameters of the project, progress thus far, and progress expectations. All students are required to participate. Your suggestions are greatly appreciated by myself and your fellow students.

Attendance

Three absences result in a one letter drop in your grade. If you miss four times, the highest grade you can receive is an F. Two late arrivals will count as an absence. Attendance after 30 minutes of class starting will not be considered late, but will be an absence.

Homework

Assignments will be required on time for a grade. No late work will be taken. Work will be evaluated entirely upon its accomplishment of the goal assigned. A sketchbook must be kept throughout the semester that serves as a thinking pad for you to work through ideas both visually (as sketches) and verbally (through notes and writing). To receive any credit for these they must be turned in at mid term and finals.

Portfolio

A neat, ordered, chronological portfolio of one drawing per class is required at the conclusion of the semester for grading. This portfolio should contain the work labeled (name, date, and assignment), flat, and easily accessible. It is recommended that at the conclusion of each class drawings are labeled, assessed, and the most successful one is chosen to be placed in the portfolio.

Clothing

Be sure to wear clothing that can get dirty (or even ruined) to class. Some of the media we will be exploring can make a mess, so don't wear articles that will inhibit the creative process. If necessary, change before and after the class, (but do so before to ensure that you are prepared to begin the class).

University Calendar

Detailing specific important dates and Final Exam Schedule:

<http://www.uamont.edu/Schedules/>

Students with disabilities:

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Academic dishonesty

Cheating: Students shall not give, receive, offer, or solicit information on examinations, quizzes, etc. This includes but is not limited to the following classes of dishonesty:

Copying from another student's paper;

Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;

Collaboration with another student during the examination;

Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;

Substituting for another person during an examination or allowing such substitutions for oneself.

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For any instance of academic dishonesty that is discovered by the instructor, whether the dishonesty is found to be cheating, collusion, duplicity, or plagiarism, the result for the student(s) involved will be a failing grade for the course.

Enrollment restrictions:

The purpose of this course is to support and fulfill the requirements for the Bachelor of Arts degree in Art. This is a required course for the Art Major, and is a prerequisite to other upper level studio courses. The physical course space is limited, and the enrollment capacity is based upon the physical plant limitations of the Art Complex.

For these reasons, enrollment availability is prioritized as follows:

1. Art Major – Senior standing
2. Art Major – Junior standing
3. Art Major – Sophomore standing
4. Art Major – Freshman standing
5. Art Minor – Senior standing
6. Art Minor – Junior standing
7. Art Minor – Sophomore standing
8. Art Minor – Freshman standing
9. BA Degree Seeking – Senior standing
10. BA Degree Seeking – Junior standing
11. BA Degree Seeking – Sophomore standing
12. BA Degree Seeking – Freshman standing
13. General Studies Major (undeclared)
14. BS Degree Seeking – Senior standing
15. BS Degree Seeking – Junior standing
16. BS Degree Seeking – Sophomore standing
17. BS Degree Seeking – Freshman standing
18. Non-Degree Seeking

In the event that the course enrollment reaches and/or exceeds the enrollment capacity, students will be administratively withdrawn from the course according to priority at any point in the semester.

ART 3323 PAINTING II, 3 credit hours, 6 hours laboratory

Prerequisite: ART 1013, 1023, and 2243

Continuation of ART 2243 (Painting I). Conceptual and compositional constructions of painting will be explored in relation to the concepts and theory of Modernism.

Supplies:

Supplies- required

- sheet of Masonite 1/4" (one side smooth/one side coarse) (cut - see handout) -or- canvas panels -or- stretched canvas
- canvas
- stretcher materials (1x2, quarter round, nails)
- framing materials
- rags
- acrylic gesso (or an acrylic latex paint)
- palette (glass, disposable, or enamel pan)
- palette knives
- metal cups or jars (for mediums and cleaners)
- pure distilled turpentine or mineral spirits
- sketchbook or notebook & pencil
- brushes (bristle, no sable)at least six, some square & some filbert, rounds, 1/4" or #4 - smallest, get a wide range
- 1" & 2" cheap house painting brushes

- oil paints
- cadmium yellow
- alizarin crimson
- flake or titanium white
- ultramarine blue
- pthalo blue
- sap green
- veridian
- yellow ochre
- burnt sienna
- ivory black
- cadmium red

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A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 1, 2, and 5.

Grading		Grading Scale
paintings	75%	100-91 A
participation	25%	90-81 B
		80-71 C
		70-61 D
		60-0 F

Grades will be defined as follows:

A = Outstanding. Expansive investigation of the specific processes and demonstrated visual knowledge of those concepts. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques. Goes substantially beyond minimum requirements.

B = Above average. Substantial investigation of concepts and processes; excellent craft. All assignments completed on time, insightful contributions to critiques.

C = Average. All assignments done competently and completed on time. Strong participation in critiques.

D= Marginal work. Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques.

F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

Work Required:

Academic Engagement (in class):

Attend, participate, and work on assignments in class: 6 hours a week / 96 hours for semester

Preparation (outside of class):

Out of class studies, sketchbook work, research examples and subject matter: 1 hours a week / 16 hours for semester

Review assignments and finish or redo assignments: 2 hours a week / 32 hours for semester

Overall Total Obligation:

9 hours a week / 144 hours for semester

Participation

Class participation includes attendance, work ethic, effort, and participation in class activities, discussions, and critiques (this does not mean attendance alone).

Critiques

Group critiques will be held on days when homework is due, and occasionally to discuss class work. Positive participation in critiques is crucial to the class and will be reflected in your grade. Critiques are held throughout the semester. During these discussions we will talk about the parameters of the project, progress thus far, and progress expectations. All students are required to participate. Your suggestions are greatly appreciated by myself and your fellow students.

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Clothing

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Plagiarism: Plagiarism is defined as adopting and reproducing as one's own, to appropriate to one's use, and to incorporate in one's own work without acknowledgement the ideas or passages from the writings or works of others.

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ART 3333 PAINTING III, 3 credit hours, 6 hours laboratory

Continuation of ART 3323 Conceptual and compositional constructions of painting will be explored in relation to the concepts and theory of Modernism.

Prerequisite: ART 1013, 1023, 2243, 3323

Other Texts:

Art in Theory 1900-1990

Art in Theory 1800-1899

Both are in the UAM library.

Supplemental Texts:

(Art History Textbooks)

Supplies:

Supplies- required

-sheet of Masonite 1/4" (one side smooth/one side coarse) (cut - see handout) -or- canvas panels -or- stretched canvas

-canvas

-stretcher materials (1x2, quarter round, nails)

-framing materials

-rags

-acrylic gesso (or an acrylic latex paint)

-palette (glass, disposable, or enamel pan)

-palette knives

-metal cups or jars (for mediums and cleaners)

-pure distilled turpentine or mineral spirits

-sketchbook or notebook & pencil

-brushes (bristle, no sable)at least six, some square & some filbert, rounds,

1/4" or #4 - smallest, get a wide range

-1" & 2" cheap house painting brushes

-oil paints

cadmium yellow

alizarin crimson

flake or titanium white

ultramarine blue

pthalo blue

sap green

veridian

yellow ochre

burnt sienna

ivory black

cadmium red

DO NOT BUY SUPPLIES UNTIL THEY ARE DISCUSSED IN CLASS

A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 1, 2, and 5.

Grading	Grading Scale
Assignments 75%	100-91 A
participation 25%	90-81 B

Grading	Grading Scale
	80-71 C
	70-61 D
	60-0 F

Grades will be defined as follows:

A = Outstanding. Expansive investigation of the specific processes and demonstrated visual knowledge of those concepts. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques. Goes substantially beyond minimum requirements.

B = Above average. Substantial investigation of concepts and processes; excellent craft. All assignments completed on time, insightful contributions to critiques.

C = Average. All assignments done competently and completed on time. Strong participation in critiques.

D= Marginal work. Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques.

F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

Work Required:

Academic Engagement (in class):

Attend, participate, and work on assignments in class: 6 hours a week / 96 hours for semester

Preparation (outside of class):

Out of class studies, sketchbook work, research examples and subject matter: 1 hours a week / 16 hours for semester

Review assignments and finish or redo assignments: 2 hours a week / 32 hours for semester

Overall Total Obligation:

9 hours a week / 144 hours for semester

Participation

Class participation includes attendance, work ethic, effort, and participation in class activities, discussions, and critiques (this does not mean attendance alone).

Critiques

Group critiques will be held on days when homework is due, and occasionally to discuss class work. Positive participation in critiques is crucial to the class and will be reflected in your grade. Critiques are held throughout the semester. During these discussions we will talk about the parameters of the project, progress thus far, and progress expectations. All students are required to participate. Your suggestions are greatly appreciated by myself and your fellow students.

Attendance

Two absences result in a one letter drop in your grade. If you miss three times, the highest grade you can receive is an F. Two late arrivals will count as an absence. Attendance after 30 minutes of class starting will not be considered late, but will be an absence.

Clothing

Be sure to wear clothing that can get dirty (or even ruined) to class. Some of the media we will be exploring can make a mess, so don't wear articles that will inhibit the creative process. If necessary, change before and after the class, (but do so before to ensure that you are prepared to begin the class).

University Calendar

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Copying from another student's paper;

Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;

Collaboration with another student during the examination;

Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;

Substituting for another person during an examination or allowing such substitutions for oneself.

Collusion: Collusion is defined as obtaining from another party, without specific approval in advance by the instructor, assistance in the production of work offered for credit to the extent that the work reflects the ideas of the party consulted rather than those of the person whose name is on the work submitted.

Duplicity: Duplicity is defined as offering for credit identical or substantially unchanged work in two or more courses, without specific advanced approval of the instructors involved.

Plagiarism: Plagiarism is defined as adopting and reproducing as one's own, to appropriate to one's use, and to incorporate in one's own work without acknowledgement the ideas or passages from the writings or works of others.

For any instance of academic dishonesty that is discovered by the instructor, whether the dishonesty is found to be cheating, collusion, duplicity, or plagiarism, the result for the student(s) involved will be a failing grade for the course.

Enrollment restrictions:

The purpose of this course is to support and fulfill the requirements for the Bachelor of Arts degree in Art. This is a required course for the Art Major, and is a prerequisite to other upper level studio courses. The physical course space is limited, and the enrollment capacity is based upon the physical plant limitations of the Art Complex.

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1. Art Major – Senior standing
2. Art Major – Junior standing
3. Art Major – Sophomore standing
4. Art Major – Freshman standing
5. Art Minor – Senior standing
6. Art Minor – Junior standing
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8. Art Minor – Freshman standing
9. BA Degree Seeking – Senior standing
10. BA Degree Seeking – Junior standing
11. BA Degree Seeking – Sophomore standing
12. BA Degree Seeking – Freshman standing
13. General Studies Major (undeclared)
14. BS Degree Seeking – Senior standing
15. BS Degree Seeking – Junior standing
16. BS Degree Seeking – Sophomore standing
17. BS Degree Seeking – Freshman standing
18. Non-Degree Seeking

In the event that the course enrollment reaches and/or exceeds the enrollment capacity, students will be administratively withdrawn from the course according to priority at any point in the semester.

ART 3423 ADV WATERCOLOR, 3 credit hours, 6 hours laboratory

This course is intended as a continuation of the techniques, materials, and discipline of watercolor explored in Art 2203. The focus of this course will be on developing the skill of observation and working with the techniques and processes of watercolor painting. Through observing the still life, landscape, and figure, the principles of visual perception and the application of these principles in this painting media will be investigated.

Required textbook:



Everything You Ever Wanted to Know About Watercolor

Author: Appellof

Edition: N/A

ISBN: 9780823056491

Supplies (required)

Watercolor paper/ block
Four WC Brushes
Palette
Water container
Rags/ paper towels
Board
Pencils
Sketchbook
Sponge
Matboard
Foamcore
Frames

Supplies (recommended)

Portfolio
Toothbrush
Salt
Storage box
Hair dryer

Paints (required)

Naples yellow
Cadmium yellow
Cadmium red
Alizarin crimson
Raw sienna
Raw umber
Sap green
Viridian
Ultramarine blue
Cerulean blue
Pine's grey

Paints (recommended)

Yellow ochre
Grumbacher red
Burnt umber
Phthalo blue
Cobalt blue
Chinese white
Other colors as needed

A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 1 and 2.

Grading

Grading Scale

Assignments	75%	100-91	A
participation	25%	90-81	B
		80-71	C
		70-61	D
		60-0	F

Grades will be defined as follows:

A = Outstanding. Expansive investigation of the specific processes and demonstrated visual knowledge of those concepts. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques. Goes substantially beyond minimum requirements.

B = Above average. Substantial investigation of concepts and processes; excellent craft. All assignments completed on time, insightful contributions to critiques.

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F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

Work Required:

Academic Engagement (in class):

Attend, participate, and work on assignments in class: 3 hours a week / 48 hours for semester

Preparation (outside of class):

Out of class studies, sketchbook work, research examples and subject matter: 4 hours a week / 64 hours for semester

Review assignments and finish or redo assignments: 2 hours a week / 32 hours for semester

Overall Total Obligation:

9 hours a week / 144 hours for semester

Participation

Class participation includes attendance, work ethic, effort, and participation in class activities, discussions, and critiques (this does not mean attendance alone).

Critiques

Group critiques will be held on days when homework is due, and occasionally to discuss class work. Positive participation in critiques is crucial to the class and will be reflected in your grade. Critiques are held throughout the semester. During these discussions we will talk about the parameters of the project, progress thus far, and progress expectations. All students are required to participate. Your suggestions are greatly appreciated by myself and your fellow students.

Attendance

Two absences result in a one letter drop in your grade. If you miss three times, the highest grade you can receive is an F. Two late arrivals will count as an absence. Attendance after 30 minutes of class starting will not be considered late, but will be an absence.

Homework

Assignments will be required on time for a grade. No late work will be taken. Work will be evaluated entirely upon its accomplishment of the goal assigned. A sketchbook must be kept throughout the semester that serves as a thinking pad for you to work through ideas both visually (as sketches) and verbally (through notes and writing). To receive any credit for these they must be turned in at mid term and finals.

Portfolio

A neat, ordered, chronological portfolio of one drawing per class is required at the conclusion of the semester for

grading. This portfolio should contain the work labeled (name, date, and assignment), flat, and easily accessible. It is recommended that at the conclusion of each class drawings are labeled, assessed, and the most successful one is chosen to be placed in the portfolio.

Clothing

Be sure to wear clothing that can get dirty (or even ruined) to class. Some of the media we will be exploring can make a mess, so don't wear articles that will inhibit the creative process. If necessary, change before and after the class, (but do so before to ensure that you are prepared to begin the class).

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Academic dishonesty

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Enrollment restrictions:

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Art 3313 Adv Drawing, 3 credit hours, 6 hours laboratory

This course is intended as continuation of the techniques, materials, and skills learned in Drawing II. The focus of this course will be on developing a series or a body of work using drawing media.

Prerequisite: ART 2283 DRAWING II

DRAWING SUPPLIES

DRAWING PAD 18"X24"

EXTRA SOFT CHARCOAL PENCILS (B) self-sharpening (the kind that you peel the ribbon off, not the kind you have to sharpen)

KNEADED ERASERS (a bunch)

PINK PEARL ERASERS

DRAWING BOARD (with clips and rubber band)

PORTFOLIO

SPRAY FIXATIVE (HAIRSPRAY)

BOX OF COMPRESSED CHARCOAL

PENCILS - ebony, 2B, 6B (others as needed)

BRUSH (will explain what type)

SKETCHBOOK

CHEMISE OR RAG

STRAIGHT EDGE

7"x8" CARDBOARD, MATBOARD, OR FOAMCORE BOARD

SHOE BOX OR TACKLE BOX

HIGH QUALITY DRAWING PAPER

COLOR PENCILS

ACRYLIC PAINT

PASTELS

OTHER MEDIA AS NEEDED

A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 1 and 2.

Grading

Assignments 75%
participation 25%

Grading Scale

100-91 A
90-81 B
80-71 C
70-61 D
60-0 F

Grades will be defined as follows:

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University Calendar

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Changes to syllabus: I reserve the rights to make any changes to the syllabus that I feel are needed to any part of the course at any time during the semester.

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ART 3403 ART HISTORY SURVEY I

Art 3413 addresses the examination of painting, sculpture, architecture, and media from Prehistoric to the Renaissance periods.

Prerequisite: ENGL 1023 or ENGL 1043

Required textbook:



Art: A Brief History

Author: Marilyn Sokstad; Michael Cothren

Edition: 5th

ISBN: 9780205017027

TECHNICAL SUPPORT INFORMATION: Include the information below in your syllabus:

Issues with Blackboard:

Contact Office of Academic Computing; phone 870-460-1663.

Open Monday-Friday, 8 a.m.-4:30 p.m.

Help Desk at fendley@uamont.edu or phone 870-460-1663.

The computer section in the Library is open during regular Library hours. Click here to see when the Taylor Library is open: <http://www.uamont.edu/library/>

Issues with Email: Contact the Office of Information Technology; phone 870-460-1036; open Monday-Friday, 8 a.m. – 4:30 p.m.

The Student Handbook for Distance Education is available at the following link:

<http://www.uamont.edu/AcademicComputing/>

MINIMUM TECHNOLOGY REQUIREMENTS:

For minimum technology requirements, visit:

<http://kb.blackboard.com/pages/viewpage.action?pageId=38830689>

Access to a working computer with Internet capability.

Operating System: Windows 2000, XP, Vista or Macintosh OS X

Hardware: 256 MB of RAM, 1GB free hard disk space

Microsoft Office 2007 recommended

Connection to the Internet: (broadband connection, such as RoadRunner, Satellite Internet or DSL, is preferred). Broadband connections are recommended for assessments.

FEEDBACK SCHEDULE

Most often, a student can expect a response to email within 24 hours Monday through Thursday. No emails will be answered after 3 p.m. on Thursday until the following Monday. There will be times during the semester that the professor is unavailable and does not have access to the internet. On those dates, a message will be posted in the announcements on Blackboard.

DIRECTIONS FOR EMAILING

Here are the directions for sending a correct email, which will get a response:

- In the subject area, place the course number, a colon, then condense your issue. ie. "Art 3403: concerns"
- In the body of the email, list your correct name, which course you are in, the section number, and day/time of the course.
- State your concern in complete sentences and using correct grammar and spelling.
- You must use correct English. Do not use "text speak", abbreviations, slang, or other languages.
- Try to go into specific detail with your concern or issue, so I can address it specifically.
- If it is a technological issue, contact IT. So you don't have to send me this email.
- If it is an issue related to missing deadlines, you don't have to send this email. I do not take late assignments.
- If you have typed this email in ALL CAPS, that means you are screaming at me. And I do not respond well to screaming.

EMERGENCY OR INTERRUPTION IN COMPUTER SERVICE POLICY

Prepare for unexpected problems and emergencies. Understand that problems and glitches do occur in online learning as they do in any learning environment. Have a back-up plan such as using the computers at a local library for submitting assignments in case your computer crashes or your service is interrupted.

Computer/Connectivity Issues:

I cannot take your word that you had a problem beyond your control with any computer related issue. I have to have some actual scientific evidence. You will get that evidence by immediately calling IT to report your problem and then they will make a log of the event if it occurred. If they cannot document your issue, I cannot believe it existed. What time of day your Internet is best capable of managing the course work is up to you to discover. Typically the most popular times of the day to do work on the Internet result in a "bottleneck" much like rush hour traffic. I recommend doing your work when your specific connection and computer work the best to avoid any technical issues.

Computer Access:

Computer and Internet access is provided on campus for all students. You may choose to get Internet access at home for your conveniences however off campus computer issues are not an excuse for late or unfinished work.

I would recommend high speed Internet and a college level of computer literacy. Tutorials on how to use Blackboard and other University Computer Resources are available for students Via the UAM IT Department accessible through the UAM homepage. Tutorials for using Blackboard are also available through Blackboard. Unless it is a question about my course content your answer is most likely available faster through tutorials than by asking me. You may ask me, however the tutorials will get faster results.

Working off campus

You will need access to the Internet and a computer. I recommend a high-speed connection. A slow connection may impede your ability to complete the exams properly. This is provided on campus at various locations including the library. If you cannot find library access hours that fit your schedule, you will need to make you own adjustments.

Class Enrollment

While you must be self-enrolled in my Blackboard course to get credit for your assignments, you are not automatically enrolled in the University for College Credit by doing so. Please keep aware of your financial standing, and university enrollment status. A continued presence in my online course does not guarantee that you have met any financial or other University requirements to receive credit for this course.

Attendance: Since this course is online, we won't see each other in a traditional classroom setting. I still expect you to log in often to check on your status. I recommend daily. If you don't notice an assignment until after the due date it still is late. *I do not accept late assignments.* This will be enforced through denying access to assignments after the due date.

Extra time on tests: I have already budgeted for any problems with needing extra time on tests. No need to worry, when I compute the amount of time needed I take the total time needed for the average student to get an A and then I triple (or better) that time. If your disability is specific to being timed your only option for taking the test untimed is to take it proctored after arranging a proctor with special student services. I am not available to proctor the test myself nor will I be responsible for arranging your proctor.

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6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 2, 3, and 4.

Expected Student Learning Outcomes:

The student will be able to: _

- Identify and discuss selected works of art. -To be addressed in image identification portions of the exams and in class discussions.
- Relate works of art to social and historical issues. - To be addressed in essay portions of the exams, and in class discussions.
- Identify and explain the terms, methods, and modes of expression in media pertinent to the periods. - To be addressed in essay portions of the exams, and in class discussions.
- Analyze and critique various art works through written analysis. - To be addresses in essay portions of the exams and in written papers.
- Identify and analyze the creative process and how it relates to the cultures studied in the course. - To be addressed in research, exams, written papers, presentations, films, and class discussions.
- Demonstrate the ability to use basic research skills in art history.- To be addressed in

papers.

Grading Scale

100-90 A
89-80 B
79-70 C
69-60 D
59-0 F

Assignments

Throughout the semester students will be required to submit assignments on each chapter, which synthesize and contextualize the information presented in the text. These will address the ability to identify artworks, contextualize the physical forms used in the art pieces of specific times and discuss how they relate to the political, sociological, philosophical, etc. aspects of that time period.

University Summer 2016 Calendar

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- Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;
- Collaboration with another student during the examination;
- Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;
- Substituting for another person during an examination or allowing such substitutions for oneself.

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Instructor checking for Academic Dishonesty: I do not check for any form of Academic Dishonesty until the last class date.

Google Day: On the last day of class, I will check for plagiarism. I do not check for plagiarism until the end of the semester. So if you have plagiarized (and received passing grades by doing so), the last day of class your passing grade turns into an F. Do not plagiarize.

ART 3413 ART HISTORY SURVEY II

Art 3413 addresses the examination of painting, sculpture, architecture, and media from the Gothic period to the present.

Prerequisite: ENGL 1023 or ENGL 1043

Required textbook:



Art: A Brief History

Author: Marilyn Stokstad; Michael Cothren

Edition: 5th

ISBN: 9780205017027

TECHNICAL SUPPORT INFORMATION: Include the information below in your syllabus:

Issues with Blackboard:

Contact Office of Academic Computing; phone 870-460-1663.

Open Monday-Friday, 8 a.m.-4:30 p.m.

Help Desk at fendley@uamont.edu or phone 870-460-1663.

