2008-2009

SUNY COLLEGE AT ONEONTA

ART DEPARTMENT

PROGRAM REVIEW
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Introduction and Philosophy:

With both traditional and innovative programs, the College strives to provide a high-quality liberal arts education throughout its curriculum while maintaining a balance of liberal arts and professional studies programs.

This quotation taken from the College at Oneonta’s Mission Statement (see Appendix 1) reflects the common vision of the Art Department’s programs with those of the College in general. The Department has two vital programs: an Art Major with concentrations in studio areas and art history and a Computer Art Major.

The Art programs are founded on the conviction of the important role Studio Art and Art History play in the liberal arts mission of the College. Exploration of visual culture is central to both Studio Art and Art History. From its foundation to advanced courses, the Studio program emphasizes the balance between technical skills and critical/creative thought. The technical skills acquired in the different studio courses are only means to the ends of artistic expression. Students are trained to think visually. In creating their own work and looking at the work of others, they think critically about artistic practice and learn the challenges and opportunities this process offers. Students learn the importance of artistic expression and visual communication as equivalent to verbal communication.

Going back to the beginnings of the Department there has been a strong commitment to the role Fine Arts plays in the Liberal Arts mission of the college. The philosophy of the Department is not to see Fine Arts in opposition to Commercial Art, but rather the guiding perspective is that any good commercial artist needs an education to be based on the Fine Arts tradition. Even with the technological revolution of Computer Art and the development of courses like “Graphic/Publication Design” (CART 208) which have a more direct commercial application, the philosophy is still grounded in Fine Arts. This philosophy is entirely consistent with the College’s mission of establishing “an effective balance of liberal arts and career preparation.”

The department has grown to serve about 300 majors. Over a hundred are Art majors and a little under 200 are declared Computer Art majors. The Department is committed to developing a rigorous foundations program including the traditional courses in drawing and 2-d and 3-d Design. These foundations courses are critical for preparing students to advance to more specialized upper-level courses. Through pre-requisites and advisement the department attempts to make sure that students are prepared to go on to more advanced course work. The upper-level curriculum offers courses in the traditional studio areas including Painting, Printmaking, Sculpture, Ceramics, and Figure Drawing. This curriculum is augmented by more specialized courses like Artist’s Books, Serigraphy, and series of advanced computer art courses, including Introduction to Computer Art, 3D Animation, Digital Video, Web Design, Digital Print, Graphic/Publication Design, 3D
Modeling, and Digital Photography. All of the upper-level, Studio and Computer Art courses are followed up by advanced classes in the area of specialization.

The Art History courses are also consistent with the mission of the College and Department. They have two major objectives: to introduce students to the variety of artistic expression across the spectrum of human civilizations and to provide students with the critical perspectives to analyze and discuss visual culture in a meaningful way. The Art History courses serve both the general college population through the General Education Program and the Department’s majors through the surveys and upper level electives. Exposure to the range of monuments from the history of art is just as important as familiarity to any other facet of human thought and expression. For the Department majors, the Art History course work is invaluable for giving them an image bank on which they can base their work and giving them critical language to express verbally their responses to visual material.

Recent trends in Art History that reflect changes in the Humanities and Social Sciences in general have lead to a significant shift in perspectives. Where a generation ago Art History courses emphasized “appreciation,” today the emphasis is placed on critical examination. Today Art History courses place emphasis on the role visual expression plays in constructing identity and understanding the world. As in other disciplines examining issues of Race, Class, and Gender has become a focus of Art History. These perspectives help students to explore what the College Mission statement characterizes as “spaces between traditional disciplines,” and they also help students gain a “sensitivity to other cultures” and a respect for diversity, both also consistent with College Mission.

The digital revolution is transforming Art History. The 35mm Slide and photographic collections are being replaced by the digital image. In the past students had to go to libraries or college image collections to study images. They would be hard pressed to find images if they happened to miss a class or wanted to see a slide another time. The scope of these collections was limited by the economic resources of the college or university. Now any image is easily available to students digitally. The Web with its non-linear structure and its capability of effectively integrating text and image is proving to be an invaluable resource in Art History and Studio Art instruction.