The computer section in the Library is open during regular Library hours. Click here to see when the Taylor Library is open: <http://www.uamont.edu/library/>

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The Student Handbook for Distance Education is available at the following link:

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MINIMUM TECHNOLOGY REQUIREMENTS:

For minimum technology requirements, visit:

<http://kb.blackboard.com/pages/viewpage.action?pageId=38830689>

Access to a working computer with Internet capability.

Operating System: Windows 2000, XP, Vista or Macintosh OS X

Hardware: 256 MB of RAM, 1GB free hard disk space

Microsoft Office 2007 recommended

Connection to the Internet: (broadband connection, such as RoadRunner, Satellite Internet or DSL, is preferred). Broadband connections are recommended for assessments.

FEEDBACK SCHEDULE

Most often, a student can expect a response to email within 24 hours Monday through Thursday. No emails will be answered after 3 p.m. on Thursday until the following Monday. There will be times during the semester that the professor is unavailable and does not have access to the internet. On those dates, a message will be posted in the announcements on Blackboard.

DIRECTIONS FOR EMAILING

Here are the directions for sending a correct email, which will get a response:

- In the subject area, place the course number, a colon, then condense your issue. ie. "Art 3403: concerns"
- In the body of the email, list your correct name, which course you are in, the section number, and day/time of the course.
- State your concern in complete sentences and using correct grammar and spelling.
- You must use correct English. Do not use "text speak", abbreviations, slang, or other languages.
- Try to go into specific detail with your concern or issue, so I can address it specifically.
- If it is a technological issue, contact IT. So you don't have to send me this email.
- If it is an issue related to missing deadlines, you don't have to send this email. I do not take late assignments.
- If you have typed this email in ALL CAPS, that means you are screaming at me. And I do not respond well to screaming.

EMERGENCY OR INTERRUPTION IN COMPUTER SERVICE POLICY

Prepare for unexpected problems and emergencies. Understand that problems and glitches do occur in online learning as they do in any learning environment. Have a back-up plan such as using the computers at a local library for submitting assignments in case your computer crashes or your service is interrupted.

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I cannot take your word that you had a problem beyond your control with any computer related issue. I have to have some actual scientific evidence. You will get that evidence by immediately calling IT to report your problem and then they will make a log of the event if it occurred. If they cannot document your issue, I cannot believe it existed. What time of day your Internet is best capable of managing the course work is up to you to discover. Typically the most popular times of the day to do work on the Internet result in a "bottleneck" much like rush hour traffic. I recommend doing your work when your specific connection and computer work the best to avoid any technical issues.

Computer Access:

Computer and Internet access is provided on campus for all students. You may choose to get Internet access at home for your conveniences however off campus computer issues are not an excuse for late or unfinished work.

I would recommend high speed Internet and a college level of computer literacy. Tutorials on how to use Blackboard and other University Computer Resources are available for students Via the UAM IT Department accessible through the UAM homepage. Tutorials for using Blackboard are also available through Blackboard. Unless it is a question about my course content your answer is most likely available faster through tutorials than by asking me. You may ask me, however the tutorials will get faster results.

Working off campus

You will need access to the Internet and a computer. I recommend a high-speed connection. A slow connection may impede your ability to complete the exams properly. This is provided on campus at various locations including the library. If you cannot find library access hours that fit your schedule, you will need to make you own adjustments.

Class Enrollment

While you must be self-enrolled in my Blackboard course to get credit for your assignments, you are not automatically enrolled in the University for College Credit by doing so. Please keep aware of your financial standing, and university enrollment status. A continued presence in my online course does not guarantee that you have met any financial or other University requirements to receive credit for this course.

Attendance: Since this course is online, we won't see each other in a traditional classroom setting. I still expect you to log in often to check on your status. I recommend daily. If you don't notice an assignment until after the due date it still is late. *I do not accept late assignments.* This will be enforced through denying access to assignments after the due date.

Extra time on tests: I have already budgeted for any problems with needing extra time on tests. No need to worry, when I compute the amount of time needed I take the total time needed for the average student to get an A and then I triple (or better) that time. If your disability is specific to being timed your only option for taking the test untimed is to take it proctored after arranging a proctor with special student services. I am not available to proctor the test myself nor will I be responsible for arranging your proctor.

A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 2, 3, and 4.

Expected Student Learning Outcomes:

The student will be able to: _

- Identify and discuss selected works of art from the Renaissance. -To be addressed in image identification portions of the exams and in class discussions.
- Relate works of art to social and historical issues. - To be addressed in essay portions of the exams, and in class discussions.
- Identify and explain the terms, methods, and modes of expression in media pertinent to the periods. - To be addressed in essay portions of the exams, and in class discussions.
- Analyze and critique various art works through written analysis. - To be addresses in essay portions of the exams and in written papers.
- Identify and analyze the creative process and how it relates to the cultures studied in the course. - To be addressed in research, exams, written papers, presentations, films, and class discussions.
- Demonstrate the ability to use basic research skills in art history.- To be addressed in

papers.

Grading Scale

100-90 A
89-80 B
79-70 C
69-60 D
59-0 F

Assignments

Throughout the semester students will be required to submit assignments on each chapter, which synthesize and contextualize the information presented in the text. These will address the ability to identify artworks, contextualize the physical forms used in the art pieces of specific times and discuss how they relate to the political, sociological, philosophical, etc. aspects of that time period.

University Summer 2016 Calendar

Detailing specific important dates and Final Exam Schedule:

<http://www.uamont.edu/Schedules/>

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ART 468V Art Practicum

M 8:10 – 9:00 AM

V&PART

Tom Richard

Art Complex

richardt@uamont.edu

870.460.1338

Office Hours

I am available for an office visit:

Monday through Thursday 9:00 – 12:00, and 1:30 - 3:00 by appointment only.

(see Blackboard for instructions on how to schedule an appointment.)

If you have taken an art studio course before, you are aware of the flexibility in the professor's schedule (generally in the middle of the classes). Usually a studio class begins with a critique of homework/previous assignments, a demo, a lecture, or a project/assignment explanation. Then the remainder of the class time is spent with students working on their assignments, with individual attention from the professor. For some assignments, intense oversight is needed. For others, students are working with intentionally little monitoring. This changes from assignment to assignment.

Because of this dynamic, office hours can be scheduled (ahead of time) by following instructions in Bb (and in some cases during the middle of one of the professor's courses). Interrupting a studio course is not permitted without prior approval.

Also, because of the nature of the field of study of art, be aware that during office hours I might not be sitting by the phone awaiting a call, but could be somewhere on campus executing assignments or tasks that relate to the field of art. Therefore, it is necessary that you schedule an appointment by email to verify the success of the meeting happening.

ART 468V Art Practicum

3 credit hours, 6 hours laboratory

Recommended Prerequisite or Co-requisite: Senior level art major

This is a course concerned with the discovery of educational processes and procedures by "shadowing" and assisting area art educators.

A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes:
7.

Grading Scale

100-91 A
90-81 B
80-71 C
70-61 D
60-0 F

Grades will be defined as follows:

A = Outstanding. Expansive investigation of the specific processes and demonstrated visual knowledge of those concepts. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques. Goes substantially beyond minimum requirements.

B = Above average. Substantial investigation of concepts and processes; excellent craft. All assignments completed on time, insightful contributions to critiques.

C = Average. All assignments done competently and completed on time. Strong participation in critiques.

D= Marginal work. Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques.

F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

Enrollment restrictions:

The purpose of this course is to support and fulfill the requirements for the Bachelor of Arts degree in Art. This is a required course for the Art Major, and is a prerequisite to other upper level studio courses.

The physical course space is limited, and the enrollment capacity is based upon the physical plant limitations of the Art Complex.

For these reasons, enrollment availability is prioritized as follows:

73. Art Major – Senior standing
74. Art Major – Junior standing
75. Art Major – Sophomore standing
76. Art Major – Freshman standing
77. Art Minor – Senior standing
78. Art Minor – Junior standing
79. Art Minor – Sophomore standing
80. Art Minor – Freshman standing
81. BA Degree Seeking – Senior standing
82. BA Degree Seeking – Junior standing
83. BA Degree Seeking – Sophomore standing
84. BA Degree Seeking – Freshman standing
85. General Studies Major (undeclared)
86. BS Degree Seeking – Senior standing
87. BS Degree Seeking – Junior standing
88. BS Degree Seeking – Sophomore standing
89. BS Degree Seeking – Freshman standing
90. Non-Degree Seeking

In the event that the course enrollment reaches and/or exceeds the enrollment capacity, students will be administratively withdrawn from the course according to priority at any point in the semester.

Participation

Class participation includes attendance, work ethic, effort, and participation in class activities, discussions, and critiques (this does not mean attendance alone).

Critiques

Group critiques will be held on days when homework is due, and occasionally to discuss class work. Positive participation in critiques is crucial to the class and will be reflected in your grade. Critiques are held throughout the semester. During these discussions we will talk about the parameters of the project, progress thus far, and progress expectations. All students are required to participate. Your suggestions are greatly appreciated by myself and your fellow students.

Attendance

Three absences result in a one letter drop in your grade. If you miss five times, the highest grade you can receive is an F. Two late arrivals will count as an absence. Attendance after 30 minutes of class starting will not be considered late, but will be an absence.

Homework

Assignments will be required on time for a grade. No late work will be taken. Work will be evaluated entirely upon its accomplishment of the goal assigned. A sketchbook must be kept throughout the semester that serves as a thinking pad for you to work through ideas both visually (as sketches) and verbally (through notes and writing). To receive any credit for these they must be turned in at mid term and finals.

Portfolio

A neat, ordered, chronological portfolio is required at the conclusion of the semester for grading. This portfolio should contain the work labeled (name, date, and assignment), flat, and easily accessible. It is recommended that at the conclusion of each class work is labeled, assessed, and placed in the portfolio.

Clothing

Be sure to wear clothing that can get dirty (or even ruined) to class. Some of the media we will be exploring can make a mess, so don't wear articles that will inhibit the creative process. If necessary, change before and after the class, (but do so before to ensure that you are prepared to begin the class).

Blackboard

All written assignments for the course will be submitted in Bb.

FEEDBACK SCHEDULE

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DIRECTIONS FOR EMAILING

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- In the subject area, place the course number, a colon, then condense your issue. ie. "Art XXX Course Name: concerns"
- In the body of the email, list your correct name, which course you are in, the section number, and day/time of the course.
- State your concern in complete sentences and using correct grammar and spelling.
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- Try to go into specific detail with your concern or issue, so I can address it specifically.
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- If it is an issue related to missing deadlines, you don't have to send this email. I do not take late assignments.
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University Calendar

Detailing specific important dates and Final Exam Schedule:

<http://www.uamont.edu/pages/academics/class-schedules/>

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Technical Support Information:

Blackboard Assistance:

Contact Office of Instructional Technology; phone 870-460-1663; open Monday-Friday, 8 a.m. – 4:30 p.m.

Online Help Desk: <http://www.uamont.edu/pages/resources/academic-computing/>

Email Assistance:

Contact the Office of Information Technology; phone 870-460-1036; open Monday-Friday, 8 a.m. – 4:30 p.m.

Library Services: The computer section in the Library is open during regular Library hours. Go to the Taylor Library website for hours of operation:

<http://www.uamont.edu/pages/library/>

UAM Attendance Policy:

Students are expected to attend all required class sessions during the semester. The University does not allow for unexcused absences. Each faculty member will determine his or her individual policies regarding excused absences, except in the case of a University sponsored event. Students involved in University sponsored events should be considered excused unless the proper notifications were not delivered to the instructor according to Policy XV on page 71 of the UAM Faculty Handbook.

Regardless of the reasons for a student missing, a faculty member may determine that the student cannot complete the course requirements or demonstrate the expected student learning outcomes within the timeframe of the course. The faculty member may recommend that the student withdraw, award the student a failing grade (at end of term) or, if warranted, assign the student an Incomplete.

Academic Alert:

The Academic Alert System is a retention program that puts students in contact with the appropriate campus resources to assist them in meeting their educational goals at UAM. If you are doing poorly in your academic work, are chronically absent from class, are exhibiting disruptive behavior or are having difficulty adjusting to campus life, University faculty, staff or a fellow student may report you to the Office of Academic Affairs through the Academic Alert system.

Academic Resources:

THE CENTER FOR WRITING AND COMMUNICATION

Memorial Classroom Building, Room 113, (870) 460-1378

Home Page: <http://www.uamont.edu/pages/school-of-arts-humanities/writing-center/>

Mailing Address: P. O. Box 3460, Monticello, AR 71656

The Center for Writing and Communication (CWC) is a free service to University of Arkansas at Monticello students. The CWC is staffed by UAM undergraduates who have received special training in peer writing tutoring. The CWC can assist writers of any level or major, on assignments from all disciplines and genres, and at all stages of the writing process. Consultants can work with writers face to face or online, and a typical session with a consultant lasts thirty to sixty minutes. To have the best session possible, students seeking help should bring all materials, including the course syllabus, assignment sheets, and any drafts previously completed. The CWC also has a suite of laptops and computers for students working on writing projects and a resource library of up-to-date citation guides, grammar handbooks, and guides for writing in many disciplines and majors.

GENERAL EDUCATION TUTORIAL LAB

Harris Hall, (870) 460-1454

Any student who desires to be successful in his/her general education classes can receive assistance through tutoring services available on the 2nd floor of Harris Hall. Please watch for emails from Laura Hughes detailing this semester's tutoring availability.

MATH TUTORIAL LAB

Math and Science Center, 870-460-1016

Free one-on-one tutoring is available for any mathematics class. Help with ALEKS, WebAssign, and MyMathLab is available. Math tutoring is located in the A-Wing of the Science Center.

ART 4733 ART HISTORY: ITALIAN RENAISSANCE ART

Art 4733 addresses the examination of painting, sculpture, architecture, and media in the Italian Renaissance era.

Prerequisite: ENGL 1023 or ENGL 1043

Required textbook:



Art in Renaissance Italy, 4th Edition

By John T. Paoletti, Gary M. Radke

Published by Pearson

Copyright © 2012

Published Date: Jun 29, 2011

TECHNICAL SUPPORT INFORMATION:

Issues with Blackboard:

Contact Office of Academic Computing; phone 870-460-1663.

Help Desk at fendley@uamont.edu or phone 870-460-1663.

Any technical issues or concerns should be addressed to the Office of Academic Computing at: <http://www.uamont.edu/academiccomputing/>

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For minimum technology requirements, visit:

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Access to a working computer with Internet capability.

Operating System: Windows 2000, XP, Vista or Macintosh OS X

Hardware: 256 MB of RAM, 1GB free hard disk space

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- If you have typed this email in ALL CAPS, that means you are screaming at me. And I do not respond well to screaming.

METHOD OF DELIVERING ASSIGNMENTS

Please submit work as a RTF document, a DOC document, or a DOCX document with Times New Roman or Arial 12 point font with 1" side margins sent to Blackboard.

All work must be submitted inside our Blackboard course site.

Assignments will not be credited when turned in through any other format.

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6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 2, 3, and 4.

Expected Student Learning Outcomes:

The student will be able to: _

- Identify and discuss selected works of art from the Renaissance. -To be addressed in image identification portions of the exams and in class discussions.
- Relate works of art to social and historical issues. - To be addressed in essay portions of the exams, and in class discussions.
- Identify and explain the terms, methods, and modes of expression in media pertinent to the periods. - To be addressed in essay portions of the exams, and in class discussions.

- Analyze and critique various art works through written analysis. - To be addresses in essay portions of the exams and in written papers.
- Identify and analyze the creative process and how it relates to the cultures studied in the course. - To be addressed in research, exams, written papers, presentations, films, and class discussions.
- Demonstrate the ability to use basic research skills in art history.- To be addressed in papers.

Grading Scale

100-90 A

89-80 B

79-70 C

69-60 D

59-0 F

Assignments

Throughout the semester students will be required to submit assignments on each chapter, which synthesize and contextualize the information presented in the text. These will address the ability to identify artworks, contextualize the physical forms used in the art pieces of specific times and discuss how they relate to the political, sociological, philosophical, etc. aspects of that time period.

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Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;

Collaboration with another student during the examination;

Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;

Substituting for another person during an examination or allowing such substitutions for oneself.

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Instructor checking for Academic Dishonesty: I do not check for any form of Academic Dishonesty until the last class date.

Google Day: On the last day of class, I will check for plagiarism. I do not check for plagiarism until the end of the semester. So if you have plagiarized (and received passing grades by doing so), the last day of class your passing grade turns into an F. Do not plagiarize.

ART 4733 ART HISTORY: CONTEMPORARY ART

Art 4733 addresses the examination of painting, sculpture, architecture, and media in international contemporary times.

Prerequisite: ENGL 1023 or ENGL 1043

Required textbook:



Title: Contemporary Art

Author: Martin W. Sandler; Edwin C. Rozwenc; Edward C. Martin; Terry Smith

ISBN: 9780205034406

Publisher Prentice Hall PTR

TECHNICAL SUPPORT INFORMATION: Include the information below in your syllabus:
Issues with Blackboard:

Contact Office of Academic Computing; phone 870-460-1663.

Open Monday-Friday, 8 a.m.-4:30 p.m.

Help Desk at fendley@uamont.edu or phone 870-460-1663.

The computer section in the Library is open during regular Library hours. Click here to see when the Taylor Library is open: <http://www.uamont.edu/library/>

Issues with Email: Contact the Office of Information Technology; phone 870-460-1036; open Monday-Friday, 8 a.m. – 4:30 p.m.

The Student Handbook for Distance Education is available at the following link:

<http://www.uamont.edu/AcademicComputing/>

MINIMUM TECHNOLOGY REQUIREMENTS:

For minimum technology requirements, visit:

<http://kb.blackboard.com/pages/viewpage.action?pageId=38830689>

Access to a working computer with Internet capability.

Operating System: Windows 2000, XP, Vista or Macintosh OS X

Hardware: 256 MB of RAM, 1GB free hard disk space

Microsoft Office 2007 recommended

Connection to the Internet: (broadband connection, such as RoadRunner, Satellite Internet or DSL, is preferred). Broadband connections are recommended for assessments.

FEEDBACK SCHEDULE

Most often, a student can expect a response to email within 24 hours Monday through Thursday. No emails will be answered after 3 p.m. on Thursday until the following Monday. There will be times during the semester that the professor is unavailable and does not have access to the internet. On those dates, a message will be posted in the announcements on Blackboard.

DIRECTIONS FOR EMAILING

Here are the directions for sending a correct email, which will get a response:

- In the subject area, place the course number, a colon, then condense your issue. ie. "Art 3403: concerns"
- In the body of the email, list your correct name, which course you are in, the section number, and day/time of the course.
- State your concern in complete sentences and using correct grammar and spelling.
- You must use correct English. Do not use "text speak", abbreviations, slang, or other languages.
- Try to go into specific detail with your concern or issue, so I can address it specifically.
- If it is a technological issue, contact IT. So you don't have to send me this email.
- If it is an issue related to missing deadlines, you don't have to send this email. I do not take late assignments.
- If you have typed this email in ALL CAPS, that means you are screaming at me. And I do not respond well to screaming.

METHOD OF DELIVERING ASSIGNMENTS

Please submit work as a RTF document, a DOC document, or a DOCX document with Times New Roman or Arial 12 point font with 1" side margins sent to Blackboard.

All work must be submitted inside our Blackboard course site.

Assignments will not be credited when turned in through any other format.

EMERGENCY OR INTERRUPTION IN COMPUTER SERVICE POLICY

Prepare for unexpected problems and emergencies. Understand that problems and glitches do occur in online learning as they do in any learning environment. Have a back-up plan such as using the computers at a local library for submitting assignments in case your computer crashes or your service is interrupted.

Computer/Connectivity Issues:

I cannot take your word that you had a problem beyond your control with any computer related issue. I have to have some actual scientific evidence. You will get that evidence by immediately calling IT to report your problem and then they will make a log of the event if it occurred. If they cannot document your issue, I cannot believe it existed. What time of day your Internet is best capable of managing the course work is up to you to discover.

Typically the most popular times of the day to do work on the Internet result in a "bottleneck" much like rush hour traffic. I recommend doing your work when your specific connection and computer work the best to avoid any technical issues.

Computer Access:

Computer and Internet access is provided on campus for all students. You may choose to get Internet access at home for your conveniences however off campus computer issues are not an excuse for late or unfinished work.

I would recommend high speed Internet and a college level of computer literacy. Tutorials on how to use Blackboard and other University Computer Resources are available for students Via the UAM IT Department accessible through the UAM homepage. Tutorials for using Blackboard are also available through Blackboard. Unless it is a question about my course content your answer is most likely available faster through tutorials than by asking me. You may ask me, however the tutorials will get faster results.

Working off campus

You will need access to the Internet and a computer. I recommend a high-speed connection. A slow connection may impede your ability to complete the exams properly. This is provided on campus at various locations including the library. If you cannot find library access hours that fit your schedule, you will need to make your own adjustments.

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79-70 C
69-60 D
59-0 F

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University Summer 2014 Calendar

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Art 468V Independent Study in Exhibitions

**3 hour
Spring 2011**

**Tom Richard
Art Complex**

This is a course concerned with the discovery of exhibition styles, exhibition outcomes, and exhibition themes.

Grading

Paper 1	25%
Paper 2	25%
Paper 3	25%
Paper 4	25%

Grading Scale

100-91 A
90-81 B
80-71 C
70-61 D
60-0 F

Papers

Four papers are required which explain the experience of viewing, experiencing, understanding, and analyzing four different exhibitions in a Museum setting. A curator should have planned these exhibitions. Each essay should be 2000+ words.

Things to consider:

- Artistic intent
- Focus
- Theme
- Point of View
- Visual statement
- Curatorial (written) statement
- Overall Content, Meaning
- Singular or Multiple Artist included
- Subject(s) of specific art pieces
- Form(s) of specific art pieces
- Content(s) of specific art pieces
- Processes used
- Artists Biographical Information

- Layout of exhibition
- Flow of exhibition
- Lighting
- Mood
- Interpretation and/or Knowledge gained

Email paper as an .rtf and .doc attachment to:
richardt@uamont.edu

The subject heading for the email should be “Ind Study Paper # _”.

Save your paper this way

Firstname_lastname_indstudy(paper#).doc or .rtf

The exhibition name, location, curator’s name, the date you viewed the exhibition, and the date you completed the paper should be in each paper.

Also, this is a senior level university paper. Correct grammar, spelling, etc. is imperative.

These are due the last day of the semester – but you can email it early.

Grading

Paper 1	25%
Paper 2	25%
Paper 3	25%
Paper 4	25%

Grading Scale

100-91	A
90-81	B
80-71	C
70-61	D
60-0	F

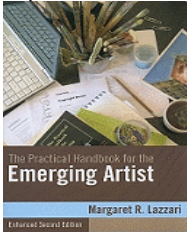
ART 4693 SENIOR THESIS, 3 credit hours, 6 hours laboratory

This course is intended to assist the student in planning and having their Senior Art Exhibition. It does not involve the making of the artwork for the exhibition, but does include the finishing and presentation of existing or new work. The course concludes with a successfully held Art Exhibition. A special project can be substituted for a senior exhibition, if approved by instructor on the first day of class.

Prerequisites: Advanced standing and permission of the instructor or the School Dean

Corequisite: The 3000 – 4000 level studio course that corresponds to the thesis focus.

Required textbook:



PRACTICAL HANDBOOK FOR EMERGING ARTIST: ENHANCED ED (P) Author: LAZZARI
Edition: 2ND
ISBN: 97804959102687

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7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 5, 6, and 7.

Grades will be defined as follows:

A = Outstanding. Expansive investigation of ideas and excellent composition. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques. Goes substantially beyond minimum requirements.