**Recent History of the Department**

The past ten years have witnessed dramatic transformation and growth in the Art Department programs. Until the spring of 1998, the Art Department program consisted of traditional Art Studio major (ARTS), Art History major (ARTH), a 3-1 program with FIT (ARTC), and minors in Art History, Computer Art, and General Art. The total number of majors hovered around 120-130. The number of full-time faculty had decreased to five. By that point in time significant areas were not being covered by full-time faculty. The number of Art Historians had been reduced from three to one. There was no full-time faculty member teaching either sculpture or ceramics where there are
huge responsibilities of maintaining studios with equipment and tools. Adjuncts were used to fill these gaps.

The decline in faculty made it difficult to sustain the two traditional majors. It was decided to develop a new Art major that folded Studio Art and Art History together. This new major was approved by the College in the Spring of 1998 (see Appendix 2). The reductions in the staffing in the Studio areas made it difficult to meet the demands of students in the old majors. It was decided to reduce the number of hours required in the new major to 33 s.h. in contrast to the 39 s.h. required in the old Studio Art major. The old major required all majors to take the intermediate foundation courses Drawing II and Design II. These requirements, considering the staffing reductions, created bottlenecks for students to complete the major. The requirements for the new Art major while continuing the spirit of these intermediate foundation courses do not require students to take specific courses but gives them options. The creation of different concentrations as part of the new major has given students the opportunity to specialize in different areas.

Another major change with the new program was the decision to allow BA students in the Art major to take up to 60 s.h. in Art Department courses. This has been imperative to our majors in preparing for graduate school. To enter MFA programs, our students compete against students who are graduates from BFA programs in which they are required in some cases to take 78 s.h. in Art courses.

A significant area of growth in the late 90s was interest in Computer Art. In the late 1980s a Computer Art course had been developed by one of the Art Historians. The popularity of this course led to the development of a second-level Computer Art course. By the early 1990s a minor in Computer Art had been established (see Appendix 2). By the mid-90s there were thoughts about developing an independent major in Computer Art. In the fall of 1997, a specialist in Computer Art (Sven Anderson) was hired. By the fall 1998, the college's administration encouraged the department to develop this new program. This would be the first independent major in Computer Art in the SUNY system (see Appendix 2). The Computer Art area was further strengthened in the Fall of 1999 with the hiring of Thomás Sakoulas who was hired to teach two Computer Art courses and two Sculpture /3D courses per semester. While the proposed major in Computer Art was approved by the college's Curriculum Committee during the Spring of 1999, the program was not implemented until the Spring of 2002. As part of the approval process, a whole new course structure in Computer Art was developed to cover the different areas of specialization in this rapidly growing and transforming discipline.

While this assessment is only intended to focus on the Art major, the reciprocal relationship between this major and the Computer Art major needs to be emphasized. An original premise of the Computer Art major is that it needs to be based on strong foundations in traditional studio areas. At the same time the traditional studio areas have profited from the presence of the technology of the Computer Art area. The computer technology is being integrated into traditional studio courses like 2D Design, photography, and sculpture.
The creation of these new programs, the new Art major and the Computer Art major, and their reciprocal relationship have led to the dramatic growth in the number of departmental majors. While the biggest change is noticed in Computer Art, it is important to note that there are more students in the Art Major today than there were in the old Art Studio major ten years ago. The Computer Art major has attracted a new type of student brought up in the digital age and excited about exploiting the potentials of the new technologies. The blending of this type of student with the traditional Art major has created an interesting dynamic. Both majors have profited from this close relationship.

The transformation and growth of the Department over the past ten years is documented by the accompanying Text Table A.