B = Above average. Substantial investigation of concepts and compositions; excellent craft. All assignments completed on time, insightful contributions to critiques.

C = Average. All assignments done competently and completed on time. Strong participation in critiques.

D = Marginal work. Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques.

F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

Grading Scale:

A= 90—100

B= 80 — 89

C= 70 — 79

D= 60 — 69

F= 59 and below

Work Required:

Academic Engagement (in class):

Attend and participate in class discussions: 1 hours a week / 16 hours for semester

Preparation (outside of class):

Creating artwork for exhibition, planning, finishing, documenting, explaining: 6 hours a week / 96 hours for semester

Reading: 2 hours a week / 32 hours for semester

Overall Total Obligation:

9 hours a week / 144 hours for semester

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1023 ART 2223 01 CERAMICS I Course Syllabus

Spring 16

12:30pm-3:30pm t/r

Scott Lykens:

Office Location- Visual and Performing Arts:

Contact: lykenss@uamont.edu

Office Hours: by appointment

Course Title and Credit Hours: 1023 ART 2223 01 CERAMICS I, 3 credit hours

Course Description: (from the catalog)

Introduction to design and production of pottery. Hand building, decorating, and glazing.

Prerequisites: ART 1013 Drawing and ART 1023 Design

Required Text:

“Hands in Clay” Fifth edition, by Jon Toki or “A Ceramic Workbook” by Susan Peterson

Along with your classroom experience, this text is a crucial resource for quiz and test preparation, homework and fabrication instruction. Previous editions are an adequate substitute.

Required Materials:

Sketchbook, Pencil, Towel and the pottery tool kit.

A pottery tool kit has been compiled and is available at the campus bookstore. The tool kit contains:

Small sponge	large sponge	Handled wire
Pointed wooden tool	wooden rib	metal rib
Needle tool	trimming tools	Fettling knife
serrated rib	Plastic bucket	

If it does not contain all of those things, you have not been charged for them and need to obtain them another way. Many substitutes of lower quality can work for a few weeks.

Suggested Materials:

In addition to the above supplies, the following are suggested supplies for a successful studio experience:

Apron, coveralls or studio specific clothes

Assorted inexpensive brushes with natural hair

Plastic (this is for covering works in progress; shopping bags and dry-cleaning covers are ideal)

Hand lotion

Student Learning Outcomes:

By the conclusion of the course you should be able to have a basic understanding of how to use a potters wheel to complete simple assignment

Assessment Staff : If I need to retain any of your work for documentation and assessment purposes it belongs to the department of art until I have finished making a copy or photograph. It may be part of a portfolio or used in any fashion seen fit by the art department.

Student Learning Outcomes:

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4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Time Considerations : This class will meet 6 hours a week for 16 weeks. You will need to work in the studio outside of class in for at minimum of 3 additional hours a week for those 16 weeks. This will total no less than 137 minutes of (in) /dependant study.

Grade Scale and criteria:

A = 100 – 90: *Outstanding*- substantially beyond minimum requirements

B = 89 – 80: *Above average*- assignments completed on time and student contributed insightfully

C = 79 – 70: *Average*- all assignments completed on time

D = 69 - 60: *Marginal*- limited investigations, poor craftsmanship, two late assignments, or excessive absences.

F = 59 – 0: *Unsatisfactory*- lack of idea development, incoherent compositions, poor craftsmanship, three or more late assignments, lack of participation, or excessive absences

Projects 60%	6-12 assignments		
Studio contributions (see below)		30%	See studio expectations
Quizzes and Exams 10%			Mid-term and final exam and quizzes as determined by instructor.

Projects/Assignments:

Each project will be accompanied by an assignment sheet detailing the project's requirements: guidelines, corresponding text, due dates, and additional resources. Assignments sheets will be given at the introduction of each new project.

Course Expectations:

Attendance:

Attendance is mandatory. Excessive absences will negatively affect your grade. This course is based on verbal communication and daily demonstrations. Every absence impacts your ability to maintain a satisfactory performance. You will be allowed three absences; every absence thereafter will result in a drop in your overall letter grade for the course. Note: 6 absences will result in a failing grade!

Each student is expected to be punctual and participate in class activities. A student is considered absent if he/she arrives fifteen minutes after the start of class, or does not respond to role call. If you have not heard your name, check after class to be certain I have properly marked to grade book.

Positive class participation is a portion of the *studio contributions* (10%) of your overall grade. Just as positive contributions to the class can improve your grade, negative and disruptive behavior can also negatively impact your overall grade in this course.

Quizzes and Exams:

There will be periodic quizzes based upon the assigned reading and course demonstrations. Quizzes will not necessarily be announced. There will be two exams given. One mid-term and one final based on required reading and class demonstrations.

Studio Contributions:

Ceramics has an athletic component that has some basic requirements. Everyone is required to be able to lift 50 lbs repeatedly and stand for at least 6 hours at a time. If you are not physically capable you should consider a different course.

As a ceramics student you are a part of a larger studio community. As a member of that community you are expected to contribute to the over-all well-being of this studio. You are responsible for cleaning any work area or community supplies used. This may include, but is not limited to, sweeping and mopping the floor, cleaning table tops and rinsing towels, buckets, etc. Cleaning time is scheduled and work areas are checked for cleanliness. This ensures that everyone using the studio will arrive to a clean and healthy studio. Thereafter, you will be penalized with a grade drop

You will also be expected to recycle/reclaim clay whenever possible. (You will be instructed on proper reclaim procedures.) Each studio member will be responsible for making two batches of clay sometime within the semester. A clay making schedule will be compiled and posted. If you are absent on your scheduled day, you will be moved to another day. *Failure to contribute to this task will result in a drop in letter grade for each clay making day missed.*

Disruptions:

Disruptions will NOT be tolerated. Again, this course is based on verbal communication and daily demonstrations. Disruptions not only waste valuable class time but could place all studio members in danger. Disruptive behavior includes, but is not limited to: use of cell phones, iPods, MP3 players, or any other electronic media devices, class "clowning", fighting, horseplay, rude behavior, talking during demonstrations, disrespectful behavior, being under the influence of chemical substances or drugs. I withhold the ability to determine any behavior or action as a disruption based on the daily circumstances and studio activities. If I determine your behavior to be disruptive, you will be asked to leave class immediately and will receive an absence for the day. Campus security will be called for assistance if necessary. *University policy statement on disruptive behavior: The following action is prohibited under the Student Conduct Code: Disorderly Conduct: Any behavior which disrupts the regular or normal functions of the University community, including behavior which breaches the peace or violates the rights of others.*

Stealing vs. Borrowing:

When you take ANYTHING that does not belong to you, without direct permission, it is considering stealing, not borrowing. The length of time in which you appropriate someone else's property is irrelevant (i.e. even if you intend to use the item for five minutes...it's a stolen item).

You are sharing the studio with several other individuals. Each individual should have their own set of tools and supplies which are stored on their personal shelf. To avoid confusion, mark all of your tools and personal property with a permanent

marker and place those items on your shelf or rented locker. If I catch you with a stolen tool you will receive an F for the semester.

Cheating and Plagiarism:

Cheating and plagiarism will not be tolerated. Anyone caught cheating will receive a zero on that assignment/quiz or exam, and the incident will be reported to the Vice Chancellor of Academic Affairs. Plagiarized (not properly cited) work will result in a zero for that assignment. Plagiarism includes turning in work completed or made by someone else. "Plagiarize – to take (ideas, writings, etc.) from (another) and pass them off as one's own." –*Webster's New World College Dictionary, 2001*

Cleanliness:

You will be expected to keep a clean working environment as to promote general studio safety and health for the entire class. Time will be given at the end of every class in order to properly clean. You will need clean all of your personal areas and return all of your possessions to your designated shelf.

Disclaimer:

The instructor reserves the right to change grading policy, course requirements, and syllabus at any time. You will be notified of any changes immediately.

Final Exam: *You must attend your final exam. You must complete your cleaning assignment to get credit for that portion of the final exam.*

You will be dropped at least one letter grade if you are absent from the final exam.

Take it with you: Anything left in the building after the end of the semester will be assumed as trash and treated accordingly. Tools, books, projects, clothes etc. will be thrown out or adopted. The University and its employees do not retain any responsibility for your personal items during and after the semester.

Destruction of property: **This includes but is not limited to touching other peoples work in a way that alters the individual artistic touch.**

Often this occurs when someone does really nice work and other wish to pick it up and admire it. Do not do this. Other examples are continually applying glaze too thick causing a huge glaze meltdown in the kiln ruining other peoples pots and our kiln shelves.

Additional Considerations:

Homework:

Expect to work on your projects outside of regularly scheduled class time. This course requires twice as many contact hours as most courses. This is due to the intense nature of materials and the process of art making. Do not think of it as a loss of time, but rather a course with high dollar value! The amount of time each project will require is impossible to gauge as drying time can be affected by weather, air conditioning, your style of storage, your rate of progress, and list goes on. It is your responsibility to meet the assignment deadlines and manage those factors as need be.

Extra Curricular studio use:

While I would love to see you working outside of class time, there are guidelines in order to avoid abuse of the privilege. You can only use the studio approved clay and glazes. You may only work on assignments. Only approved assigned work will be allowed to be glazed and fired.

Editing:

Your work will be graded in its unfired stage. This is for several reasons. The first of which is that you will often be assigned multiples (i.e. four coil-built pots 10 inches or higher). You will not fire and glaze all four pieces. This is because, the more you practice the better you will become. No artist retains 100% of their work. Grading at the unfired stage allows the instructor to give proper credit, while it also allows the students a chance to edit and recycle the unfired clay. Even though this may seem difficult at first, you will appreciate the fact that some of your work was not fired and will not be discovered in 10,000 years!

Shelf Space:

Shelf space is limited. Be conservative in what you keep on your shelf to avoid damages to your artwork. Be especially attentive to your surroundings! If you are careless you could damage your neighbor's artwork.

Grooming:

You will get dirty in this course. Please consider your clothes when attending class. There are lockers available should you wish to keep separate studio attire on site. An apron or overalls will protect some of your clothes, but there will be an occasional splatter, so be warned.

Clay dries out the skin. You may want to bring hand lotion and apply it after every studio work session.

If you have long nails, you may wish to trim them back. Otherwise they will tend to get in the way and get quite dirty. (They do grow back!)

Many people find contact lenses uncomfortable in a ceramics studio due to the dust. You may consider wearing glasses.

You will experience dust in the studio, especially when making clay and cleaning the studio. Paper masks will be provided for your health; however you may want to consider investing in a respirator. They are available in hardware stores.

Fall 14 Calendar

August 20 (Wed) – First day of classes for sessions 1 and 8W1.
Admission application deadline.
September 1 (Mon) – Labor Day Holiday. Offices and classes closed.
October 29 (Wed) – Last day to drop a session 1 class or withdraw from the term (not applicable to other sessions). Grade(s) will be W.
November 3 (Mon) - Preregistration for Spring 2015 begins.
Last wet clay day 3 Thursdays before thanksgiving
Last bisque day 2 Thursdays before thanksgiving
Last glaze day Thursday before thanksgiving
November 24-28 (Mon-Fri) - Thanksgiving Holiday for this class.
November 26-28 No classes at UAM
December 5 (Fri) - Last day of classes.

Clean up the last day of class. If you skip I drop you 2 letter grades, If you show up and I do not feel you have cleaned properly or you fair amount I may also drop you two letter grades.

Campus Policies:

Students with Disabilities:

It is the policy of the University of Arkansas at Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course. Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall Room 121; phone 870 460-1026; TDD 870 460-1626; Fax 870 460-1926. For assistance on a College of Technology campus contact: McGehee: Office of Special Student Services representative on campus; phone 870 222-5360; fax 870 222-1105. Crossett: Office of Special Student Services representative on campus; phone 870 364-6414; fax 870 364-5707. AA Doc. 8/11/08
Grade Reports: Each student will receive a mid-term grade status report. Other requests for grade status will be in the form of a scheduled office appointment, at the convenience of the instructor. UAM will no longer mail grade reports to all students. You may access your grades through Campus Connect on the UAM homepage, <http://uamont.edu/>. To have your grades mailed to you, complete the grade request form available in the Registrar's Office in Monticello or the Students Services offices in Crossett and McGehee.

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Syllabus changes: I reserve the right to change the syllabus as need through the semester to suit the needs of individual classes.

UNIVERSITY OF ARKANSAS AT MONTICELLO
ART 2263 01 CERAMICS II COURSE SYLLABUS
Spring 2014, T/Th 12:30-3:30

Scott Lykens:

Office Location- Visual and Performing Arts:

870-460-1078.

lykenss@uamont.edu

Office Hours: by appointment from 7:30 am-3:00 pm Monday thru Friday

Course Title and Credit Hours: 1044 ART 2263 01 CERAMICS II, 3 credit hours

Course Description:

A continuation of ART 2223 with emphasis on the potter=s wheel.

Prerequisites: Prerequisite: ART 2223

Required text:

“Hands in Clay” Fifth edition, by Jon Toki (2) Get the Susan Peterson text for 3-graduate unless you sold your Toki book then get both

“A potters workbook” Clary Illian

Along with your classroom experience, this text is a crucial resource for quiz and test preparation, homework and fabrication instruction. Previous editions are an adequate substitute.

Required Materials:

Serrated rib, Sketchbook, Pencil, Towel

A pottery tool kit has been compiled and is available at the campus bookstore. The tool kit contains:

Small sponge	large sponge	Handled wire
Pointed wooden tool	wooden rib	metal rib
Needle tool	trimming tools	Fettling knife
Plastic bucket		

Suggested Materials:

In addition to the above supplies, the following are suggested supplies for a successful studio experience:

Apron, coveralls or studio specific clothes

Assorted inexpensive brushes with natural hair

Plastic (this is for covering works in progress; shopping bags and dry-cleaning covers are ideal)

Hand lotion

Student Learning Outcomes:

A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Grade Scale and criteria:

A = 100 – 90: *Outstanding*- substantially beyond minimum requirements

B = 89 – 80: *Above average*- assignments completed on time and student contributed insightfully

C = 79 – 70: *Average*- all assignments completed on time

D = 69 - 60: *Marginal*- limited investigations, poor craftsmanship, two late assignments, or excessive absences.

F = 59 – 0: *Unsatisfactory*- lack of idea development, incoherent compositions, poor craftsmanship, three or more late assignments, lack of participation, or excessive absences

Projects 60% 6-12 assignments
Studio contributions (see below)
Quizzes and Exams 10%

30% See studio expectations
Mid-term and final exam and quizzes as determined by instructor.

Course Expectations:

Attendance:

Attendance is mandatory. Excessive absences will negatively affect your grade. This course is based on verbal communication and daily demonstrations. Every absence impacts your ability to maintain a satisfactory performance. You will be allowed three absences; every absence thereafter will result in a drop in your overall letter grade for the course. Note: 6 absences will result in a failing grade! Each student is expected to be punctual and participate in class activities. A student is considered absent if he/she arrives fifteen minutes after the start of class, or does not respond to role call. If you have not heard your name, check after class to be certain I have properly marked to grade book. Positive class participation is a portion of the *studio contributions* (10%) of your overall grade. Just as positive contributions to the class can improve your grade, negative and disruptive behavior can also negatively impact your overall grade in this course.

Quizzes and Exams:

There will be periodic quizzes based upon the assigned reading and course demonstrations. Quizzes will not necessarily be announced. There will be two exams given. One mid-term and one final based on required reading and class demonstrations.

Projects/Assignments:

Each project will be accompanied by an assignment sheet detailing the project's requirements: guidelines, corresponding text, due dates, and additional resources. Assignments sheets will be given at the introduction of each new project.

Studio Contributions:

As a ceramics student you are a part of a larger studio community. As a member of that community you are expected to contribute to the over-all well-being of this studio. You are responsible for cleaning any work area or community supplies used. This may include, but is not limited to, sweeping and mopping the floor, cleaning table tops and rinsing towels, buckets, etc. Cleaning time is scheduled and work areas are checked for cleanliness. This ensures that everyone using the studio will arrive to a clean and healthy studio. Should you not fulfill your obligation, you will receive one warning. Thereafter, you will be penalized with an absent for each offense.

You will also be expected to recycle/reclaim clay whenever possible. (You will be instructed on proper reclaim procedures.)

Each studio member will be responsible for making *two batches of clay* sometime within the semester. A clay making schedule will be compiled and posted. If you are absent on your scheduled day, you will be moved to another day. **Failure to contribute to this task will result in a drop in letter grade for each clay making day missed.**

Studio Expectations:

Disruptions:

Disruptions will NOT be tolerated. Again, this course is based on verbal communication and daily demonstrations. Disruptions not only waste valuable class time but could place all studio members in danger. Disruptive behavior includes, but is not limited to: use of cell phones, iPods, MP3 players, or any other electronic media devices, class "clowning", fighting, horseplay, rude behavior, talking during

demonstrations, disrespectful behavior, being under the influence of chemical substances or drugs. I withhold the ability to determine any behavior or action as a disruption based on the daily circumstances and studio activities. If I determine your behavior to be disruptive, you will be asked to leave class immediately and will receive an absence for the day.

If I choose to not ask you to leave, I will still note that you were disruptive and it will negatively affect your grade. Campus security will be called for assistance if necessary. *University policy statement on disruptive behavior: The following action is prohibited under the Student Conduct Code: Disorderly Conduct: Any behavior which disrupts the regular or normal functions of the University community, including behavior which breaches the peace or violates the rights of others*

Stealing vs. Borrowing:

When you take ANYTHING that does not belong to you, without direct permission, it is considering stealing, not borrowing. The length of time in which you appropriate someone else's property is irrelevant (i.e. even if you intend to use the item for five minutes...it's a stolen item).

You are sharing the studio with several other individuals. Each individual should have their own set of tools and supplies which are stored on their personal shelf. To avoid confusion, mark all of your tools and personal property with a permanent marker and place those items on your shelf or rented locker. If I catch you with a stolen tool you will receive an F for the semester. This absolutely includes my tools.

Cheating and Plagiarism:

Cheating and plagiarism will not be tolerated. Anyone caught cheating will receive a zero on that assignment/quiz or exam, and the incident will be reported to the Vice Chancellor of Academic Affairs. Plagiarized (not properly cited) work will result in a zero for that assignment. Plagiarism includes turning in work completed or made by someone else.

"Plagiarize – to take (ideas, writings, etc.) from (another) and pass them off as one's own." – *Webster's New World College Dictionary, 2001*

Cleanliness:

You will be expected to keep a clean working environment as to promote general studio safety and health for the entire class. Time will be given at the end of every class in order to properly clean. You will need clean all of your personal areas and return all of your possessions to your designated shelf.

Disclaimer:

The instructor reserves the right to change grading policy, course requirements, and syllabus at any time. You will be notified of any changes immediately.

Final Exam: *You must attend your final exam. You must complete your cleaning assignment to get credit for that portion of the final exam.*

You will be dropped at least one letter grade if you are absent from the final exam.

Take it with you: Anything left in the building after the end of the semester will be assumed as trash and treated accordingly. Tools, books, projects, clothes etc. will be thrown out or adopted. The University and its employees do not retain any responsibility for your personal items during and after the semester.

Destruction of property: This includes but is not limited to touching other peoples work in a way that alters the individual artistic touch.

Often this occurs when someone does really nice work and other wish to pick it up and admire it. Do not do this. Other examples are continually applying glaze too thick causing a huge glaze meltdown in the kiln ruining other people's pots and our kiln shelves.

If your work is not glazed properly, I will not fire it. Any work left at the end of the semester is considered unwanted trash

Seating:

We will not need to sit unless using a low wheel. Do not bring chairs, seats, etc into the studio. You will be disrupting the class

Kiln Room Access: You do not need access to the kiln room unless you are loading or unloading a kiln. Do not touch a kiln unless I have just sent you to do so. You can easily damage the work in the kiln, the kiln itself and yourself by touching a kiln the wrong way and the wrong time.

Physical requirements:

You will need to be capable of lifting 50# bags of clay repeatedly in addition to standing for 6 or more hours a week to complete this course.

There is nothing I can do to change that so withdraw from the class if this is not something you can do. You will get clay and glaze materials on your hands in the class, if you are allergic, you must withdraw from the class, or deal with the reactions. I cannot alter the course to comply with these reactions. Additionally you will need to apply pressure in the clay and wheel head in order to center and this will require pressure on your lower back, neck, shoulders, wrists, fingers etc. If you can-not physically do this you must drop the class. In essence this is a labor intensive course that requires labor to learn the assignments properly. There is no way of altering this and achieving the same course outcomes. Some disabilities may make you incapable of completing assignments and you will need to drop the class.

Additional Considerations:

Homework:

Expect to work on your projects outside of regularly scheduled class time. This course requires twice as many contact hours as most courses. This is due to the intense nature of materials and the process of art making. Do not think of it as a loss of time, but rather a course with high dollar value! The amount of time each project will require is impossible to gauge as drying time can be affected by weather, air conditioning, your style of storage, your rate of progress, and list goes on. It is your responsibility to meet the assignment deadlines and manage those factors as need be.

Extra Curricular studio use:

While I would love to see you working outside of class time, there are guidelines in order to avoid abuse of the privilege. You can only use the studio approved clay and glazes. You may only work on assignments. Only approved assigned work will be allowed to be glazed and fired.

Editing:

Your work will be graded in its unfired stage. This is for several reasons. The first of which is that you will often be assigned multiples (i.e. four coil-built pots 10 inches or higher). You will not fire and glaze all four pieces. This is because, the more you practice the better you will become. No artist retains 100% of their work. Grading at the unfired stage allows the instructor to give proper credit, while it also allows the students a chance to edit and recycle the unfired clay. Even though this may seem difficult at first, you will appreciate the fact that some of your work was not fired and will not be discovered in 10,000 years!

Shelf Space:

Shelf space is limited. Be conservative in what you keep on your shelf to avoid damages to your artwork. Be especially attentive to your surroundings! If you are careless you could damage your neighbor's artwork.

Extra Credit:

You will have the opportunity to receive extra credit by attending gallery receptions on and off campus. Those opportunities will be announced.

Grooming:

You will get dirty in this course. Please consider your clothes when attending class. There are lockers available should you wish to keep separate studio attire on site. An apron or overalls will protect some

of your clothes, but there will be an occasional splatter, so be warned. Clay dries out the skin. You may want to bring hand lotion and apply it after every studio work session. If you have long nails, you may wish to trim them back. Otherwise they will tend to get in the way and get quite dirty. (They do grow back!) Many people find contact lenses uncomfortable in a ceramics studio due to the dust. You may consider wearing glasses. You will experience dust in the studio, especially when making clay and cleaning the studio. Paper masks will be provided for your health; however you may want to consider investing in a respirator. They are available in hardware stores.

Final Exam: *You must attend your final exam. You must complete your cleaning assignment to get credit for that portion of the final exam. You will be dropped at least one letter grade if you are absent from the final exam.*

Special projects, assignments, field trips, etc.

Students will not be excused from activities such as field trips special projects etc., and students are not excused from my class for any other classes field trips activities etc. If you are on a UAM approved trip you may notify me two weeks in advance and then turn the work in early.

Spring 14 Calendar of events

January 8 (Wed) - First day of classes

February 21 (Fri) - Deadline to apply for August and December graduation.

March 19 (Wed) - Last day to drop a Spring 2014 (session 1) class or withdraw from the term. Grade(s) will be W.

March 24-28 (Mon-Fri) - Spring Break.

April 29 (Tues) - Last day of classes .

Students with disabilities:

It is the policy of the University of Arkansas at Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course. The course however has certain specific physical requirements and it may not be possible to accommodate your specific needs and still retain any relevant course instruction. The instructor is the final expert in determining if your need can be accommodated. Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall Room 120; phone 870 460-1026; TDD 870 460-1626; Fax 870 460-1926; email: whitingm@uamont.edu. For assistance on a College of Technology campus contact:

McGehee: Office of Special Student Services representative on campus; phone 870 222-5360; fax 870 222-1105.

Crossett: Office of Special Student Services representative on campus; phone 870 364-6414; fax 870 364-5707.

Student conduct statement:

Students at the University of Arkansas at Monticello are expected to conduct themselves appropriately, keeping in mind that they are subject to the laws of the community and standards of society. The student must not conduct him/herself in a manner that disrupts the academic community or breaches the freedom of other students to progress academically.

Academic dishonesty:

5. Cheating: Students shall not give, receive, offer, or solicit information on examinations, quizzes, etc. This includes but is not limited to the following classes of dishonesty:
 - a. Copying from another student's paper;
 - b. Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;
 - c. Collaboration with another student during the examination;
 - d. Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;
 - e. Substituting for another person during an examination or allowing such substitutions for oneself.
6. Collusion: Collusion is defined as obtaining from another party, without specific approval in advance by the instructor, assistance in the production of work offered for credit to the extent that the work reflects the ideas of the party consulted rather than those of the person whose name is on the work submitted.
7. Duplicitous: Duplicitous is defined as offering for credit identical or substantially unchanged work in two or more courses, without specific advanced approval of the instructors involved.
8. Plagiarism: Plagiarism is defined as adopting and reproducing as one's own, to appropriate to one's use, and to incorporate in one's own work without acknowledgement the ideas or passages from the writings or works of others.

ART 3713 01 CERAMICS III COURSE SYLLABUS

Spring 16, m/w 12-3pm

Scott Lykens:

Office Location- Visual and Performing Arts:

870-460-1078.

lykenss@uamont.edu

Office Hours: by appointment from 9 am-3:00 pm Monday thru Friday

Course Title and Credit Hours: 1044 ART 2263 01 CERAMICS II, 3 credit hours

Course Description:

A continuation of ART 2263 with additional emphasis on the potter=s wheel.

Prerequisites: Prerequisite: ART 2223 and 2263

Required text:

"Hands in Clay" Fifth edition, by Jon Toki (2) Get the Susan Peterson text for 3-graduate unless you sold your Toki book then get both

"A potters workbook" Clary Illian

Along with your classroom experience, this text is a crucial resource for quiz and test preparation, homework and fabrication instruction. Previous editions are an adequate substitute.

Required Materials:

Serrated rib, Sketchbook, Pencil, Towel

A pottery tool kit has been compiled and is available at the campus bookstore. The tool kit contains:

Small sponge	large sponge	Handled wire
Pointed wooden tool	wooden rib	metal rib
Needle tool	trimming tools	Fettling knife
Plastic bucket		

Suggested Materials:

In addition to the above supplies, the following are suggested supplies for a successful studio experience:

Apron, coveralls or studio specific clothes

Assorted inexpensive brushes with natural hair

Plastic (this is for covering works in progress; shopping bags and dry-cleaning covers are ideal)

Hand lotion

Student Learning Outcomes:

A student who graduates with a Bachelor of Arts degree in Art should be able to:

8. Understand and be proficient with different art media
9. Use effective research skills in the discipline of art
10. Have a basic knowledge of the history, practice, and use of art in history.
11. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
12. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
13. Plan, promote, and hold an exhibition of their work
14. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Time Considerations : This class will meet 6 hours a week for 16 weeks. You will need to work in the studio outside of class in for at minimum of 6 additional hours a week for those 16 weeks. This will total no less than 137 minutes of (in) /dependant study.

Grade Scale and criteria:

A = 100 – 90: *Outstanding*- substantially beyond minimum requirements

B = 89 – 80: *Above average*- assignments completed on time and student contributed insightfully

C = 79 – 70: *Average*- all assignments completed on time

D = 69 - 60: *Marginal*- limited investigations, poor craftsmanship, two late assignments, or excessive absences.

F = 59 – 0: *Unsatisfactory*- lack of idea development, incoherent compositions, poor craftsmanship, three or more late assignments, lack of participation, or excessive absences

Projects 60% 6-12 assignments

Studio contributions (see below) 30% See studio expectations

Quizzes and Exams 10% Mid-term and final exam and quizzes as determined by instructor

Course Expectations:

Attendance:

Attendance is mandatory. Excessive absences will negatively affect your grade. This course is based on verbal communication and daily demonstrations. Every absence impacts your ability to maintain a satisfactory performance. You will be allowed three absences; every absence thereafter will result in a drop in your overall letter grade for the course. Note: 6 absences will result in a failing grade!

Each student is expected to be punctual and participate in class activities. A student is considered absent if he/she arrives fifteen minutes after the start of class, or does not respond to role call. If you have not heard your name, check after class to be certain I have properly marked to grade book. Positive class participation is a portion of the *studio contributions* (10%) of your overall grade. Just as positive contributions to the class can improve your grade, negative and disruptive behavior can also negatively impact your overall grade in this course.

Quizzes and Exams:

There will be periodic quizzes based upon the assigned reading and course demonstrations. Quizzes will not necessarily be announced. There will be two exams given. One mid-term and one final based on required reading and class demonstrations.

Projects/Assignments:

Each project will be accompanied by an assignment sheet detailing the project's requirements: guidelines, corresponding text, due dates, and additional resources. Assignments sheets will be given at the introduction of each new project.

Studio Contributions:

As a ceramics student you are a part of a larger studio community. As a member of that community you are expected to contribute to the over-all well-being of this studio. You are responsible for cleaning any work area or community supplies used. This may include, but is not limited to, sweeping and mopping the floor, cleaning table tops and rinsing towels, buckets, etc. Cleaning time is scheduled and work areas are checked for cleanliness. This ensures that everyone using the studio will arrive to a clean and healthy studio. Should you not fulfill your obligation, you will receive one warning. Thereafter, you will be penalized with an absent for each offense.

You will also be expected to recycle/reclaim clay whenever possible. (You will be instructed on proper reclaim procedures.)

Each studio member will be responsible for making *two batches of clay* sometime within the semester. A clay making schedule will be compiled and posted. If you are absent on your scheduled day, you will be moved to another day. **Failure to contribute to this task will result in a drop in letter grade for each clay making day missed.**

Studio Expectations:

Disruptions:

Disruptions will NOT be tolerated. Again, this course is based on verbal communication and daily demonstrations. Disruptions not only waste valuable class time but could place all studio members in danger. Disruptive behavior includes, but is not limited to: use of cell phones, iPods, MP3 players, or any other electronic media devices, class "clowning", fighting, horseplay, rude behavior, talking during demonstrations, disrespectful behavior, being under the influence of chemical substances or drugs. I withhold the ability to determine any behavior or action as a disruption based on the daily circumstances and studio activities. If I determine your behavior to be disruptive, you will be asked to leave class immediately and will receive an absence for the day.

If I choose to not ask you to leave, I will still note that you were disruptive and it will negatively affect your grade. Campus security will be called for assistance if necessary. *University policy statement on disruptive behavior: The following action is prohibited under the Student Conduct Code: Disorderly Conduct: Any behavior which disrupts the regular or normal functions of the University community, including behavior which breaches the peace or violates the rights of others*

Stealing vs. Borrowing:

When you take ANYTHING that does not belong to you, without direct permission, it is considering stealing, not borrowing. The length of time in which you appropriate someone else's property is irrelevant (i.e. even if you intend to use the item for five minutes...it's a stolen item).

You are sharing the studio with several other individuals. Each individual should have their own set of tools and supplies which are stored on their personal shelf. To avoid confusion, mark all of your tools and personal property with a permanent marker and place those items on your shelf or rented locker. If I catch you with a stolen tool you will receive an F for the semester. This absolutely includes my tools.

Cheating and Plagiarism:

Cheating and plagiarism will not be tolerated. Anyone caught cheating will receive a zero on that assignment/quiz or exam, and the incident will be reported to the Vice Chancellor of Academic Affairs. Plagiarized (not properly cited) work will result in a zero for that assignment. Plagiarism includes turning in work completed or made by someone else.

"Plagiarize – to take (ideas, writings, etc.) from (another) and pass them off as one's own." – *Webster's New World College Dictionary, 2001*

Cleanliness:

You will be expected to keep a clean working environment as to promote general studio safety and health for the entire class. Time will be given at the end of every class in order to properly clean. You will need clean all of your personal areas and return all of your possessions to your designated shelf.

Disclaimer:

The instructor reserves the right to change grading policy, course requirements, and syllabus at any time. You will be notified of any changes immediately.

Final Exam: *You must attend your final exam. You must complete your cleaning assignment to get credit for that portion of the final exam.*

You will be dropped at least one letter grade if you are absent from the final exam.

Take it with you: Anything left in the building after the end of the semester will be assumed as trash and treated accordingly. Tools, books, projects, clothes etc. will be thrown out or adopted. The University and its employees do not retain any responsibility for your personal items during and after the semester.

Destruction of property: This includes but is not limited to touching other peoples work in a way that alters the individual artistic touch.

Often this occurs when someone does really nice work and other wish to pick it up and admire it. Do not do this. Other examples are continually applying glaze too thick causing a huge glaze meltdown in the kiln ruining other people's pots and our kiln shelves.

If you work is not glazed properly, I will not fire it. Any work left at the end of the semester is considered unwanted trash

Seating:

We will not need to sit unless using a low wheel. Do not bring chairs, seats, etc into the studio. You will be disrupting the class

Kiln Room Access: You do not need access to the kiln room unless you are loading or unloading a kiln. Do not touch a kiln unless I have just sent you to do so. You can easily damage the work in the kiln, the kiln itself and yourself by touching a kiln the wrong way and the wrong time.

Physical requirements:

You will need to be capable of lifting 50# bags of clay repeatedly in addition to standing for 6 or more hours a week to complete this course.

There is nothing I can do to change that so withdraw from the class if this is not something you can do. You will get clay and glaze materials on your hands in the class, if you are allergic, you must withdraw from the class, or deal with the reactions. I cannot alter the course to comply with these reactions. Additionally you will need to apply pressure in the clay and wheel head in order to center and this will require pressure on your lower back, neck, shoulders, wrists, fingers etc. If you can-not physically do this you must drop the class. In essence this is a labor intensive course that requires labor to learn the assignments properly. There is no way of altering this and achieving the same course outcomes. Some disabilities may make you incapable of completing assignments and you will need to drop the class.

Additional Considerations:

Homework:

Expect to work on your projects outside of regularly scheduled class time. This course requires twice as many contact hours as most courses. This is due to the intense nature of materials and the process of art making. Do not think of it as a loss of time, but rather a course with high dollar value! The amount of time each project will require is impossible to gauge as drying time can be affected by weather, air conditioning, your style of storage, your rate of progress, and list goes on. It is your responsibility to meet the assignment deadlines and manage those factors as need be.

Extra Curricular studio use:

While I would love to see you working outside of class time, there are guidelines in order to avoid abuse of the privilege. You can only use the studio approved clay and glazes. You may only work on assignments. Only approved assigned work will be allowed to be glazed and fired.

Editing:

Your work will be graded in its unfired stage. This is for several reasons. The first of which is that you will often be assigned multiples (i.e. four coil-built pots 10 inches or higher). You will not fire and glaze all four pieces. This is because, the more you practice the better you will become. No artist retains 100% of their work. Grading at the unfired stage allows the instructor to give proper credit, while it also allows the students a chance to edit and recycle the unfired clay. Even though this may seem difficult at first, you will appreciate the fact that some of your work was not fired and will not be discovered in 10,000 years!

Shelf Space:

Shelf space is limited. Be conservative in what you keep on your shelf to avoid damages to your artwork. Be especially attentive to your surroundings! If you are careless you could damage your neighbor's artwork.

Extra Credit:

You will have the opportunity to receive extra credit by attending gallery receptions on and off campus. Those opportunities will be announced.

Grooming:

You will get dirty in this course. Please consider your clothes when attending class. There are lockers available should you wish to keep separate studio attire on site. An apron or overalls will protect some of your clothes, but there will be an occasional splatter, so be warned. Clay dries out the skin. You may want to bring hand lotion and apply it after every studio work session.

If you have long nails, you may wish to trim them back. Otherwise they will tend to get in the way and get quite dirty. (They do grow back!) Many people find contact lenses uncomfortable in a ceramics studio due to the dust. You may consider wearing glasses. You will experience dust in the studio, especially when making clay and cleaning the studio. Paper masks will be provided for your health; however you may want to consider investing in a respirator. They are available in hardware stores.

Final Exam: *You must attend your final exam. You must complete your cleaning assignment to get credit for that portion of the final exam. You will be dropped at least one letter grade if you are absent from the final exam.*

Special projects, assignments, field trips, etc.

Students will not be excused from activities such as field trips special projects etc., and students are not excused from my class for any other classes field trips activities etc. If you are on a UAM approved trip you may notify me two weeks in advance and then turn the work in early.

Spring 15 Calendar of events

January 7 (Wed) - First day of classes

March 18 (Wed) - Last day to drop a Spring 2015 (session 1) class or withdraw from the term. Grade(s) will be W.

March 24-28 (Mon-Fri) - Spring Break.

April 27 (Monday) - Last day of classes and clean-up day. This is a big day for everyone to potentially lower their grade.

Students with disabilities:

It is the policy of the University of Arkansas at Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course. The course however has certain specific physical requirements and it may not be possible to accommodate your specific needs and still retain any relevant course instruction. The instructor is the final expert in determining if your need can be accommodated. Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall Room 120; phone 870 460-1026; TDD 870 460-1626; Fax 870 460-1926; email: whitingm@uamont.edu. For assistance on a College of Technology campus contact:

McGehee: Office of Special Student Services representative on campus; phone 870 222-5360; fax 870 222-1105.

Crossett: Office of Special Student Services representative on campus; phone 870 364-6414; fax 870 364-5707.

Student conduct statement:

Students at the University of Arkansas at Monticello are expected to conduct themselves appropriately, keeping in mind that they are subject to the laws of the community and standards of society. The student must not conduct him/herself in a manner that disrupts the academic community or breaches the freedom of other students to progress academically.

Academic dishonesty:

9. Cheating: Students shall not give, receive, offer, or solicit information on examinations, quizzes, etc. This includes but is not limited to the following classes of dishonesty:
 - a. Copying from another student's paper;
 - b. Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;
 - c. Collaboration with another student during the examination;
 - d. Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;
 - e. Substituting for another person during an examination or allowing such substitutions for oneself.
10. Collusion: Collusion is defined as obtaining from another party, without specific approval in advance by the instructor, assistance in the production of work offered for credit to the extent that the work reflects the ideas of the party consulted rather than those of the person whose name is on the work submitted.

11. Duplicity: Duplicity is defined as offering for credit identical or substantially unchanged work in two or more courses, without specific advanced approval of the instructors involved.
12. Plagiarism: Plagiarism is defined as adopting and reproducing as one's own, to appropriate to one's use, and to incorporate in one's own work without acknowledgement the ideas or passages from the writings or works of others.

ART 4723 01 CERAMICS IV COURSE SYLLABUS

Spring 16, m/w 12-3pm

Scott Lykens:

Office Location- Visual and Performing Arts: 870-460-1078.

lykenss@uamont.edu

Office Hours: by appointment from 9 am-3:00 pm Monday thru Friday

Course Title and Credit Hours: 2157 Art 4723 01 CERAMIC, 3 credit hours

Course Description:

A continuation of ART 2263 with additional emphasis on the potter=s wheel.

Prerequisites: Prerequisite: ART 2223 and 2263 and 3713

Required text:

“Hands in Clay” Fifth edition, by Jon Toki (2) Get the Susan Peterson text for 3-graduate unless you sold your Toki book then get both

“A potters workbook” Clary Illian

Along with your classroom experience, this text is a crucial resource for quiz and test preparation, homework and fabrication instruction. Previous editions are an adequate substitute.

Required Materials:

Serrated rib, Sketchbook, Pencil, Towel

A pottery tool kit has been compiled and is available at the campus bookstore. The tool kit contains:

Small sponge	large sponge	Handled wire
Pointed wooden tool	wooden rib	metal rib
Needle tool	trimming tools	Fettling knife
Plastic bucket		

Suggested Materials:

In addition to the above supplies, the following are suggested supplies for a successful studio experience:

Apron, coveralls or studio specific clothes

Assorted inexpensive brushes with natural hair

Plastic (this is for covering works in progress; shopping bags and dry-cleaning covers are ideal)

Hand lotion

Student Learning Outcomes:

A student who graduates with a Bachelor of Arts degree in Art should be able to:

15. Understand and be proficient with different art media
16. Use effective research skills in the discipline of art
17. Have a basic knowledge of the history, practice, and use of art in history.
18. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
19. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
20. Plan, promote, and hold an exhibition of their work
21. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Time Considerations : This class will meet 6 hours a week for 16 weeks. You will need to work in the studio outside of class in for at minimum of 6 additional hours a week for those 16 weeks. This will total no less than 137 minutes of (in) /dependant study.

Grade Scale and criteria:

A = 100 – 90: *Outstanding-* substantially beyond minimum requirements

B = 89 – 80: *Above average-* assignments completed on time and student contributed insightfully

C = 79 – 70: Average- all assignments completed on time

D = 69 - 60: *Marginal*- limited investigations, poor craftsmanship, two late assignments, or excessive absences.

F = 59 – 0: *Unsatisfactory*- lack of idea development, incoherent compositions, poor craftsmanship, three or more late assignments, lack of participation, or excessive absences

Projects 60% 6-12 assignments

Studio contributions (see below) 30% See studio expectations

Quizzes and Exams 10% Mid-term and final exam and quizzes as determined by instructor.

Course Expectations:

Attendance:

Attendance is mandatory. Excessive absences will negatively affect your grade. This course is based on verbal communication and daily demonstrations. Every absence impacts your ability to maintain a satisfactory performance. You will be allowed three absences; every absence thereafter will result in a drop in your overall letter grade for the course. Note: 6 absences will result in a failing grade!

Each student is expected to be punctual and participate in class activities. A student is considered absent if he/she arrives fifteen minutes after the start of class, or does not respond to role call. If you have not heard your name, check after class to be certain I have properly marked to grade book. Positive class participation is a portion of the *studio contributions* (10%) of your overall grade. Just as positive contributions to the class can improve your grade, negative and disruptive behavior can also negatively impact your overall grade in this course.

Quizzes and Exams:

There will be periodic quizzes based upon the assigned reading and course demonstrations. Quizzes will not necessarily be announced. There will be two exams given. One mid-term and one final based on required reading and class demonstrations.

Projects/Assignments:

Each project will be accompanied by an assignment sheet detailing the project's requirements: guidelines, corresponding text, due dates, and additional resources. Assignments sheets will be given at the introduction of each new project.

Studio Contributions:

As a ceramics student you are a part of a larger studio community. As a member of that community you are expected to contribute to the over-all well-being of this studio. You are responsible for cleaning any work area or community supplies used. This may include, but is not limited to, sweeping and mopping the floor, cleaning table tops and rinsing towels, buckets, etc. Cleaning time is scheduled and work areas are checked for cleanliness. This ensures that everyone using the studio will arrive to a clean and healthy studio. Should you not fulfill your obligation, you will receive one warning. Thereafter, you will be penalized with an absent for each offense.

You will also be expected to recycle/reclaim clay whenever possible. (You will be instructed on proper reclaim procedures.)

Each studio member will be responsible for making two batches of clay sometime within the semester. A clay making schedule will be compiled and posted. If you are absent on your scheduled day, you will be moved to another day. **Failure to contribute to this task will result in a drop in letter grade for each clay making day missed.**

Studio Expectations:

Disruptions:

Disruptions will NOT be tolerated. Again, this course is based on verbal communication and daily demonstrations. Disruptions not only waste valuable class time but could place all studio members in

danger. Disruptive behavior includes, but is not limited to: use of cell phones, iPods, MP3 players, or any other electronic media devices, class “clowning”, fighting, horseplay, rude behavior, talking during demonstrations, disrespectful behavior, being under the influence of chemical substances or drugs. I withhold the ability to determine any behavior or action as a disruption based on the daily circumstances and studio activities. If I determine your behavior to be disruptive, you will be asked to leave class immediately and will receive an absence for the day.

If I choose to not ask you to leave, I will still note that you were disruptive and it will negatively affect your grade. Campus security will be called for assistance if necessary. *University policy statement on disruptive behavior: The following action is prohibited under the Student Conduct Code: Disorderly Conduct: Any behavior which disrupts the regular or normal functions of the University community, including behavior which breaches the peace or violates the rights of others*

Stealing vs. Borrowing:

When you take ANYTHING that does not belong to you, without direct permission, it is considering stealing, not borrowing. The length of time in which you appropriate someone else’s property is irrelevant (i.e. even if you intend to use the item for five minutes...it’s a stolen item).

You are sharing the studio with several other individuals. Each individual should have their own set of tools and supplies which are stored on their personal shelf. To avoid confusion, mark all of your tools and personal property with a permanent marker and place those items on your shelf or rented locker. If I catch you with a stolen tool you will receive an F for the semester. This absolutely includes my tools.

Cheating and Plagiarism:

Cheating and plagiarism will not be tolerated. Anyone caught cheating will receive a zero on that assignment/quiz or exam, and the incident will be reported to the Vice Chancellor of Academic Affairs. Plagiarized (not properly cited) work will result in a zero for that assignment. Plagiarism includes turning in work completed or made by someone else.

“Plagiarize – to take (ideas, writings, etc.) from (another) and pass them off as one’s own.” – *Webster’s New World College Dictionary, 2001*

Cleanliness:

You will be expected to keep a clean working environment as to promote general studio safety and health for the entire class. Time will be given at the end of every class in order to properly clean. You will need clean all of your personal areas and return all of your possessions to your designated shelf.

Disclaimer:

The instructor reserves the right to change grading policy, course requirements, and syllabus at any time. You will be notified of any changes immediately.

Final Exam: *You must attend your final exam. You must complete your cleaning assignment to get credit for that portion of the final exam.*

You will be dropped at least one letter grade if you are absent from the final exam.

Take it with you: Anything left in the building after the end of the semester will be assumed as trash and treated accordingly. Tools, books, projects, clothes etc. will be thrown out or adopted. The University and its employees do not retain any responsibility for your personal items during and after the semester.

Destruction of property: This includes but is not limited to touching other peoples work in a way that alters the individual artistic touch.

Often this occurs when someone does really nice work and other wish to pick it up and admire it. Do not do this. Other examples are continually applying glaze too thick causing a huge glaze meltdown in the kiln ruining other people’s pots and our kiln shelves.

If your work is not glazed properly, I will not fire it. Any work left at the end of the semester is considered unwanted trash

Seating:

We will not need to sit unless using a low wheel. Do not bring chairs, seats, etc into the studio. You will be disrupting the class

Kiln Room Access: You do not need access to the kiln room unless you are loading or unloading a kiln. Do not touch a kiln unless I have just sent you to do so. You can easily damage the work in the kiln, the kiln itself and yourself by touching a kiln the wrong way and the wrong time.

Physical requirements:

You will need to be capable of lifting 50# bags of clay repeatedly in addition to standing for 6 or more hours a week to complete this course.