**The Relationship between the Growth in the Majors and Department Staffing:**

Text Table A correlates the growth in majors with staffing. This documents how the S/F ratio has remained relatively constant over the past 10 years despite the growth in the majors. This is due to the enrollment caps in the Studio Art classes. Where enrollments in classes in other majors can be increased to accommodate growing demand, it is critical that enrollments in Studio classes be limited so that students can get the individual attention necessary for the success in these classes. These enrollment caps are also necessitated by limitations in the size of the Studio classrooms, safety concerns, and equipment resources. These latter issues are more directly addressed in the Facilities portion of this assessment.

Looking at the Department over a longer time span brings the so-called “adjunctification” of the Department faculty starkly into perspective. In the fall of 1981 there were 9 full-time faculty members and one adjunct hired to teach a single upper-level Art History course. By way of contrast, in the fall of 2004 the Department was staffed by 6 full-time faculty members and 9 adjuncts who were responsible for teaching 22 different classes. In the fall of 1981 there were approximately 100 majors in contrast to the 292 majors recorded in the fall of 2004.

The faculty in 1981 could accommodate the needs of majors as well as the general college population, consistent with the Liberal Arts mission of the Department and College. Students in other majors would regularly enroll in upper-level electives. Today, the upper-level electives service almost exclusively Department majors. The Department has conducted for over twenty years a pre-enrollment process for Department courses. Only declared Department majors are allowed to participate in this pre-enrollment. The upper-level electives, except for Art History classes, regularly fill during this pre-enrollment period making it difficult for non-majors to get into these studio courses. There is no way to measure the unfulfilled demand for Art Department courses, but anecdotal evidence suggests that there is a demand that is not being met. For example, we have regularly heard from Mass Communication and Music Industries majors their desire to enroll in our courses, but they cannot get into them. This situation has led to a significant shift in attitude towards the pre-professional approach away from the
traditional Liberal Arts perspective where students from a variety of disciplines enroll in all levels of Department courses.

In the early 1980s a faculty member focused on a specific specialty. For example, separate instructors taught oil painting, watercolor, printmaking, and serigraphy. In the early 1980s the Department had faculty teaching full-time both in Ceramics and Sculpture. Today Ceramics courses are being covered by adjunct staff, while the Sculpture courses are being taught by a full-time faculty member who has half of his load dedicated to Computer Art. Today in the 2D area instructors are responsible for multiple specialties. In the fall of 1981, there were five faculty members who were considered 2D specialists. With the addition of a new faculty member this past fall, there are now just three faculty members who teach full time in the 2D area. This shift in staff has significant implications for both instruction and facilities. Instructors who can focus their efforts to a specific specialty can offer students a greater range of instruction in that specialty, and they can also pay more direct attention to maintaining the quality and safety of the studios. Since the success of the Art Department’s programs depends on the integral relationship of the different areas or specialties, the strength or weakness of an area directly impacts the overall quality of the Department’s programs.

Text Table A documents the serious understaffing of the Art Department. This is starkly apparent in a comparison of the total number of Department majors to the FTE Student. In the fall of 1998 there were 131 majors and the FTE Student was 136.47. In contrast, in the fall of 2006, the last semester we have records for, the number of majors grew to 308 while the FTE Student had only increased to 208.2. While the College’s administration has worked to increase the Department’s staffing, these increases have clearly not kept up with the increased demand of the Department’s majors, and this does not even factor in the demand from the general college population.

The Art Department thus faces a serious staffing challenge and a challenge to maintain a high quality through the Art Department curriculum. Through to the mid 1990s, it was a regular practice for every full-time faculty member in Studio Art to maintain a balanced load between two 100 level-foundation courses and two upper-level electives. By the late 1990s this pattern had dramatically shifted with full-time faculty concentrating their loads on upper-level electives to meet the increased demand for these courses. The foundation courses were taken over by adjunct faculty. There were semesters that only one section of the studio foundation courses was taught by a full-time faculty member. The vast majority of the “Classes taught by PT” recorded on the Text Table A are 100-level foundation courses. This situation while necessitated by reductions in full-time faculty and enrollment demands was clearly not in the best interest of the department’s programs. Ideally the faculty teaching the foundation courses is the same as those teaching the upper-level courses. While the adjunct faculty has done an excellent job, it is clearly in the best interests of the program to be more integrated. The full-time faculty in the 2D area has begun to address this issue through the assessment process and having an ongoing dialogue about the course objectives of the individual foundation courses (see Appendix 4). Over the past two years the College has begun to address this issue. In the fall of 2006, a faculty member (Michael Wyshock) was hired to teach half time in
Computer Art and half-time teaching foundation courses in the 2D area. In the fall of 2007 an additional faculty member (Rhea Nowak) was hired to teach at least half time in 2D foundations and the rest in 2D electives.