There is nothing I can do to change that so withdraw from the class if this is not something you can do. You will get clay and glaze materials on your hands in the class, if you are allergic, you must withdraw from the class, or deal with the reactions. I cannot alter the course to comply with these reactions. Additionally you will need to apply pressure in the clay and wheel head in order to center and this will require pressure on your lower back, neck, shoulders, wrists, fingers etc. If you can-not physically do this you must drop the class. In essence this is a labor intensive course that requires labor to learn the assignments properly. There is no way of altering this and achieving the same course outcomes. Some disabilities may make you incapable of completing assignments and you will need to drop the class.

Additional Considerations:***Homework:***

Expect to work on your projects outside of regularly scheduled class time. This course requires twice as many contact hours as most courses. This is due to the intense nature of materials and the process of art making. Do not think of it as a loss of time, but rather a course with high dollar value! The amount of time each project will require is impossible to gauge as drying time can be affected by weather, air conditioning, your style of storage, your rate of progress, and list goes on. It is your responsibility to meet the assignment deadlines and manage those factors as need be.

Extra Curricular studio use:

While I would love to see you working outside of class time, there are guidelines in order to avoid abuse of the privilege. You can only use the studio approved clay and glazes. You may only work on assignments. Only approved assigned work will be allowed to be glazed and fired.

Editing:

Your work will be graded in its unfired stage. This is for several reasons. The first of which is that you will often be assigned multiples (i.e. four coil-built pots 10 inches or higher). You will not fire and glaze all four pieces. This is because, the more you practice the better you will become. No artist retains 100% of their work. Grading at the unfired stage allows the instructor to give proper credit, while it also allows the students a chance to edit and recycle the unfired clay. Even though this may seem difficult at first, you will appreciate the fact that some of your work was not fired and will not be discovered in 10,000 years!

Shelf Space:

Shelf space is limited. Be conservative in what you keep on your shelf to avoid damages to your artwork. Be especially attentive to your surroundings! If you are careless you could damage your neighbor's artwork.

Extra Credit:

You will have the opportunity to receive extra credit by attending gallery receptions on and off campus. Those opportunities will be announced.

Grooming:

You will get dirty in this course. Please consider your clothes when attending class. There are lockers available should you wish to keep separate studio attire on site. An apron or overalls will protect some of your clothes, but there will be an occasional splatter, so be warned. Clay dries out the skin. You may want to bring hand lotion and apply it after every studio work session. If you have long nails, you may wish to trim them back. Otherwise they will tend to get in the way and get quite dirty. (They do grow back!) Many people find contact lenses uncomfortable in a ceramics studio due to the dust. You may consider wearing glasses. You will experience dust in the studio, especially when making clay and cleaning the studio. Paper masks will be provided for your health; however you may want to consider investing in a respirator. They are available in hardware stores.

Final Exam: *You must attend your final exam. You must complete your cleaning assignment to get credit for that portion of the final exam. You will be dropped at least one letter grade if you are absent from the final exam.*

Special projects, assignments, field trips, etc.

Students will not be excused from activities such as field trips special projects etc., and students are not excused from my class for any other classes field trips activities etc. If you are on a UAM approved trip you may notify me two weeks in advance and then turn the work in early.

Students with disabilities:

It is the policy of the University of Arkansas at Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course. The course however has certain specific physical requirements and it may not be possible to accommodate your specific needs and still retain any relevant course instruction. The instructor is the final expert in determining if your need can be accommodated. Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall Room 120; phone 870 460-1026; TDD 870 460-1626; Fax 870 460-1926; email: whitingm@uamont.edu. For assistance on a College of Technology campus contact:

McGehee: Office of Special Student Services representative on campus; phone 870 222-5360; fax 870 222-1105.

Crossett: Office of Special Student Services representative on campus; phone 870 364-6414; fax 870 364-5707.

Student conduct statement:

Students at the University of Arkansas at Monticello are expected to conduct themselves appropriately, keeping in mind that they are subject to the laws of the community and standards of society. The student must not conduct him/herself in a manner that disrupts the academic community or breaches the freedom of other students to progress academically.

Academic dishonesty:

13. Cheating: Students shall not give, receive, offer, or solicit information on examinations, quizzes, etc. This includes but is not limited to the following classes of dishonesty:
 - a. Copying from another student's paper;
 - b. Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;
 - c. Collaboration with another student during the examination;
 - d. Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;
 - e. Substituting for another person during an examination or allowing such substitutions for oneself.
14. Collusion: Collusion is defined as obtaining from another party, without specific approval in advance by the instructor, assistance in the production of work offered for credit to the extent that the work reflects the ideas of the party consulted rather than those of the person whose name is on the work submitted.
15. Duplicity: Duplicity is defined as offering for credit identical or substantially unchanged work in two or more courses, without specific advanced approval of the instructors involved.
16. Plagiarism: Plagiarism is defined as adopting and reproducing as one's own, to appropriate to one's use, and to incorporate in one's own work without acknowledgement the ideas or passages from the writings or works of others.

For any instance of academic dishonesty that is discovered by the instructor, whether the dishonesty is found to be cheating, collusion, duplicity, or plagiarism, the result for the student(s) involved will be receiving an F on the assignment for the first time, and a F for the semester on the second offense.

ART 4753 01 CERAMICS V COURSE SYLLABUS

Spring 16, m/w 12-3pm

Scott Lykens:

Office Location- Visual and Performing Arts: 870-460-1078.

lykenss@uamont.edu

Office Hours: by appointment from 9 am-3:00 pm Monday thru Friday

Course Title and Credit Hours: **ART 4753 01 CERAMIC VI**, 3 credit hours

Course Description:

A continuation of ART 2263 with additional emphasis on the potter=s wheel.

Prerequisites: Prerequisite: ART 2223 and 2263 and 3713 and ART 4723

Required text:

“Hands in Clay” Fifth edition, by Jon Toki (2) Get the Susan Peterson text for 3-graduate unless you sold your Toki book then get both

“A potters workbook” Clary Illian

Along with your classroom experience, this text is a crucial resource for quiz and test preparation, homework and fabrication instruction. Previous editions are an adequate substitute.

Required Materials:

Serrated rib, Sketchbook, Pencil, Towel

A pottery tool kit has been compiled and is available at the campus bookstore. The tool kit contains:

Small sponge	large sponge	Handled wire
Pointed wooden tool	wooden rib	metal rib
Needle tool	trimming tools	Fettling knife
Plastic bucket		

Suggested Materials:

In addition to the above supplies, the following are suggested supplies for a successful studio experience:

Apron, coveralls or studio specific clothes

Assorted inexpensive brushes with natural hair

Plastic (this is for covering works in progress; shopping bags and dry-cleaning covers are ideal)

Hand lotion

Student Learning Outcomes:

A student who graduates with a Bachelor of Arts degree in Art should be able to:

22. Understand and be proficient with different art media
23. Use effective research skills in the discipline of art
24. Have a basic knowledge of the history, practice, and use of art in history.
25. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
26. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
27. Plan, promote, and hold an exhibition of their work
28. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Time Considerations : This class will meet 6 hours a week for 16 weeks. You will need to work in the studio outside of class in for at minimum of 6 additional hours a week for those 16 weeks. This will total no less than 137 minutes of (in) /dependant study.

Grade Scale and criteria:

A = 100 – 90: *Outstanding-* substantially beyond minimum requirements

B = 89 – 80: *Above average-* assignments completed on time and student contributed insightfully

C = 79 – 70: Average- all assignments completed on time

D = 69 - 60: *Marginal*- limited investigations, poor craftsmanship, two late assignments, or excessive absences.

F = 59 – 0: *Unsatisfactory*- lack of idea development, incoherent compositions, poor craftsmanship, three or more late assignments, lack of participation, or excessive absences

Projects 60% 6-12 assignments

Studio contributions (see below) 30% See studio expectations

Quizzes and Exams 10% Mid-term and final exam and quizzes as determined by instructor.

Course Expectations:

Attendance:

Attendance is mandatory. Excessive absences will negatively affect your grade. This course is based on verbal communication and daily demonstrations. Every absence impacts your ability to maintain a satisfactory performance. You will be allowed three absences; every absence thereafter will result in a drop in your overall letter grade for the course. Note: 6 absences will result in a failing grade!

Each student is expected to be punctual and participate in class activities. A student is considered absent if he/she arrives fifteen minutes after the start of class, or does not respond to role call. If you have not heard your name, check after class to be certain I have properly marked to grade book. Positive class participation is a portion of the *studio contributions* (10%) of your overall grade. Just as positive contributions to the class can improve your grade, negative and disruptive behavior can also negatively impact your overall grade in this course.

Quizzes and Exams:

There will be periodic quizzes based upon the assigned reading and course demonstrations. Quizzes will not necessarily be announced. There will be two exams given. One mid-term and one final based on required reading and class demonstrations.

Projects/Assignments:

Each project will be accompanied by an assignment sheet detailing the project's requirements: guidelines, corresponding text, due dates, and additional resources. Assignments sheets will be given at the introduction of each new project.

Studio Contributions:

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You will also be expected to recycle/reclaim clay whenever possible. (You will be instructed on proper reclaim procedures.)

Each studio member will be responsible for making *two batches of clay* sometime within the semester. A clay making schedule will be compiled and posted. If you are absent on your scheduled day, you will be moved to another day. **Failure to contribute to this task will result in a drop in letter grade for each clay making day missed.**

Studio Expectations:

Disruptions:

Disruptions will NOT be tolerated. Again, this course is based on verbal communication and daily demonstrations. Disruptions not only waste valuable class time but could place all studio members in

danger. Disruptive behavior includes, but is not limited to: use of cell phones, iPods, MP3 players, or any other electronic media devices, class “clowning”, fighting, horseplay, rude behavior, talking during demonstrations, disrespectful behavior, being under the influence of chemical substances or drugs. I withhold the ability to determine any behavior or action as a disruption based on the daily circumstances and studio activities. If I determine your behavior to be disruptive, you will be asked to leave class immediately and will receive an absence for the day.

If I choose to not ask you to leave, I will still note that you were disruptive and it will negatively affect your grade. Campus security will be called for assistance if necessary. *University policy statement on disruptive behavior: The following action is prohibited under the Student Conduct Code: Disorderly Conduct: Any behavior which disrupts the regular or normal functions of the University community, including behavior which breaches the peace or violates the rights of others*

Stealing vs. Borrowing:

When you take ANYTHING that does not belong to you, without direct permission, it is considering stealing, not borrowing. The length of time in which you appropriate someone else’s property is irrelevant (i.e. even if you intend to use the item for five minutes...it’s a stolen item).

You are sharing the studio with several other individuals. Each individual should have their own set of tools and supplies which are stored on their personal shelf. To avoid confusion, mark all of your tools and personal property with a permanent marker and place those items on your shelf or rented locker. If I catch you with a stolen tool you will receive an F for the semester. This absolutely includes my tools.

Cheating and Plagiarism:

Cheating and plagiarism will not be tolerated. Anyone caught cheating will receive a zero on that assignment/quiz or exam, and the incident will be reported to the Vice Chancellor of Academic Affairs. Plagiarized (not properly cited) work will result in a zero for that assignment. Plagiarism includes turning in work completed or made by someone else.

“Plagiarize – to take (ideas, writings, etc.) from (another) and pass them off as one’s own.” – *Webster’s New World College Dictionary, 2001*

Cleanliness:

You will be expected to keep a clean working environment as to promote general studio safety and health for the entire class. Time will be given at the end of every class in order to properly clean. You will need clean all of your personal areas and return all of your possessions to your designated shelf.

Disclaimer:

The instructor reserves the right to change grading policy, course requirements, and syllabus at any time. You will be notified of any changes immediately.

Final Exam: *You must attend your final exam. You must complete your cleaning assignment to get credit for that portion of the final exam.*

You will be dropped at least one letter grade if you are absent from the final exam.

Take it with you: Anything left in the building after the end of the semester will be assumed as trash and treated accordingly. Tools, books, projects, clothes etc. will be thrown out or adopted. The University and its employees do not retain any responsibility for your personal items during and after the semester.

Destruction of property: This includes but is not limited to touching other peoples work in a way that alters the individual artistic touch.

Often this occurs when someone does really nice work and other wish to pick it up and admire it. Do not do this. Other examples are continually applying glaze too thick causing a huge glaze meltdown in the kiln ruining other people’s pots and our kiln shelves.

If your work is not glazed properly, I will not fire it. Any work left at the end of the semester is considered unwanted trash

Seating:

We will not need to sit unless using a low wheel. Do not bring chairs, seats, etc into the studio. You will be disrupting the class

Kiln Room Access: You do not need access to the kiln room unless you are loading or unloading a kiln. Do not touch a kiln unless I have just sent you to do so. You can easily damage the work in the kiln, the kiln itself and yourself by touching a kiln the wrong way and the wrong time.

Physical requirements:

You will need to be capable of lifting 50# bags of clay repeatedly in addition to standing for 6 or more hours a week to complete this course. There is nothing I can do to change that so withdraw from the class if this is not something you can do. You will get clay and glaze materials on your hands in the class, if you are allergic, you must withdraw from the class, or deal with the reactions. I cannot alter the course to comply with these reactions. Additionally you will need to apply pressure in the clay and wheel head in order to center and this will require pressure on your lower back, neck, shoulders, wrists, fingers etc. If you can-not physically do this you must drop the class. In essence this is a labor intensive course that requires labor to learn the assignments properly. There is no way of altering this and achieving the same course outcomes. Some disabilities may make you incapable of completing assignments and you will need to drop the class.

Additional Considerations:***Homework:***

Expect to work on your projects outside of regularly scheduled class time. This course requires twice as many contact hours as most courses. This is due to the intense nature of materials and the process of art making. Do not think of it as a loss of time, but rather a course with high dollar value! The amount of time each project will require is impossible to gauge as drying time can be affected by weather, air conditioning, your style of storage, your rate of progress, and list goes on. It is your responsibility to meet the assignment deadlines and manage those factors as need be.

Extra Curricular studio use:

While I would love to see you working outside of class time, there are guidelines in order to avoid abuse of the privilege. You can only use the studio approved clay and glazes. You may only work on assignments. Only approved assigned work will be allowed to be glazed and fired.

Editing:

Your work will be graded in its unfired stage. This is for several reasons. The first of which is that you will often be assigned multiples (i.e. four coil-built pots 10 inches or higher). You will not fire and glaze all four pieces. This is because, the more you practice the better you will become. No artist retains 100% of their work. Grading at the unfired stage allows the instructor to give proper credit, while it also allows the students a chance to edit and recycle the unfired clay. Even though this may seem difficult at first, you will appreciate the fact that some of your work was not fired and will not be discovered in 10,000 years!

Shelf Space:

Shelf space is limited. Be conservative in what you keep on your shelf to avoid damages to your artwork. Be especially attentive to your surroundings! If you are careless you could damage your neighbor's artwork.

Extra Credit:

You will have the opportunity to receive extra credit by attending gallery receptions on and off campus. Those opportunities will be announced.

Grooming:

You will get dirty in this course. Please consider your clothes when attending class. There are lockers available should you wish to keep separate studio attire on site. An apron or overalls will protect some of your clothes, but there will be an occasional splatter, so be warned. Clay dries out the skin. You may want to bring hand lotion and apply it after every studio work session.

If you have long nails, you may wish to trim them back. Otherwise they will tend to get in the way and get quite dirty. (They do grow back!) Many people find contact lenses uncomfortable in a ceramics studio due to the dust. You may consider wearing glasses. You will experience dust in the studio, especially when making clay and cleaning the studio. Paper masks will be provided for your health; however you may want to consider investing in a respirator. They are available in hardware stores.

Final Exam: *You must attend your final exam. You must complete your cleaning assignment to get credit for that portion of the final exam. You will be dropped at least one letter grade if you are absent from the final exam.*

Special projects, assignments, field trips, etc.

Students will not be excused from activities such as field trips special projects etc., and students are not excused from my class for any other classes field trips activities etc. If you are on a UAM approved trip you may notify me two weeks in advance and then turn the work in early.

Students with disabilities:

It is the policy of the University of Arkansas at Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course. The course however has certain specific physical requirements and it may not be possible to accommodate your specific needs and still retain any relevant course instruction. The instructor is the final expert in determining if your need can be accommodated. Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall Room 120; phone 870 460-1026; TDD 870 460-1626; Fax 870 460-1926; email: whitingm@uamont.edu. For assistance on a College of Technology campus contact:

McGehee: Office of Special Student Services representative on campus; phone 870 222-5360; fax 870 222-1105.

Crossett: Office of Special Student Services representative on campus; phone 870 364-6414; fax 870 364-5707.

Student conduct statement:

Students at the University of Arkansas at Monticello are expected to conduct themselves appropriately, keeping in mind that they are subject to the laws of the community and standards of society. The student must not conduct him/herself in a manner that disrupts the academic community or breaches the freedom of other students to progress academically.

Academic dishonesty:

17. Cheating: Students shall not give, receive, offer, or solicit information on examinations, quizzes, etc. This includes but is not limited to the following classes of dishonesty:
 - a. Copying from another student's paper;
 - b. Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;
 - c. Collaboration with another student during the examination;
 - d. Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;
 - e. Substituting for another person during an examination or allowing such substitutions for oneself.
18. Collusion: Collusion is defined as obtaining from another party, without specific approval in advance by the instructor, assistance in the production of work offered for credit to the extent that the work reflects the ideas of the party consulted rather than those of the person whose name is on the work submitted.
19. Duplicity: Duplicity is defined as offering for credit identical or substantially unchanged work in two or more courses, without specific advanced approval of the instructors involved.
20. Plagiarism: Plagiarism is defined as adopting and reproducing as one's own, to appropriate to one's use, and to incorporate in one's own work without acknowledgement the ideas or passages from the writings or works of others.

For any instance of academic dishonesty that is discovered by the instructor, whether the dishonesty is found to be cheating, collusion, duplicity, or plagiarism, the result for the student(s) involved will be receiving an F on the assignment for the first time, and a F for the semester on the second offense.

ART 4763 01 CERAMICS VI COURSE SYLLABUS

Spring 16, m/w 12-3pm

Scott Lykens:

Office Location- Visual and Performing Arts:
870-460-1078.

lykenss@uamont.edu

Office Hours: by appointment from 9 am-3:00 pm Monday thru Friday

Course Title and Credit Hours: **ART 4763 01 CERAMIC VI**, 3 credit hours

Course Description:

A continuation of ART 2263 with additional emphasis on the potter=s wheel.

Prerequisites: Prerequisite: ART 2223 and 2263 and 3713 and ART 4723 and ART 4753

Required text:

“Hands in Clay” Fifth edition, by Jon Toki (2) Get the Susan Peterson text for 3-graduate unless you sold your Toki book then get both

“A potters workbook” Clary Illian

Along with your classroom experience, this text is a crucial resource for quiz and test preparation, homework and fabrication instruction. Previous editions are an adequate substitute.

Required Materials:

Serrated rib, Sketchbook, Pencil, Towel

A pottery tool kit has been compiled and is available at the campus bookstore. The tool kit contains:

Small sponge	large sponge	Handled wire
Pointed wooden tool	wooden rib	metal rib
Needle tool	trimming tools	Fettling knife
Plastic bucket		

Suggested Materials:

In addition to the above supplies, the following are suggested supplies for a successful studio experience:

Apron, coveralls or studio specific clothes

Assorted inexpensive brushes with natural hair

Plastic (this is for covering works in progress; shopping bags and dry-cleaning covers are ideal)

Hand lotion

Student Learning Outcomes:

A student who graduates with a Bachelor of Arts degree in Art should be able to:

29. Understand and be proficient with different art media
30. Use effective research skills in the discipline of art
31. Have a basic knowledge of the history, practice, and use of art in history.
32. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
33. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
34. Plan, promote, and hold an exhibition of their work
35. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Time Considerations : This class will meet 6 hours a week for 16 weeks. You will need to work in the studio outside of class in for at minimum of 6 additional hours a week for those 16 weeks. This will total no less than 137 minutes of (in) /dependant study.

Grade Scale and criteria:

A = 100 – 90: *Outstanding*- substantially beyond minimum requirements

B = 89 – 80: *Above average*- assignments completed on time and student contributed insightfully

C = 79 – 70: Average- all assignments completed on time

D = 69 - 60: *Marginal*- limited investigations, poor craftsmanship, two late assignments, or excessive absences.

F = 59 – 0: *Unsatisfactory*- lack of idea development, incoherent compositions, poor craftsmanship, three or more late assignments, lack of participation, or excessive absences

Projects 60% 6-12 assignments

Studio contributions (see below) 30% See studio expectations

Quizzes and Exams 10% Mid-term and final exam and quizzes as determined by instructor.

Course Expectations:

Attendance:

Attendance is mandatory. Excessive absences will negatively affect your grade. This course is based on verbal communication and daily demonstrations. Every absence impacts your ability to maintain a satisfactory performance. You will be allowed three absences; every absence thereafter will result in a drop in your overall letter grade for the course. Note: 6 absences will result in a failing grade!

Each student is expected to be punctual and participate in class activities. A student is considered absent if he/she arrives fifteen minutes after the start of class, or does not respond to role call. If you have not heard your name, check after class to be certain I have properly marked to grade book. Positive class participation is a portion of the *studio contributions* (10%) of your overall grade. Just as positive contributions to the class can improve your grade, negative and disruptive behavior can also negatively impact your overall grade in this course.

Quizzes and Exams:

There will be periodic quizzes based upon the assigned reading and course demonstrations. Quizzes will not necessarily be announced. There will be two exams given. One mid-term and one final based on required reading and class demonstrations.

Projects/Assignments:

Each project will be accompanied by an assignment sheet detailing the project's requirements: guidelines, corresponding text, due dates, and additional resources. Assignments sheets will be given at the introduction of each new project.

Studio Contributions:

As a ceramics student you are a part of a larger studio community. As a member of that community you are expected to contribute to the over-all well-being of this studio. You are responsible for cleaning any work area or community supplies used. This may include, but is not limited to, sweeping and mopping the floor, cleaning table tops and rinsing towels, buckets, etc. Cleaning time is scheduled and work areas are checked for cleanliness. This ensures that everyone using the studio will arrive to a clean and healthy studio. Should you not fulfill your obligation, you will receive one warning. Thereafter, you will be penalized with an absent for each offense.

You will also be expected to recycle/reclaim clay whenever possible. (You will be instructed on proper reclaim procedures.)

Each studio member will be responsible for making *two batches of clay* sometime within the semester. A clay making schedule will be compiled and posted. If you are absent on your scheduled day, you will be moved to another day. **Failure to contribute to this task will result in a drop in letter grade for each clay making day missed.**

Studio Expectations:

Disruptions:

Disruptions will NOT be tolerated. Again, this course is based on verbal communication and daily demonstrations. Disruptions not only waste valuable class time but could place all studio members in danger. Disruptive behavior includes, but is not limited to: use of cell phones, iPods, MP3 players, or any other electronic media devices, class “clowning”, fighting, horseplay, rude behavior, talking during demonstrations, disrespectful behavior, being under the influence of chemical substances or drugs. I withhold the ability to determine any behavior or action as a disruption based on the daily circumstances and studio activities. If I determine your behavior to be disruptive, you will be asked to leave class immediately and will receive an absence for the day. If I choose to not ask you to leave, I will still note that you were disruptive and it will negatively affect your grade. Campus security will be called for assistance if necessary. *University policy statement on disruptive behavior: The following action is prohibited under the Student Conduct Code: Disorderly Conduct: Any behavior which disrupts the regular or normal functions of the University community, including behavior which breaches the peace or violates the rights of others*

Stealing vs. Borrowing:

When you take ANYTHING that does not belong to you, without direct permission, it is considering stealing, not borrowing. The length of time in which you appropriate someone else’s property is irrelevant (i.e. even if you intend to use the item for five minutes...it’s a stolen item).

You are sharing the studio with several other individuals. Each individual should have their own set of tools and supplies which are stored on their personal shelf. To avoid confusion, mark all of your tools and personal property with a permanent marker and place those items on your shelf or rented locker. If I catch you with a stolen tool you will receive an F for the semester. This absolutely includes my tools.

Cheating and Plagiarism:

Cheating and plagiarism will not be tolerated. Anyone caught cheating will receive a zero on that assignment/quiz or exam, and the incident will be reported to the Vice Chancellor of Academic Affairs. Plagiarized (not properly cited) work will result in a zero for that assignment. Plagiarism includes turning in work completed or made by someone else.

“Plagiarize – to take (ideas, writings, etc.) from (another) and pass them off as one’s own.” – *Webster’s New World College Dictionary, 2001*

Cleanliness:

You will be expected to keep a clean working environment as to promote general studio safety and health for the entire class. Time will be given at the end of every class in order to properly clean. You will need clean all of your personal areas and return all of your possessions to your designated shelf.

Disclaimer:

The instructor reserves the right to change grading policy, course requirements, and syllabus at any time. You will be notified of any changes immediately.

Final Exam: *You must attend your final exam. You must complete your cleaning assignment to get credit for that portion of the final exam.*

You will be dropped at least one letter grade if you are absent from the final exam.

Take it with you: Anything left in the building after the end of the semester will be assumed as trash and treated accordingly. Tools, books, projects, clothes etc. will be thrown out or adopted. The University and its employees do not retain any responsibility for your personal items during and after the semester.

Destruction of property: **This includes but is not limited to touching other peoples work in a way that alters the individual artistic touch.**

Often this occurs when someone does really nice work and other wish to pick it up and admire it. Do not do this. Other examples are continually applying glaze too thick causing a huge glaze meltdown in the kiln ruining other people’s pots and our kiln shelves.

If your work is not glazed properly, I will not fire it. Any work left at the end of the semester is considered unwanted trash

Seating:

We will not need to sit unless using a low wheel. Do not bring chairs, seats, etc into the studio. You will be disrupting the class

Kiln Room Access: You do not need access to the kiln room unless you are loading or unloading a kiln. Do not touch a kiln unless I have just sent you to do so. You can easily damage the work in the kiln, the kiln itself and yourself by touching a kiln the wrong way and the wrong time.

Physical requirements:

You will need to be capable of lifting 50# bags of clay repeatedly in addition to standing for 6 or more hours a week to complete this course. There is nothing I can do to change that so withdraw from the class if this is not something you can do. You will get clay and glaze materials on your hands in the class, if you are allergic, you must withdraw from the class, or deal with the reactions. I cannot alter the course to comply with these reactions. Additionally you will need to apply pressure in the clay and wheel head in order to center and this will require pressure on your lower back, neck, shoulders, wrists, fingers etc. If you can-not physically do this you must drop the class. In essence this is a labor intensive course that requires labor to learn the assignments properly. There is no way of altering this and achieving the same course outcomes. Some disabilities may make you incapable of completing assignments and you will need to drop the class.

Additional Considerations:

Homework:

Expect to work on your projects outside of regularly scheduled class time. This course requires twice as many contact hours as most courses. This is due to the intense nature of materials and the process of art making. Do not think of it as a loss of time, but rather a course with high dollar value! The amount of time each project will require is impossible to gauge as drying time can be affected by weather, air conditioning, your style of storage, your rate of progress, and list goes on. It is your responsibility to meet the assignment deadlines and manage those factors as need be.

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Shelf Space:

Shelf space is limited. Be conservative in what you keep on your shelf to avoid damages to your artwork. Be especially attentive to your surroundings! If you are careless you could damage your neighbor's artwork.

Extra Credit:

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21. Cheating: Students shall not give, receive, offer, or solicit information on examinations, quizzes, etc. This includes but is not limited to the following classes of dishonesty:
 - a. Copying from another student's paper;
 - b. Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;
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For any instance of academic dishonesty that is discovered by the instructor, whether the dishonesty is found to be cheating, collusion, duplicity, or plagiarism, the result for the student(s) involved will be receiving an F on the assignment for the first time, and a F for the semester on the second offense.

Clay and Glaze technology

2179 ART 399V 01 SPECIAL TOPICS 3.00

Spring 2016

E-mail: lykenss@uamont.edu

M/W 12-3pm

Office hours: by confirmed appointment. I am on campus 48hrs a week. Other hours available by appointment.

Phone: (870)460-1238 {email is much faster}

Course Objectives:

To gain appreciation and technical knowledge of ceramics materials arts through participating in the making of tests utilizing a variety of ceramics process and related materials handling practices (coil, slab, modeling, extrusions, etc.). You will specifically be investigating clay bodies, slips, glazes and their applications.

Required Text:

"Hands in Clay" Fifth edition, by Jon Toki technical compendium.

Along with your classroom experience, this text is a crucial resource for quiz and test preparation, homework and fabrication instruction. Previous editions are an adequate substitute.

Required Materials:

Calculator
Respirator
Sketchbook
Pencil
Towel
Sponges
Brushes
Plastic cups
Making tape
Sharpie marker
Assorted buckets and containers

Suggested Materials:

In addition to the above supplies, the following are suggested supplies for a successful studio experience:

Apron, coveralls or studio specific clothes
Assorted inexpensive brushes with natural hair
Plastic
Hand lotion

Grade Scale and criteria:

A = 100 – 90: *Outstanding*- substantially beyond minimum requirements

B = 89 – 80: *Above average*- assignments completed on time and student contributed insightfully

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Projects 60% 6-12 assignments

Studio contributions (see below) 30% See studio expectations

Quizzes and Exams 10% Mid-term and final exam and quizzes as determined by instructor.

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Destruction of property: **This includes but is not limited to touching other peoples work in a way that alters the individual artistic touch.**

Often this occurs when someone does really nice work and other wish to pick it up and admire it. Do not do this. Other examples are continually applying glaze too thick causing a huge glaze meltdown in the kiln ruining other people's pots and our kiln shelves.

Seating:

We do not sit as this is substantially more ergonomic and conducive to successful completion of assignments. Do not bring in a chair to sit in. You will be marked absent for the day, and I will consider you disrupting class.

Kiln Room Access: You do not need access to the kiln room unless you are loading or unloading a kiln. Do not touch a kiln unless I have just sent you to do so. You can easily damage the work in the kiln, the kiln itself, and yourself by touching a kiln the wrong way and the wrong time.

Physical requirements:

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Additional Considerations:**Homework:**

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Extra Curricular studio use:

While I would love to see you working outside of class time, there are guidelines in order to avoid abuse of the privilege. You can only use the studio approved clay and glazes. You may only work on assignments. Only approved assigned work will be allowed to be glazed and fired.

Editing:

Some things will be worth keeping, while other tests will be discarded. We will not be able to make 5 gallons of every test.

Shelf Space:

Shelf space is limited. Be conservative in what you keep on your shelf to avoid damages to your artwork. Be especially attentive to your surroundings! If you are careless you could damage your neighbor's artwork.

Extra Credit:

You will have the opportunity to receive extra credit by attending gallery receptions on and off campus. Those opportunities will be announced.

Grooming:

You will get dirty in this course. Please consider your clothes when attending class. There are lockers available should you wish to keep separate studio attire on site. An apron or overalls will protect some of your clothes, but there will be an occasional splatter, so be warned.

Clay dries out the skin. You may want to bring hand lotion and apply it after every studio work session.

If you have long nails, you may wish to trim them back. Otherwise they will tend to get in the way and get quite dirty. (They do grow back!)

Many people find contact lenses uncomfortable in a ceramics studio due to the dust. You may consider wearing glasses.

You will experience dust in the studio, especially when making clay and cleaning the studio. Paper masks will be provided for your health; however you may want to consider investing in a respirator. They are available in hardware stores.

Students with Disabilities:

It is the policy of the University of Arkansas at Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course.

Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall Room 120; phone 870-1026; TDD 870 460-1626; Fax 870 460-1926

Grade Reports:

Each student will receive a mid-term grade status report. Other requests for grade status will be in the form of a scheduled office appointment, at the convenience of the instructor.

UAM will no longer mail grade reports to all students. You may access your grades through Campus Connect on the UAM homepage, <http://uamont.edu/>. To have your grades mailed to you, complete the grade request form available in the Registrar's Office in Monticello or the Students Services offices in Crossett and McGehee.

APPENDIX B

Faculty Curriculum Vitae

Name:

Tom Richard

Degrees and institutions granting the degrees:

State University of New York at Albany	1993	M.F.A. Painting and Drawing
Louisiana State University	1998	B.F.A. Painting and Drawing
Nichols State University	1984	

Field or specialty of degrees:

Fine Arts: Painting and Drawing

Number of years employed as program faculty at UAM:

18

Current academic rank:

Full Professor

Evidence of quality and quantity of creative and scholarly/research activity:

Selected Solo Exhibitions

- Louisiana School for Math, Science and the Arts, Natchitoches, LA, "Guys and Dolls", 2016
- Arts and Science Center for Southeast Arkansas, Pine Bluff, AR, "Bombs, Bones, Bacteria", 2015
- Baton Rouge Gallery, Baton Rouge, LA, "you ain't got jack, son", 2015
- Louisiana College, Pineville, LA, "Danger, Danger, 2015
- Baton Rouge Gallery, Baton Rouge, LA, "Danger, Danger" 2014
- University of Mary Hardin Baylor, Belton, TX, "Guys and Dolls, ... and oh yeah, Bombs and Peeps", 2013
- River Oaks Art Center, Alexandria, LA "Identities, Part 1", 2013
- Baton Rouge Gallery, Baton Rouge, LA, "Peepology", 2013
- Blue Moon Gallery, Hot Springs, AR, "Identities, Part 2", 2013
- Historic Arkansas Museum, Little Rock, AR, "Utilizing Experiences and Myth", 2012
- Henderson State University, Arkadelphia, AR, "Relativities", 2012
- Baton Rouge Gallery, Baton Rouge, LA, "Jokes and Bombs", 2012

- Louisiana School for Math, Science and the Arts, Natchitoches, LA, "Identities", 2012
- Du Mois Gallery, New Orleans, LA "Echelon", 2011
- Blue Moon Art Gallery, Hot Springs, AR "Mr. Frito Lay Explains Color Theory", 2011
- University of Louisiana at Monroe, Monroe, LA "Coordinating Conjunctions", 2011
- Baton Rouge Gallery, Baton Rouge, LA, "Theories and Such", 2011
- Orville Hanchey Gallery, Northwestern State University, Natchitoches, LA, "Hands On", 2010
- Baton Rouge Gallery, Baton Rouge, LA, "Army Guys, Wrestlers, and oh yeah, Peeps", 2010
- Fresh Air Art Gallery, Clinton, AR, 2010
- Baton Rouge Gallery, Baton Rouge, LA, "Lines and Dolls", 2009
- Arkansas Arts Center, Little Rock, AR, "Cereal Inquiries", 2008
- Laredo Center for the Arts, Laredo, TX, "Playing: Toys and Stuff", 2008
- Blue Moon Art Gallery, Hot Springs, AR "Its Complicated" (Part I), 2008
- Blue Moon Art Gallery, Hot Springs, AR "Its Complicated" (Part II), 2008
- Baton Rouge Gallery, Baton Rouge, LA "Playing, Watching, Reading, Painting", 2007
- Louisiana College, Pineville, LA "Tom Richard; Recent Work", 2006
- LTC Gallery, UAM, Monticello, AR, "Chapters and Toys", 2004
- Blue Moon Gallery, Hot Springs, AR, "My toys and I often took the low road", 2003
- Moberly Area Community College, Moberly, MO, "Watching TV, Reading Theory, Playing with Toys", 2003
- The Arts & Science Center, Pine Bluff, AR "Hand's On", 2001
- Blue Moon Gallery, Hot Springs, AR "I'll show you my id, if you show me yours", 2000
- University of Arkansas at Pine Bluff, Pine Bluff, AR, 1999
- Southdown Plantation Museum, Houma, LA, 1998
- A-1 Gallery, Knoxville, TN, 1997
- University of Arkansas, Monticello, AR, 1997
- Paul Stewart, St. Peters, MO, 1997
- St. Peters Cultural Center, St. Peters, MO "Conversation With Myself", 1996
- University of the Pacific, Stockton, CA, 1996
- University of Tennessee-Knoxville, Knoxville, TN, 1996
- Moberly Area Community College, Moberly, MO, 1995
- Rensselaer County Council for the Arts, Troy, NY, 1994

Selected Juried Exhibitions

- Arkansas Arts Center, Little Rock, AR "58th Annual Delta Exhibition", 2016
- Drawl Contemporary Art, Little Rock, AR, "The Gun Show", 2016
- ART7 Gallery, Fort Worth, TX, "Somewhere in the Dark", 2016

- Argenta Library, North Little Rock, AR “Delta des Refuses”, 2015
- Arkansas Arts Council, Little Rock, AR “Small Works on Paper”, 2014 (traveling exhibition):
 - South Arkansas Arts Center, El Dorado, AR
 - William F Laman Library, North Little Rock, AR
 - National Park Community College, Hot Springs, AR
 - Northwest Arkansas Community College, Bentonville, AR
 - Second Street Live, Fort Smith, AR
 - East Arkansas Community College, Forrest City, AR
 - Delta Cultural Center, Helena, AR
 - Arts and Science Center for Southeast AR, Pine Bluff
 - Ouachita Baptist University, Arkadelphia
 - Arts Center of the Grand Prairie, Stuttgart, AR
 - Ashley County Museum, Hamburg, AR
- Arkansas Arts Council, Little Rock, AR “Small Works on Paper”, 2013 (traveling exhibition):
 - South Arkansas Arts Center, El Dorado, AR;
 - Lyon College, Batesville, AR;
 - Arkansas State University, Jonesboro, AR;
 - University of Arkansas at Fort Smith, Fort Smith, AR;
 - Arkansas River Valley Arts Center, Russellville, AR;
 - The Fine Arts Center of Hot Springs, Hot Springs, AR;
 - Searcy Art Gallery, Searcy, AR;
 - Guachoya Cultural Art Center, Lake Village, AR;
 - Hendrix College, Conway, AR;
 - Henderson State University, Arkadelphia, AR
- South Arkansas Arts Center, El Dorado, AR “SAAC 2013 Annual Juried Competition”, 2013
- Batesville Area Arts Council, Batesville, AR, “2013 National Juried Exhibition”, 2013,
- Arkansas Arts Council, Little Rock, AR “Small Works on Paper”, 2012 (traveling exhibition):
 - Searcy Art Gallery, Searcy, AR;
 - Lyon College, Batesville, AR;
 - Hendrix College, Conway, AR;
 - University of Arkansas – Fort Smith, Fort Smith, AR;
 - Arts Center of the Ozarks, Springdale, AR;
 - Arkansas River Valley Arts Center, Russellville, AR;
 - Arts & Science Center for Southeast Arkansas, Pine Bluff, AR;
 - South Arkansas Arts Center, El Dorado, AR;
 - UALR Gallery III, Little Rock, AR;
 - Henderson State University, Arkadelphia, AR
- University Art Museum, Albany, NY, “After School Special” 2011
- Alexandria Museum of Art, Alexandria, LA, “2010 September Competition”, 2010

- South Arkansas Arts Center, El Dorado, AR “SAAC 2010 Annual Juried Competition”, 2010
- 1708 Gallery, Richmond, VA “SECAC/MACAA Members Juried Exhibition”, 2010
- Masur Museum of Art, Monroe, LA “37th Annual Juried Art Competition”, 2010
- Arkansas Arts Council, Little Rock, AR “Small Works on Paper”, 2010 (traveling exhibition):
 - Searcy Art Gallery, Searcy, AR;
 - Lyon College, Batesville, AR;
 - Hendrix College, Conway, AR;
 - University of Arkansas – Fort Smith, Fort Smith, AR;
 - Arts Center of the Ozarks, Springdale, AR;
 - Arkansas River Valley Arts Center, Russellville, AR;
 - Arts & Science Center for Southeast Arkansas, Pine Bluff, AR;
 - South Arkansas Arts Center, El Dorado, AR;
 - UALR Gallery III, Little Rock, AR;
 - Henderson State University, Arkadelphia, AR
- Du Mois Gallery, New Orleans, LA “Cold Drink Printmaking Invitational”, 2010
- Masur Museum of Art, Monroe, LA “36th Annual Juried Art Competition”, 2009
- Masur Museum of Art, Monroe, LA “34th Annual Juried Art Competition”, 2007
- Baton Rouge Gallery, LA “Current: The Aesthetics of Contemporary Culture”, 2006
- Alexandria Museum of Art, Alexandria, LA “18th Annual Sept Exhibition”, 2005 - Grand Award
- Masur Museum of Art, Monroe, LA “31st Annual Juried Art Competition”, 2004
- Arkansas Arts Center, Little Rock, AR “46th Annual Delta Exhibition”, 2003 - Grand Award
- Arkansas Arts Council, Little Rock, AR “Small Works on Paper”, 2003
- The Arts & Science Center, Pine Bluff, AR “Irene Rosenzweig Biennial Exhibition”, 1999
- Arkansas Arts Council, Little Rock, AR “Mind, Hand, Spirit”, 1999
- Fort Smith Art Center, Fort Smith, AR “River Visions II”, 1998
- Ralston Fine Arts, Johnson City, TN “Group Exhibition”, 1996
- San Francisco State University, San Francisco, CA “Walking Barefoot”, 1996
- Appalachian State University, Boone, NC “Halpert Biennial”, 1995
- 2nd Crossing Gallery, Valley City, ND “19th Biennial Nat’l Juried Art Exhibition”, 1995
- Pratt Community College, Pratt, KS “Central States Exhibition ‘95”, 1995
- Salina Art Center, Salina, KS “Sixteenth Annual Juried Art Exhibition”, 1994
- Russel Sage Gallery, Troy, NY “ZOOlogic”, 1994
- Ceres Gallery, New York, NY “Ceres 1994 National Juried Show”, 1994
- Rensselaer County Council for the Arts, Troy, NY “The Fence Show”, 1994
- The Museum of the State University of New York at Albany, Albany, NY “Artists of the Mohawk Hudson Region”, 1994
- Cooperstown Art Association, Cooperstown, NY “National, 1994”, 1994

- Barrett House Galleries, Poughkeepsie, NY “New Directions ‘93”, 1993
- Stamford Historical Society, Stamford, CT “12th An Faber Birren Color Award Show”, 1993
- Albany Institute of History and Art, Albany, NY “Artists of the Mohawk-Hudson Region”, 1993
- Arts Center of Northern New Jersey, New Milford, NJ “National Juried Show 1993”, 1993
- Boulevard Bookstore, Albany, NY “Volume I”, 1993
- Irving Art Association, Irving, TX “Texas and Neighbors Art Competition”, 1991
- Chattahoochee Valley Art Museum, LaGrange, GA “LaGrange National XVI”, 1991
- Beaumont Art League, Beaumont, TX “Tri-State Art Exhibition”, 1991
- Masur Museum, Monroe, LA “Louisiana Festival of Art”, 1990

Invitational Exhibitions

- Historic Arkansas Museum, Little Rock, AR “Arkansas Contemporaries: Then, Now, Next!”, 2016
- Shaw Center for the Arts, Baton Rouge, LA “How High is the Water, Mama?”, 2016
- Central Michigan University, Mt Pleasant, MI “Heroes”, 2015
- Argenta Library, North Little Rock, AR “Arkansas Art Educators Exhibition”, 2015
- Nichols State University, Thibodaux, LA “Faculty Invitational”, 2014
- Guachoya Cultural Art Center, Lake Village, AR “UAM Faculty Art Exhibition”, 2014
- Baton Rouge Gallery and Center for Contemporary Art “Under the Influence”, 2013
- Du Mois Gallery, New Orleans, LA “Orange Blossom”, 2011
- Baton Rouge Gallery and Center for Contemporary Art “Kinetics”, 2010
- Bridge for Emerging Contemporary Art, New Orleans, LA “12x12x122”, 2009
- Arts West Gallery, Elon University, NC “Small Works Invitational”, 2009
- Hilliard University Art Museum, University of Louisiana – Lafayette, 2009
- Bradbury Gallery, ASU, Jonesboro, AR “Artists at Play: the Art of the Toy”, 2008
- Baton Rouge Gallery and Center for Contemporary Art “Group Exhibition”, 2008
- Arkansas Arts Center, Little Rock, AR “50/50”, 2008
- Baton Rouge Gallery, Baton Rouge, LA “Kenophobia”, 2007
- River Oaks Art Center, Alexandria, LA “Miniature Art Exhibition”, 2005
- “Presidential Pavilion at the River Market” Little Rock, AR, 2004
- Arkansas Repertory Theatre, Little Rock, AR 2004
- Office of Senator Blanche Lincoln, Little Rock, AR 2003
- 500X, Dallas, TX, 2000
- Columbia Art League, Columbia, MO “Artists Three”, 1997

Other Exhibitions

- Arts and Science Center for Southeast Arkansas, Pine Bluff, AR “Potpourri”, 2014
- Masur Museum, Monroe, LA “Off The Wall”, 2013
- Baton Rouge Gallery, Baton Rouge, LA “Kinetics”, 2013
- Masur Museum, Monroe, LA “Off The Wall”, 2012
- Baton Rouge Gallery, Baton Rouge, LA “Kinetics”, 2011
- Masur Museum, Monroe, LA “Off The Wall”, 2011
- LSU Design Building, Baton Rouge, LA “Such-and-Such By So-and-So”, 2011
- Masur Museum, Monroe, LA “Off The Wall”, 2010
- Brooklyn Art Library, Brooklyn, NY “The Space Between Us”, 2010
- Art House Gallery - Atlanta, GA “The Sketchbook Project”, 2010
- 303Grand, Brooklyn, NY “The Sketchbook Project”, 2010
- Art and Shelter Gallery, Los Angeles, CA “The Sketchbook Project”, 2010
- Soulard Art Market - St. Louis, MO “The Sketchbook Project”, 2010
- Home Gallery, Chicago, IL “The Sketchbook Project”, 2010
- Baton Rouge Gallery, Baton Rouge, LA “Kinetics”, 2010, 2009
- APW Gallery, Long Island City, NY “World of Imagination, Volume 2”, 2009
- Art House Gallery - Atlanta, GA “The Sketchbook Project”, 2009
- Museum of Contemporary Art DC – Washington, DC “The Sketchbook Project”, 2009
- Laconia Gallery - Boston, MA “The Sketchbook Project”, 2009
- Antena Gallery - Chicago, IL “The Sketchbook Project”, 2009
- Soulard Art Market - St. Louis, MO “The Sketchbook Project”, 2009
- 3rd Ward - Brooklyn, NY “The Sketchbook Project”, 2009
- The Arkansas Arts Center, Little Rock, AR “Tabriz”, 2007, 2006, 2005, 2003, 2000
- LSU School of Art Gallery, Baton Rouge, LA “99”, 2005, 2004, 2008
- ARTrageous, Hot Springs, AR, 2004, 2003, 2002, 2001, 2000
- Statehouse Convention Center, Little Rock, AR “Grand Arts Festival of Arkansas”, 2003
- Artworks XVI, Arkansas Repertory Theatre, Little Rock, AR, 2003
- Arts Center of the Ozarks, Springdale, AR “5 x 5 Exhibition”, 2003
- Pine Bluff Convention Center, Pine Bluff, AR “Potpourri”, 2002, 2000
- Braum Gallery of Fine Art, University of Central Arkansas, Conway, AR “Third Annual Gallery Gala Art Exhibit”, 1999
- Lake George Arts Project, Lake George, NY “Black Velvet Art Show”, 1992

Selected Bibliography

- Arkansas Made Magazine – image and blurb, page 36, Volume 1, Number 1, 2015
- SEA Life Magazine, Cover - article, “Tom Richard: Teaching and Creating Art”, March 2014
- Studio Visits Magazine, Winter 2009

- New American Paintings - Number 58, Open Studios Press, Volume 10, Number3, July 2005
- Miller, Robin "Surprises await visitors to gallery show" The Advocate, 15 February 2009
- Price, Ann "Current Event," The Advocate Magazine, 4 June 2006, p.12
- "The Gallery Scene: Artists to Watch," Arkansas Living: published by the Arkansas Times October 2003, p. 1.
- Johnson, Scott "Artists, supporters get first stroll through Delta," Arkansas Democrat-Gazette, 22 June 2003, p. 3D.
- Trieschmann, Werner "Wide choice of works flow into Delta Exhibition," Arkansas Democrat Gazette, 20 June, 3003, Weekend.
- Peacock, Leslie "Gumby and press-on nails," Arkansas Times, 13 June 2003, p. 25.
- Peacock, Leslie "We Want Art," Arkansas Times, 30 November 2001, p. 10.
- Peacock, Leslie "Easy on the Ears," Arkansas Times, 13 October 2000, p. 36.
- "Time to dream," The Sentinel-Record, 5 October 2000, p. 10A.