Together the trend toward more full-time faculty participating in the teaching of foundation studio courses and initiatives to work towards common course objectives in these courses should address the problem of having the foundation program more effectively integrated with the upper-level electives.

**Faculty Achievements**

Every full-time and part-time faculty member in the Art Department has a terminal degree in their respective area. All faculty members are active in their areas of expertise. They have offered and taken professional workshops and classes, presented at prestigious conferences, exhibited their work at national and international venues, published in significant academic journals, and have been awarded innumerable fellowships, grants, and awards. These accomplishments are detailed in the attached curricula vitae. The quality of teaching has been recognized by the College, University, and even national organizations. For example two of our faculty (Yolanda Sharpe and Nancy Callahan) have won the Chancellor's Award for Excellence in Teaching. One of the Computer Art instructors (Sven Anderson) has been designated Apple Distinguished Educator.

The academic training of the faculty is supplemented by the professional experience of a number of the faculty, including a full-time faculty member (Charles Winters) who is a professional photographer. Thomas Sakoulas has been a freelance web designer since 1997. He maintains several online, self-financed projects on his own dedicated server, while his photography has been sought out by major publications. His web sites attract over 10,000 unique visitors per day. This practical experience directly informs his teaching of the Web Design courses. One of the part-time instructors (Katherine Spitzhoff) was a designer at the Metropolitan Museum for 12 years after a number of design positions. She has used her experience in the Design industry to inform her teaching of Graphic Publication Design. Students are given projects like designing bookcovers. These practical projects are intended to help students prepare a portfolio they can use to enter the job market in the design industry. They also work in teams to develop design projects. This helps students to experience the collaborative nature of design work. The practical professional experience of the faculty presents our students with an invaluable perspective.

As documented in the faculty vitae and the Faculty Activities Reports (included in the appendix) the faculty of the Art Department is dedicated to remaining current in their field of expertise. Each studio faculty member is engaged in exhibitions, residencies, conferences, workshops, and publications. Many have received grants and awards to pursue professional development. For example, Rhea Nowak, Thomas Sakoulas, and Nancy Callahan all received grants in the past year to attend professional workshops in printmaking, traditional stone carving, and artist's books respectively. The knowledge acquired through these experiences has directly impacted the classroom teaching.
Student Opportunities:

Through the Oneonta Foundation scholarships specifically targeted for Art students are available including the newly established Martin-Mullen Art Scholarship. These scholarships are intended to attract and keep high-quality students.

The Fine Arts Gallery offers Art majors invaluable opportunities. The professional shows that are mounted each year expose our students to current trends in the visual arts. A list of the gallery shows is maintained on the Department’s web site: http://www.oneonta.edu/academics/art/gallery.html. The Gallery also offers students the opportunity to exhibit their own works. This is most evidently in the Annual Juried Student Art Exhibition and Senior Art Show. To participate in these shows students go through the jury process expected of professional artists. There is also the New Gallery that offers another venue for student exhibitions. Students are expected to submit proposals that are reviewed by the Gallery Committee in order to mount exhibitions in this small gallery. With shows mounted in the New Gallery, students learn all aspects of organizing and hanging of a body of work. This provides them an invaluable experience in preparing them to become professional artists. The Gallery regularly offers Internships for students. These provide students direct hands on experience about the day to day running of a professional gallery.