Online Bibliography: publicity/ articles

- <https://www.youtube.com/watch?v=STkdkR4EMrM&app>
- <https://www.youtube.com/watch?v=e1oc6G5kC1k&feature=youtu.be>
- <http://www.arktimes.com/RockCandy/archives/2016/04/19/arkansans-chosen-for-delta-exhibition-announced>
- <https://www.facebook.com/events/1526952897587404/>
- <http://www.arktimes.com/arkansas/bombs-bones-and-bacteria/Event?oid=3641896>
- <http://www.arkansas.com/events/details.aspx?id=115120>
- <http://www.arktimes.com/RockCandy/archives/2015/09/18/the-first-delta-des-refuses-opens-in-argenta>
- <http://ticket-central.org/events/tom-richard-louisiana-college-visual-arts/>
- <http://theadvocate.com/entertainment/art/12851127-123/baton-rouge-gallery-features-members>
- <https://www.facebook.com/cmichartgallery/photos/a.161624707195559.36568.127541920603838/952099641481391/>
- <http://media.pbcommercial.com/sealife1/index.html>
- <http://theadvocate.com/entertainment/magazine/5995368-123/two-by-two-artists-at>
- <http://www.albany.edu/museum/images/PDF/2011%20After%20School%20Special%20catalog.pdf>
- <http://www.youtube.com/watch?v=0TrGsHXtfgk>
- <http://flipflashpages.uniflip.com/2/18170/73586/pub/>
- <http://www2.arkansasonline.com/news/2008/jun/06/wall-pranksters-dry-humor-paints-walls-ar-20080606/>
- <http://sync.arkansasonline.com/news/2008/jun/04/pop-meets-philosophy/>
- <http://asunews.astate.edu/ToysByArtists08.htm>

- <http://www.2theadvocate.com/entertainment/arts/33232749.html?showAll=y&c=y>
 - <http://www.arktimes.com/Articles/ArticleViewer.aspx?ArticleID=bb5787ba-b13a-4d70-b859-fe6da83b6cf1>
 - <http://www.hotinlittlerock.com/mailings/message.aspx?mid=6183>
 - http://www.mymonticellonews.net/articles/2008/05/05/news/local_news/doc481b777f28d97280031719.txt
-

Online images / websites

- <https://www.facebook.com/tom.richard2>
 - <http://www.arkansasarts.org/programs/registry/detail.aspx?id=487>
 - <http://www.bluemoonartgallery.com/Artists/richard%20new.htm>
 - <http://www.batonrougegallery.org/tom-richard/>
 - <http://www.dumoiscgallery.com/the-artists/tom-richard.html>
-

Gallery Representation

- Baton Rouge Center For Contemporary Art, Baton Rouge, LA, 2006 – present
 - Blue Moon Gallery, Hot Springs, AR, 1998 – 2014
 - Du Mois, New Orleans, LA, 2010 – 2015
 - Boswell Morrot Fine Art, Little Rock, AR, 2012 - 2014
 - Gallery B, Little Rock, AR, 2003 - 2006
 - Contemporary International Fine Art, Johnson City, TX, 2001
 - Chroma Gallery, Little Rock, AR, 1998 - 1999
 - art e teckt', Chicago, IL, 1997 - 1998
 - Peligro!, New Orleans, LA, 1995 - 1997
 - Ralston Fine Arts, Johnson City, TN, 1997
-

Publications (Articles Written)

- "The Grading Question." Ilford Photo Instructor 20 (1997): 12
 - (Untitled image), Soup Magazine April 1993
 - "Voting conversations," Soup Magazine November 1992
 - "Ralph & Tom at the Galleries," Soup Magazine March 1992
 - "Ralph & Tom at the Galleries," Soup Magazine December 1991
 - "Ralph & Tom at the Galleries," Soup Magazine October 1991
-

Presentations, Lectures, Workshops

- "Bacteria" Arts and Science Center for Southeast Arkansas, Pine Bluff, AR, 2015
- "Articulate" Baton Rouge Gallery, Baton Rouge, LA, 2015, 2014, 2013, 2011
- "Processes of Drawing", Louisiana College, 2015
- Subtractive Drawing Workshop, River Oaks Art Center, Alexandria, LA, 2013
- "Recent Work" University of Louisiana – Lafayette, LA, 2009
- "Cerial Inquiries" Arkansas Arts Center, Little Rock, AR, 2005
- "Young Arkansas Artist's Awards" Arkansas Arts Center, Little Rock, AR, 2005
- "Why I don't make flower paintings" Delta Kappa Gamma, Monticello, AR, 2003
- "How and Why - Hand's On" Pine Bluff Art League, Pine Bluff, AR, 2001

- Silverpoint Workshop, Monticello Art League, Monticello, AR, 2000
- “Analyzing and ‘Recreating’ a Master Work to Understand Form”, Annual Conference of the Arkansas Art Educators Association, Little Rock, AR, 1999
- Using Beeswax with Oils Workshop, Terrebonne Parish Art Guild, Houma, LA, 1998
- Palette Knife Painting Workshop, Monticello Art League. Monticello, AR. 1998

Evidence of quality and quantity of service activities:

Committee Service

State Service

- Fine Arts Curriculum Revision Committee, Arkansas Department of Education, 2014
- Community Trustee: Arkansas Arts Center, 1998 – 2006

Exhibitions Judged (Awarding Judge)

- 4th District Congressional Art Contest, Hot Springs, AR, 2014
- Thea Foundation Arts Scholarship Program, 2007
- Young Arkansas Artist Exhibition, Arkansas Arts Center, Little Rock, AR 2006
- Pine Bluff Art League Annual Exhibition: Arts and Science Center, Pine Bluff, AR, 2001
- 4th District Congressional Art Contest: Prescott, AR, 2001
- Monticello High School Art Exhibition: Monticello, AR, 2000
- Terrebonne Parish Art Guild 35th Annual Spring Show: Houma, LA, 1998

Exhibitions Judged (in a group with others)

- AYAA Student Art Exhibition, Little Rock, AR, 2016, 2015, 2014, 2013, 2012, 2011, 2009, 2008, 2007, 2006
- SE Ark Regional Art Exhibition, Monticello, AR, 2016, 2015, 2014, 2013, 2012, 2011, 2009, 2008, 2007, 2006, 2005, 2004, 2003, 2002, 2001, 2000, 1999, 1998
- Pine Bluff Dog Show Art Competition, 2005
- Barrett Hamilton Art Exhibition: Arkansas Arts Center, Little Rock, AR, 2004, 2003, 2002, 2001, 2000, 1999, 1998
- Portfolio Day, Arkansas Department of Higher Education, Little Rock, AR, 2001, 2000, 1999, 1998, 1997

University Service

- General Education Committee, UAM, 2001 - present
- Centennial Celebration Committee, UAM, 2008 – 2009
- Financial Aid Committee, UAM, 2002 - present
- E-Learning Committee, UAM, 2001
- Assembly Nominating Committee, UAM, 2001
- Human Relations Committee, UAM, 2000 - present
- Honors Council, UAM, 1999 - 2001

- Interdisciplinary Teacher Education Committee, UAM, 1999 - 2001
- Career Day Committee, UAM, 1997 - 2001
- Library Planning Committee, UAM, 2000
- Job Fair Committee, UAM, 1999
- Library Dedication Committee, UAM, 1999
- Chair, Tenure and Promotion Policy Revision Committee, UAM, 1999
- Productivity Committee, UAM, 1998
- College Preview Committee, UAM, 1998
- Instructional Technology Committee, Moberly Area Community College, 1996-1997

School of Arts and Humanities Committee Service

- Art Assessment Report Committee, 2006 - present
- Foreign Language Faculty Search Committee, 2006
- Mentor to Scott Lykens, new art faculty, 2005
- Chair, Art Faculty Search Committee 2005
- Art and Humanities Dean Search Committee, 2005
- Chair, Art Award Committee, UAM, 1997- 2006
- Arts and Humanities Scholarship Committee, UAM, 2001
- Alumni Scholarship Committee, UAM, 1998
- Spanish Position Search Committee, UAM, 1998
- Arts and Languages Scholarship Committee, UAM, 1997

Administrator of UAM – Art Department Facebook Page at:
https://www.facebook.com/UofA.Monticello.ArtDept?ref=br_tf

Art Department Webmaster, UAM, 1998-2006

Art Department Service (Art Club Advisor)

- Student Art Exhibition, 2016
- Portraits: A UAM Student Exhibition, 2015
- Guachoya Cultural Art Center, Lake Village, AR “UAM Student Art Exhibition”, 2014
- Annual Summer UAM Student Art Show, 1997 - present
- “Eggs-habitation” - UAM Student Show, 2009
- “Faces” – UAM Student Show, 2008
- “UAM Student Art in Administration Building”, 2006 - present
- “Paint the Town Green” project, 2005
- The UAM Student Art Exhibition at the Guachoya Arts Center in Lake Village; 2005
- Art Complex Mural, 2003
- “The Rocky Horror Picture Show”, 2001
- “Authentic Faux Botanicals”, 2002
- The leaf project, 2001

- Temporary sculpture in the Forestry Park, 1999
- Circle project, 1997
- Logo design competition, Rough and Ready Days festival, 1997
- “The People’s Parade”, 1997
- Repairing and painting the Monticello nativity scene, 1998

Community Service

- Consultant/Curator, Community Art Exhibition, Union Bank, Monticello, AR, 2005, 2008, 2011
- Executive Board, President: Monticello Art League, 1998 – 2002. Responsible for all aspects of the annual “Pines Annual Art Show and Sale” Exhibition, including: scheduling, mailing, catalog, publicity, hanging, arranging judges, etc.
- Administrative Board, Wesley Foundation, Monticello, AR, 2001- 2002
- Executive Board, Publicity Chair: Monticello Art League, 1997-1998
- Executive Board: Moberly Area Council on the Arts, 1996-1997
- Social Committee Co-Chair: Missouri Community College Association, 1996-1997

Gallery Director, UAM, 1997-present

- Spencer Gallery – Fine Art Center 1997 - present
- Glassblock Gallery 2013 – present
- LTC Gallery 2000 - 2010

In charge of planning, scheduling, installing, publicizing, repacking, shipping, and supervising student gallery workers.

Visiting Artist Exhibitions curated

- Thomas Fernandez “Family and Friends”, 2016
- Chris King “Myth-Information”, 2016
- Emil LaCour “Works from the Ratoon Series”, 2015
- Matt Morris: Fact or Fiction, 2014
- Douglas Cason: F(r)ictions, 2014
- Randall M. Good “Pursuing Disegno”, 2013
- Ernest Milsted: Louisiana Visions, 2013
- Ross Jahnke: Everyday Objects, 2013
- Tim Roper: Still Life(s), 2013
- Douglas Cason: F(r)ictions, 2013
- David Warren: Mutations, Dreamers, and the Sleeping Giant, 2013
- David Rackley – Southern Tints, 2012
- Chris King – Contemporary Tracks, 2012
- “Reflections” Artworks from the collections of Lykens and Richard, 2011
- “Dark Side of the Room” John Norris, 2010
- Brian Kelly, Recent Prints, 2009
- Jackie Skrzynski, Nature, 2009

- Dave Menard, Bread and Circuses, 2009
- UAM Faculty Art Exhibition, 2009
- Randall Friedman, Signs and Signatures, 2008
- Mark Miller: Sketchbooks, 2008
- Debbie Lynn Findley, 2007
- Introducing: Scott Lykens, 2006
- Costumes, Sets, and Images from Music Theatre Workshop Performances, 2006
- Terry Williams: Wildlife Artist, 2006
- "The Woods" Molly Ross, 2005
- Pulp Fiction: The work of Ted Barnes and Preston Gilchrist, 2005
- Collaborative Works: Kitty Couch and Pinky Bass, 2004
- Up and Down the Arroyo: Paintings from Mexico: Andie Hathcote, 2004
- Chapters and Toys - Tom Richard, 2004
- "Costumes, Environments, and Images from "Help! Help! The Globolinks", 2003
- "Death of the body, life of the spirit": Chandrika Taylor", 2003
- Alice Guffey Miller, 2002
- Gary Simmons, 2002
- "University of North Texas Graduate Students - Small Works, 2001
- Ralph Wolf, 2000
- "Recent Acquisitions": Davidson & Satterswaite, 2000
- Benini, 2000
- "Library Dedication Art Exhibition "(an exhibition of 22 artists from Arkansas, Illinois, New York, and Louisiana): 1999
- "Perception, Perspective, Reality?" an Art Club curated exhibition consisting of artist from Arkansas, Mississippi, and Tennessee: 1999
- UAM Art Alumni Exhibition, 1999
- Tom Heflin, 1998
- "The Pines Invitational", 1998
- Tom Richard, 1997
- Faculty/Staff Art Exhibition", 1997

Traveling Exhibitions planned and hosted:

- Small Works on Paper, 2015
- Arkansas Champion Trees, 2014
- Drawing and Prints of American Regionalism, 2006
- Fifty Years of the American Landscape, 2006
- Printmaking from the French Avante Garde, 2005
- 500 Years of Printmaking, Spencer Gallery, 2005
- "About Face: Portraits from the Collection of Jackye and Curtis Finch, Jr.", 2003
- "Evan Lindquist: Printmaker from the Permanent collection of the Arkansas Art Center in Little Rock", 2003
- "Old Master Prints", 2001
- "Awakenings of a Garden", 2001
- "From Abstraction to Minimalism", 2000

- “Victor Koulbak: Silverpoint Drawings”, 1999
-

Visiting Artist Exhibitions Co-curated:

- David Scott Smith “Chicken Skins”, 2015
 - Jerry R Johnson: A Joyous Exchange, 2015
 - Missy McCormick: Perspectives, 2014
 - Mike Jabbur: New Work, 2014
 - WangLing Chou 周王玲 : All About Cola Bottles!, 2013
 - Aaron M. Calvert - Ants III, 2012
 - American Mug App Show, 2010
 - Printmaking and Ceramics, 2010
 - “The Firm”, 2010
 - Stephen Robison, New Work, 2009
 - Laura Koukie, 2009
 - Teapot Invitational, 2006
 - Duet: Aaron Calvert & Summer Burch, 2006
 - UAM First Annual National Juried Cup Show, 2006
 - Jason Hackett: Re-Inspired, LTC Gallery, 2006
 - “The Exchange” a Site-Specific Installation by Kim Wilson, 2005
-

UAM Senior Art Exhibitions curated:

- Sunnie Sweeney, Maggie Barnett, 2016
 - Matthew Ratcliff “NeoNouveau”, Brittany Wilkins “Escapes”, Nancy Williams, Sydney Kidwell, 2015
 - Caleb Lampkin, Liz Borse-Newman, Laura Morphis: "Vanitas", 2014
 - Jennifer Escamilla, Katie Meier, Ramsey Douglas, 2013
 - Sarah Pasterniak, Amy Yount, Brittney Forrest, Leah Rabb, Tarra Brennon - Hall, 2012
 - Mitch Gathings: “Untitled Exploration”, Sarah Echlin: “Fragments”, Teresa Dillard: “Ancestral Diverseness”, Brandy Mallett: “A Different Color of Function”, 2011
 - Jeffery Trotter: “Nature as Self”, Rusty Nail, Neisha, Jennifer Boykin, 2010
 - Mandy Rambo, Leah Wigley: 2009
 - Josh Gibson: 2008
 - Head – On Collision: Classical vs. Pop. Martha Rico / Hannah Williamson, Jill Moore, 2007
 - Laura McKinney, Brian Baker, 2005
 - Ahmad Blalock, Daniel Henderson, Darren High, Carolyn Sanders, Tina Parker, BreAnna Chamblis: 2004
 - Rebecca Bayird, Crystal Fivecoat, Crystal Rippie - “Natural Beauty”, Stacey Moore, 2003
 - Lindsay Harper, Blair Ray, Amelia Sedberry, Art Stivison, Holley Dottley, 2002
 - Sherry Knight, Scott McCallum, 2001
 - Nathan Smith, Andy Jackson, John Lane, 2000
-

Grants Written (Awarded)

- “Drawing and Prints of American Regionalism”: Arkansas Arts Council, 2006
- “Drawing and Prints of American Regionalism”: Wal-Mart Foundation, 2006
- “Fifty Years of the American Landscape”: Wal-Mart Foundation, 2006
- “Printmaking from the French Avante Garde”: Arkansas Arts Council, 2005
- “500 Years of Printmaking”: Arkansas Arts Council, 2005
- “About Face”: Arkansas Arts Council, 2003
- “Evan Lindquist”: Arkansas Arts Council, 2003
- Arts Residency Grant: Alice Guffy Miller: Arkansas Arts Council, 2003
- “Old Master Prints”: Arkansas Arts Council, 2001
- Arts Residency Grant : Alice Guffy Miller: Arkansas Arts Council, 2001
- “From Abstraction to Minimalism”: Arkansas Arts Council, 2000
- “Victor Koulbak: Silverpoint Drawings”: Arkansas Arts Council, 1999
- Arts Residency Grant: Alice Guffy Miller: Arkansas Arts Council, 1999

Evidence of professional activities and non-teaching work experiences related to courses taught:

Professional Affiliations

- College Art Association, 1991 – present
 - SECAAC, 2005 - present
 - National Art Educators Association, 1997 - present
 - Arkansas Art Educators Association, 1997 - present
 - Monticello Arts League, 1997 - present
 - Moberly Area Council on the Arts, 1993 - 1997
 - Columbia Art League, 1993 - 1997
 - Rensselaer County Council on the Arts, 1991 - 1993
 - Terrebonne Parish Art Guild, 1984 - 1991
-

Professional Meetings and Conferences

- College Art Association, 2014, 2013, 2012, 2009, 2006, 2005, 2001, 2000, 1999, 1997, 1993, 1992
- Arkansas Philological Association, 2013
- SECAAC, 2009, 2005
- National Art Educators Association, 2000
- “ArtLinks” the Annual Conference of the Arkansas Arts Council, 2015, 2012, 2011, 2008, 2005, 1999, 1997
- Arkansas Art Educators Association, 2015, 2009, 1998, 1997

List of course numbers/course titles of credit courses taught over the past two academic years:

ART 1013 DRAWING I
ART 1023 DESIGN

ART 1033 DIGITAL PHOTOGRAPHY
ART 1053 ART APPRECIATION
ART 2203 WATERCOLOR
ART 2243 PAINTING I
ART 2283 DRAWING II
ART 3313 ADVANCED DRAWING
ART 3323 PAINTING II
ART 3333 PAINTING III
ART 3403 ART HIST SURVEY I
ART 3413 ART HIST SURVEY II
ART 3423 ADVANCED WATERCOLOR
ART 4743 PAINTING IV
ART 4693 SENIOR THESIS
ART 4733 SPECIAL TOPICS IN ART HISTORY
ART 468VART PRACTICUM

Other evidence of quality teaching: (range of class evaluation scores, annual faculty-evaluation rating for teaching, awards)

- Annual Faculty Peer and Dean Evaluation scores from 2005-2014:
96 Excellent, 4 Good
(ratings are: Excellent, Good, Satisfactory, Needs Improvement, Unsatisfactory)
- Faculty Excellence Award Nominee, UAM, 2003
- Faculty Excellence Award Nominee, UAM, 2001
- Faculty Excellence Award Nominee, UAM, 2000

Curriculum Vitae

Name:

Scott Lykens

Degrees and institutions granting the degrees:

Kent State University of Ohio 1999 M.F.A. Studio Art - Ceramics
Indiana University of Pennsylvania 1996 B.F.A. Studio Art- Ceramics & Drawing

Field or specialty of degrees:

Fine Arts: Ceramics

Number of years employed as program faculty at UAM:

10

Current academic rank:

Full Professor

Evidence of quality and quantity of creative and scholarly/research activity:

Selected Exhibitions

2016

Solo Show, Arkansas State University, Beebe Arkansas
Irons in the Fire, National Juried Exhibition, Companion Gallery, Humboldt Tennessee
South Arkansas Art Center, 2016 Annual Juried National Exhibition, Eldorado Arkansas
Juror Alejo Benedetti of Crystal Bridges Museum of American Art in Bentonville, Arkansas.
Arkansas Contemporaries, Then, Now, & Future, Historic Arkansas Museum, Little Rock, Arkansas
Bowls, National Juried Exhibition, Guilford Art Center, Guilford Connecticut
Working Pots, National Juried Exhibition, James May Gallery, Algoma Wisconsin
At Your Service, International Juried Exhibition, Baltimore Clayworks, Baltimore Maryland
Delta De La Refuse, Regional Juried Exhibition, Thea Foundation Gallery, Little Rock Arkansas
Dirty South Mug Show, National Juried Exhibition, River Oaks Art Center, Alexandria Louisiana
Small Favors, International Juried Exhibition, The Clay Studio, Philadelphia Pennsylvania
Last Call, National Juried Exhibition, Companion Gallery, Humboldt Tennessee
Abiogenesis, Juried Invitational, Charach Gallery, Jewish Community Center,
West Bloomfield Township, Michigan
Peeps Peoples Gun and Guys, Louisiana School of Arts and Science, Natchitoches Louisiana

2015

Contents May Vary, International Juried invitational, Pewabic Pottery, Detroit Michigan
3rd Annual National Juried Cup Show, Studio 550 Art Center, Manchester New Hampshire

Arkansas Art Educators Juried Exhibition, Argenta Library Gallery, Little Rock Arkansas
Recent Acquisitions, Historic Arkansas Museum, Little Rock Arkansas
UAM faculty Show, Glass Block Gallery, Monticello Arkansas

2014

Biennial Cup Show, Morean Center for Clay, 420 22nd Street South, St. Pete, FL
12th Annual It's Only Clay, The Watermark Art Center, Bemidji, MN
Kent State University National Juried Cup Show, Kent Ohio
Cup, Carbondale Clay Center, Carbondale Colorado
UAM Art Faculty Exhibition at Guachoya Center for the Arts, Lake Village Arkansas
La Mesa, Sante Fe Clay at NCECA Milwaukee Wisconsin
Mug Shots, The Lux Center, Lincoln, Nebraska
On the Rocks, Spot5 Gallery Louisville, Kentucky
Mad Hatters Tea Pot, Armory Art Center, West Palm Beach, Florida
Drink, Slipe Gallery, Hartford Art School, University of Hartford, Connecticut
Top Shelf, Mt Burton Gallery, Surf City New Jersey
Starbrick National Ceramics, Starbrick Clay Fine Art Ceramic Gallery, Nelsonville Ohio

2013

Solo Show, Louisiana College, Pineville Louisiana
Solo Show, Louisiana School of Math, Science and the Arts, Natchitoches, Louisiana
Reflected by Three, Trinity Gallery, Historic Arkansas Museum
Solo Show, River Oaks Art Center, Alexandria Louisiana
Kent State University National Juried Cup Show, Kent Ohio
Faculty Show, University of Arkansas Monticello, Monticello Arkansas
Historic Arkansas Museum, acquisition to the permanent collection
Cup, Carbondale Clay Center, Carbondale Colorado
Small Works, Long Beach Island Foundation for Arts and Sciences, Loveladies New Jersey
Artists for a shore cause, invitational, Mt Burton Gallery, Surf City, New Jersey

2012

Cup, Carbondale Clay Center, Carbondale Colorado
Solo Show, University of Arkansas Monticello, Glass Block Gallery, Monticello Arkansas
Mint Julep Invitational, Mary Anderson Center for the Arts, Mount Saint Francis Center for
Spirituality, Mt. St. Francis, Indiana
Wit & FUNction, Pewabic Pottery, Detroit Michigan
40 under 40, juried invitational, Northwestern Louisiana University
Clay Cup VIII Juried Invitational, Charlie Cummings Clay Studio
La Mesa, Sante Fe Clay at NCECA Seattle, Washington
Watershed Resident Artists Showcase, NCECA Seattle, Washington
Watershed 25th Anniversary Exhibition, New Castle, Maine
Watershed Center for Ceramic Arts, Salad Days Artists then and now, Newcastle Maine
Summer, Von Dow Studio, Deer Isle Maine

2011

Solo Show, "A Bird in the Hand" Henderson State University, Arkadelphia Arkansas
La Mesa, Sante Fe Clay at NCECA Tampa
Watershed Resident Artists Showcase, NCECA Tampa
Off the Wall, Masur Museum of Art, Monroe Louisiana
UAM Faculty, University of Louisiana Monroe

Clay Cup, Intimate Object, Charlie Cummings Gallery, Jacksonville, Florida

2010

Historic Arkansas Museum, recent acquisition to the permanent collection

Best Foot forward, benefit exhibition, Charlie Cummings Gallery, Jacksonville, Florida

K12 NCECA benefit exhibition, Charlie Cummings Gallery, Jacksonville, Florida'

Kent State University National Juried Cup Show, Juror Dean Adams, Kent Ohio

Watershed at Worcester, Worcester Center for Crafts, Worcester Massachusetts

Mad Hatter's Tea Party, Armory Art Center, West Palm Beach, Florida

La Mesa, Santé Fe Clay at NCECA Philadelphia

Pictures on Pots, Long Beach Island Foundation of the Arts and Sciences, Love ladies NJ

South Jersey Shore Clay Tour, NCECA exhibition

Mt Burton gallery, Pictures on Pots, Surf City, NJ

Southern Table, Southern Food and Beverage Museum, New Orleans Louisiana

Chosen by the first lady of Arkansas to represent Arkansas in the Museum

Ornamental Affair, Blue Moon Gallery, Hot Springs Arkansas

2009

National Juried Ceramic Cup Show, Isadore Gallery, Lancaster Pennsylvania

Solo Show, New Work, Collin County Community College, McKinney Texas

Functionally Informal, Myers Gallery, Santa Ana, CA

Clay III, Kirkland Arts Center, Kirkland Washington

Solo Show, Ceramics Gallery, University of North Texas, Denton Texas

Summer of Love, Von Dow Studio, Deer Isle Maine

Cup Invitational, Gallery 138 Kent State University, Kent Ohio

Friendly Fire Ceramics, Foundry Art Centre, St Charles Missouri

Making History, Genesee Arts Gallery, Genesee New York

Art Education Exhibition, Guachoya Center for the Arts, Lake Village Arkansas

Starbrick National Ceramics, Starbrick Clay Fine Art Ceramic Gallery, Nelsonville Ohio

2008

Soup to Nuts, Special Dishes for Everyday Use, Pewabic Pottery, Detroit Michigan

Cups Invitational, Red Star Studios Ceramics Center, Kansas City Kansas

North American Cup, Sienna Heights University, Sienna Heights Michigan

Cup, Carbondale Clay Center, Carbondale Colorado

It's Pouring, Von Dow Studio, Deer Isle, Maine

Going Green, Von Dow Studio, Deer Isle, Maine

Duets/Pairs, Von Dow Studio, Deer Isle, Maine

Mad Hatters Tea Party, Armory Art Center, West Palm Beach, Florida

Drawn on/in Clay, Northwest Missouri State University

Art Education Exhibition, Guachoya Center for the Arts, Lake Village Arkansas

It's Only Clay, Bemidji Community Art Center, Bemidji Minnesota

500 Plates Platters Chargers, Lark Books (Featured Artist)

500 Plates Platters Chargers, Lark Books (Photography Credit)

500 Pitchers, Lark Books (Photography Credit)

Earthy Treasure, Pewabic Pottery, Detroit Michigan

For the House and Garden, Pewabic Pottery, Detroit Michigan

25 Square inches, River Oaks Art Center, Alexandria Louisiana

2007

Strictly Functional Pottery National, Lancaster Museum of Art, Lancaster Pennsylvania
Small and exquisite, Carbondale Clay Center, Carbondale Colorado
For the House and Garden, Pewabic Pottery, Detroit Michigan
25 Square inches, River Oaks Art Center, Alexandria Louisiana
Cup, Carbondale Clay Center, Carbondale Colorado
Cups, Cups, Cups, Von Dow Studio, Deer Isle, Maine
Down East invites down South, Von Dow Studio, Deer Isle, Maine
Affaire d'Arte, Armory Art Center, West Palm Beach, Florida
Mastery in Clay, Philadelphia Clay Studio
It's Only Clay, Bemidji Community Art Center, Bemidji Minnesota
Teapot 2007 Gallery Arianna, Royal Oak Michigan
Subversive Surface, Blossom Music Center, Hudson, Ohio
Plates Platters solon style, Philadelphia Clay Studio
Mad Hatter's Tea Party, Armory Arts Center, West Palm Beach, Florida

2006

Earthy Treasure, Pewabic Pottery, Detroit Michigan
Mastery in Clay 2006, The Clay Studio, Philadelphia Pennsylvania
Solo Show, New Work, Louisiana College, Pineville Louisiana
Introducing Scott Lykens, **Solo Show**, University of Arkansas Monticello, LTC Gallery
La Mesa II, Santé Fe Clay at Portland Oregon NCECA 2006-05-11
For the House and Garden, Pewabic Pottery, Detroit Michigan
25 square inches, River Oaks Square Arts Center, Alexandria, Louisiana
Art Educator Exhibition, Guachoya Center for the Arts, Lake Village, Arkansas
Tea Time; The Art of the Teapot, Kalamazoo Institute of Arts, Kalamazoo, Michigan
Mad Hatter's Second Tea Party, Armory Arts Center, West Palm Beach, Florida

2005

Tea Pots 2005, Charlie Cummings Clay Studio, Fort Wayne Indiana
Functional Earthenware, Charlie Cummings Clay Studio, Fort Wayne, Indiana
Cups, Cups, Cups, Santé Fe Clay, Santé Fe, New Mexico
Funk*tional National, Stretch Gallery, Charlotte, North Carolina; Juror, Jim Connel
Earthy Treasure, Pewabic Pottery, Detroit Michigan
Master Artists Exhibition, Armory Arts Center, West Palm Beach Florida
Surf City National, MT Burton Gallery, Surf City New Jersey, Juror; Peter Callas
Clay Cup X, Southern Illinois University Carbondale, Illinois, Juror; Virginia Scotchie
Mad Hatter's Tea Party, Armory Arts Center, West Palm Beach, Florida
Faculty Show, Winston-Salem State University, Winston-Salem, North Carolina
Solo Show, University of North Carolina Pembroke Art Department
Solo Show, Stretch Gallery, Charlotte, North Carolina
Faculty Show, Sawtooth Center for Visual Art, Winston-Salem, North Carolina
Le Mesa, Invitational, Santé Fe Clay, exhibit held in conjuncture with NCECA 2005
Wyndam Hotel, Baltimore Inner Harbor
Dinner works 2005, Group Invitational, Louisville, Kentucky Curator John Guenther

2004

Solo Show, Patina Gallery, Winston-Salem North Carolina
Teapot Invitational, Pewabic Pottery, Detroit Michigan,
Inviting Curator, Tara Robinson; Chief Curator for the Detroit Institute of Arts
Winston Salem State University Faculty Exhibition, Diggs Gallery, Winston-Salem North Carolina

Tea, Santé Fe Clay, Santé Fe, New Mexico
The 2004 International Orton Cone Box Show, NCECA Exhibition, Indianapolis, Indiana
Jurors, Janet Mansfeild, Phil Rodgers, Inge Bach
Strictly Functional Pottery National, Lancaster Pennsylvania, Juror; Susan Peterson

National Offices

Nominated for Director at Large National Council for Education in Ceramics Arts 2013
Nominated for Director at Large National Council for Education in Ceramics Arts 2012
Nominated for Director at Large National Council for Education in Ceramics Arts 2011

Publications

2010 NCECA Podcasts, Podcasts were recorded as a member of the NCECA Podcast team
2009 NCECA Podcasts, Podcasts were recorded as a member of the NCECA Podcast team
2008 NCECA Podcasts, Podcasts were recorded as a member of the NCECA Podcast team
2007 NCECA Podcasts, Podcasts were recorded as a member of the NCECA Podcast team
2006 NCECA Journal, Producing Ceramic Showcase
2005 NCECA Journal, Art & Community, Joanne Schnabel, Laura Jean McGlaughin,
Lynn Thompson
2006

Bibliography

2016
Ceramics Monthly, Exposure- At Your Service, Baltimore Clayworks, Baltimore Maryland
Arkansas Made, a Periodical of the Historic Arkansas Museum, and Arkansas Democrat Gazette

2009
Arkansas Arts Council Announces 2010 Fellowship Award Recipients
<http://www.arkansasarts.com/news/default.aspx?id=174>
[Lykens receives AAC Artist Fellowship Award](#) Monticello Advance Weekly, Monticello Arkansas
[UAM professor receives fellowship grant from AAC](#) Monticello Advance Weekly, Monticello Arkansas
['Empty Bowls' event returns May 1](#) Monticello Advance Weekly, Monticello Arkansas

2008
[A Show of Cups @ Red Star Studios](#)
<http://tyraforker.com/category/exhibitions/>
500 Plates Platters & Chargers, Lark Books (Featured Artist) Selected by Linda Arbuckle, ['Empty Bowls' project wins award for innovative fundraising](#)
['Empty Bowls' event raises \\$1,500 for senior citizens food program](#)
"Empty Bowls" [Luncheon benefitting senior citizens center is this Friday](#)

2007
Subversive Surface
<http://galleries.kent.edu/secondary/eells/exhibition/past/documents/eellscermicaugust.pdf>

2006
Ceramics Professor Gives Demonstration

http://www.uamont.edu/Organizations/TheVoice/3_24/ceramic.htm

2005

500Pitchers, Lark Books (Photography Credit)

2003

“500 Bowls”, (Featured Artist) Selected by John Britt, Ceramics Editor Suzanne J.E. Tourtillout,
Published by Lark Books, Ashville, North Carolina

Workshops and Lectures

2013

Gallery Lecture, River Oaks Art Center, Alexandria Louisiana
Workshop, River Oaks Art Center, Alexandria Louisiana

2011

Gallery Lecture, A Bird in the Hand, Solo Show, Henderson State University, Arkadelphia Arkansas

2010

Surface Decoration, Henderson State University, Arkadelphia Arkansas

2008

Majolica Workshop, Arkansas Art Center, Little Rock Arkansas

2007

Workshop, Majolica, Armory Art Center, West Palm Beach, Florida

2006

NCECA Topical Discussion Leader, “How to Prepare Your First Annual National Juried Exhibition”

2005

NCECA Topical Discussion Leader, “Working Toward OSHA Compliance in 30 Minutes a Day”
Majolica application, River Oaks Art Center, Alexandria Louisiana
New Work, My Process Explained, Louisiana College, Pineville Louisiana
Fabrication and Finishes, Henderson State University, Arkadelphia Arkansas

Evidence of quality and quantity of service activities:

Committee Service

Arts and Humanities Representative for Faculty Equity and Grievance 2013-16
NCECA 50 for the future committee 2011, 2012, 2013,
HLC 10 year accreditation review UAM self assessment team. Criterion 5 committee member
Search Committee, Assistant Professor of English/ Director of writing center 2012-13
Search Committee, Instructor of English/ Composition and Rhetoric 2012-13
Arts and Humanities Representative for the Assembly Committee on Committees 2012-2013
UAM Cost Containment Committee 2013-14
UAM Provost Search Committee, summer 2012
UAM Arts and Humanities English instructor search committee
UAM Arts and Humanities Tenure Track/ Writing Center Director search committee

Assembly Chair 2011-2012
ADHE 4 year University System Assembly Presidents focus group-
Chair interim director Shane Broadway
Arkansas 4 year University System Assembly Presidents Committee
All assembly committees ex officio assembly committees
UAM Cost Containment Committee 2012-2013
UAM Cost Containment Committee 2011-12 ex officio
Arts and Humanities Graduate Assistantship Committee
Assembly Chair 2010-2011
National Conference for Education in Ceramic Art electronic voting review Committee 2010-2013
(In 2013 we had our first electronic voting)
University Assembly Constitution Revision Committee
Teacher Education Committee 2009-2010
UAM Nursing Accreditation peer review
Teaching Double overload to accommodate the need to offer Art appreciation to general education
students in addition to the required courses for the major (ongoing)
Consistently available for open enrollment advising services
Graduate Assistantship Review Committee
Education and Technology Committee
Teacher Education Committee 2007-2008
HAZMAT Disposal Committee Standing committee
Salary Parity Study Committee- Standing Committee
Chair, Art Assessment Committee- Standing Committee
Library Liaison Arts & Humanities
Content Area MAT supervisor, Path wise Training Graduate 2006-2011 (new program now)
ADHE State System Course Transfer Team, Visual Arts, Theatre, Music
3-D Curator of the Taylor Library Gallery
State Service

Evidence of professional activities and non-teaching work experiences related to courses taught:

Young Arkansas Artist Exhibition, Arkansas Arts Center, Little Rock, AR Annually

Professional Meetings and Conferences

National Conference for Education in Ceramic Arts 1996-Present
Mid Atlantic College Art Association Conference, 2014
South East College Art Association Conference 2009, 2005
National Art Educators Association, 2015
“ArtLinks” the Annual Conference of the Arkansas Arts Council, 2008, 2005,

NEA/Arkansas Arts Council Artist Grant:

2009 Arkansas Arts Council Individual Artists Fellowship, Traditional Crafts

List of course numbers/course titles of credit courses taught over the past two academic years:

1017 ART 1053 ART APPRECIATION
1020 ART 2223 CERAMICS I
1584 ART 2263 CERAMICS II

1627 ART 3713 CERAMICS III
1728 ART 4723 CERAMICS IV
1729 ART 4753 CERAMICS V
1866 ART 4763 CERAMICS VI
2120 ART 399V SPECIAL TOPICS – Clay and Glaze Technology

Other evidence of quality teaching: (range of class evaluation scores, annual faculty-evaluation rating for teaching, awards)

Annual Faculty Peer and Dean Evaluation scores from 2005-2014:

Mostly Excellent, Occasionally a Good

(ratings are: Excellent, Good, Satisfactory, Needs Improvement, Unsatisfactory)

APPENDIX C

Arts & Humanities New Faculty Mentoring Program

Aims:

1. To create a welcoming, supportive, friendly atmosphere that will aid new faculty in their adjustment to UAM and to the School of Arts & Humanities;
2. to acquaint new faculty with the policies, procedures, and requirements of Arts & Humanities faculty;
3. to provide guidance to new faculty regarding classroom performance and thereby ensure consistent and cohesive pedagogical goals-outcomes in SAH programs;
4. to provide appropriate guidance and support to new faculty in the context of scholarly and creative projects;
5. to provide guidance to new faculty regarding service activities;
6. to assist new faculty in becoming effective academic advisors to students;
7. to create a default position for new faculty with questions, problems, and feedback needs;
8. to facilitate faculty retention at little or no cost to the School or to the University.

Methods:

1. Mentors should, at the earliest possible date, give to their mentees their class schedule, office phone, and e-mail address; mentees should reciprocate.
2. New faculty should be made aware of the existence in the SAH office of copies of faculty syllabi and other resources they can browse for helpful ideas and formal considerations (the requirements of all syllabi, for instance).
3. It is recommended that mentor and mentee set an informal lunch date early in the mentee's first semester, the Dean's lunch card being used to cover the expense of the lunch.
4. In each of her first two semesters, a new faculty member should be given the opportunity to visit at least one class taught by her mentor, after which mentor and mentee can informally exchange ideas and feedback.
5. It is *recommended* that the mentors pay one scheduled visit to a class being taught by new faculty in each of their first two semesters and to pay one or

two “drop-in” visits each of those semesters; each classroom visit should be followed up with an informal, instructional sit-down chat.

6. The peer evaluation component of the official Annual Evaluation of Faculty should be done by the mentor for new faculty.

Outcomes:

1. The SAH Mentoring Program will benefit all faculty in the creation of a collegial, comfortable atmosphere conducive to excellence in the areas of teaching, scholarship, creativity, student advisement, and service.
2. New faculty will enjoy professional growth and success as a result of the guidance provided by master teachers, scholars, and artists.

APPENDIX D

FACULTY SELF-EVALUATION

Name _____ Department _____

Rank _____ Date _____

The activities described below have all occurred in the calendar year _____ except as noted.

I. Teaching

- A. How do you communicate course objectives to your students? How do your examinations and other student evaluations reflect these objectives? (Please provide documentation)
- B. Demonstrate how your courses comply with Departmental expectations, e.g. if your course is a prerequisite for another course; provided evidence that students are adequately prepared to progress.
- C. Describe how you require students to “learn outside the classroom.” Do you require research, outside projects, or interdisciplinary assignments, etc.?
- D. What activities do you require of your students which are designed to improve (1) their oral and written communication skills and (2) their quantitative and problem-solving skills?
- E. Describe how you have modified and/or improved your courses during this past year. (Please provide documentation)
- F. Do you serve as an academic advisor?
If yes, for which program do you advise?
How many advisees do you advise?
What do you do to ensure that your advisees are receiving good advice?
- G. In summary, what has been your greatest contribution as an instructor during this past year?
- H. List any other contribution to teaching not mentioned above.
- I. List all agencies/programs to which you have submitted proposals for the funding of instructional programs.

II. Scholarly Activity and Professional Development

- A. List all publications during this period (provided separate bibliographic listings for refereed and non-refereed publications.)
- B. Describe any off campus duty assignments, courses taken, workshops attended, etc.
- C. List all presentations to professional organizations.

- D. Describe any professional consulting activity during this period.
- E. Research Support. List all proposals funded by:
 - 1. UAM
 - 2. External agencies
 - 3. Proposed
- F. What other professional development activities have you engaged in during this period?

III. Service

- A. Institutional
Describe your on-campus service activities, e.g. committee membership, sponsoring student groups, etc.
- B. Professional
 - 1. List professional organizations in which you are a member.
Describe your contributions to these groups, during this period, e.g. offices held, committee memberships, etc.
 - 2. Describe your professional contributions to the community. Do not include church or civic club membership, etc.
- C. Describe any professional service activities which have not been listed above.

IV. Plan for Improvement (To be accomplished prior to next faculty evaluation)

- A. Teaching
- B. Research
- C.** Service

APPENDIX E

School of Arts and Humanities Classroom Visit Evaluation Form

Instructor's Name _____ Course _____

Date & Time _____ Evaluator _____

Approximate number of students in class _____

Format of course (e.g. Lecture, seminar, laboratory, discussion, lecture/discussion, studio) Circle

Preparation & Organization

Is preparation for the specific class evident (including materials, assignments, etc)?

Is the presentation organized?

Content

Are the objectives for the class clear?

Instructor's projected command of the subject matter.

Instructor appears interested in subject.

Is the presentation at a level appropriate for the course?

Is the class presentation appropriately summarized?

Are students apprised of what is expected of them for the next class meeting?

Presentation and Human Relation Skills

Instructor communicates effectively.

Verbal

Nonverbal

Instructor uses technology/visual aids in an appropriate manner. (If relevant)

Appears interested in students.

Encourages student involvement in class.

Appears to have a good rapport with students.

Other comments

Include any additional comments relevant to evaluating this class. Be as specific as possible. Note: Use N.A. if not applicable to this class.

RDR – Rev. 03/30/2000

APPENDIX F

Annual Faculty Evaluation by Faculty Peer or Chair/Dean/Director

Faculty Member
Rank
Division/School/Library
Faculty Peer, Chair, Dean/Director
Evaluation Period
Date

Background, Instructions & Guidelines: Annual evaluation provides the basis for recommendations relating to salary, successive appointment, promotion and tenure. Annual evaluation also provides for guidance to faculty in their professional development and academic responsibilities.

1. **Teaching** (See Faculty Handbook Chapter 3; Appendix D)

___ Excellent; ___ Good; ___ Satisfactory; ___ Needs Improvement; ___ Unsatisfactory

Check all that apply.

___ Classroom observation;

___ Faculty self-evaluation;

___ Student evaluation;

___ Peer evaluation;

___ Other (specify)

2. **Scholarship** (See Faculty Handbook Chapter 3; Appendix D)

___ Excellent; ___ Good; ___ Satisfactory; ___ Needs Improvement;
___ Unsatisfactory

3. **Service** (See Faculty Handbook Chapter 3; Appendix D)

___ Excellent; ___ Good; ___ Satisfactory; ___ Needs Improvement;
___ Unsatisfactory

4. **Professional Renewal** (See Faculty Handbook Chapter 3; Appendix D)

___ Excellent; ___ Good; ___ Satisfactory; ___ Needs Improvement;
___ Unsatisfactory

5. **Overall Performance.**

___ Excellent ___ Good; ___ Satisfactory; ___ Needs
Improvement; ___ Unsatisfactory

Narrative summaries of performance

1. **Teaching**

2. **Scholarship**

3. **Service**

4. **Professional Renewal**

5. **Overall Performance**

Faculty Member, Date

Dean/Chair/Library Director Date

The above signatures signify that this evaluation has been read by the faculty member and discussed with the academic unit head. The signatures do not mean that the faculty member is in total agreement with the evaluation.

Annual Evaluation/Review by Vice Chancellor for Academic Affairs Comments:

Vice Chancellor for Academic Affairs

Date

(Add extra sheets as necessary)
Approved by Faculty Assembly October, 1999
to be used beginning AY 2000-2001