The Department maintains a rapidly growing internship program. This academic year approximately 25 students have been placed. Participation in this program provides students with direct work experience. To enter into the program they have to go through a formal application process that prepares them for applying for jobs. Students have been placed at recognized locations such as Scholastics Magazine, Cosmopolitan, Mad Magazine, IBM, Mead and MTV. A complete list of internship sites can be found on the Department’s web site: (http://www.oneonta.edu/academics/art/internships-venues.html) The success of the internship program is indicated by the fact that local and regional agencies have begun to contact us about finding interns. Several of our students have been hired by the companies at the conclusion of the internship experience. As part of the internship program, supervisors are expected to write an evaluation of the student interns. These reports are helpful to the individual student and to the Department. The thrust of these reports indicates that our programs are preparing our students well for entering these internship opportunities and thus entering into the job market.

Studio Art:

Mission: The Studio Art area services three distinct constituencies: it services a strong Art major with concentrations in different studio areas (Design, Drawing and Printmaking, Painting, Photography, 3-D Studio, Computer Art, and General Studio). The Text Table B charts the enrollment in these different concentrations since the Fall of 2000. The Studio Art area also services the Computer Art major by providing foundation courses in Drawing and 2D and 3D Design as well as a range of studio electives that are an integral part of that major. A number of the Studio Art courses
service the College’s General Education program. As being a part of a BA/BS program, the Studio Art area understands its role in preparing students to go on to more advanced work to become professional artists. At the same time, the area understands the important role the foundation courses and electives play in the Liberal Arts mission of the College.

As articulated in the Art Department’s Middle States assessment of 2000, the **Programmatic Goals** of the Studio Art area are to prepare students who:

1. Have a comprehension of terms, processes, skills, and use of art making materials, and thereby having both technical and actual facility.
2. Produce art work in a professional manner
3. Have the ability to assimilate knowledge, analyze one’s work and that of others in relationship to art within a historical context, and thereby display adaptable and critical thinking
4. Are able to synthesize artistic experience and training into a unique style and expression so that they are
5. Prepared for a future in the field of the visual arts. Overall, we are working to help students become professionally and socially more successful.

These goals are maintained today with the addition of a 6th goal that is to integrate new digital technologies wherever possible and practical into the traditional studio areas.

**Curriculum:** Studio Art has three foundation courses: Introduction to 3-D Design (ARTS 130); Two Dimensional Design (ARTS 140); and Drawing I (ARTS 141). These courses, along with Basic Photography I (ARTS 210), can be used to fulfill the Arts requirement (the AA2 attribute) that is part of the College’s General Education program, and all Art majors except for students in the Art History concentration are required to take all three of these courses. Computer Art majors are required to take Drawing I and they take either 3-D Design or Two Dimensional Design. As foundation courses, these three courses play a critical role in the Department’s programs. The Department understands the importance both of having these courses well staffed and of having a clear sense of the objectives for these courses.

There are three intermediate foundation courses: Design II (ARTS 240); Drawing II (ARTS 241); and Figure Drawing I (ARTS 242). These courses are integrated into the requirements of the Studio concentrations as part of the Art Major. Computer Art majors are required to take at least one of these courses. The demand for these courses has increased steadily over the past ten years. For example, Figure Drawing I has gone from being taught every other semester, to being taught every semester, to having two sections taught every semester.

The remaining Studio courses are courses dedicated to specific specialties in Studio Art including: Ceramics (ARTS 137), Photography (ARTS 210), Sculpture (ARTS 230), Ceramic Sculpture (ARTS 232), Watercolor Painting (ARTS 250), Painting (ARTS 252), Printmaking (ARTS 260), Serigraphy (ARTS 262), and Artists Books (ARTS 280). Each of these 200-level electives is continued by a more advanced, 300-level offering. This
gives students the opportunity to focus within a specific studio area. There is the desire to expand these studio electives to new areas such as Mixed Media and Figure Sculpture, but the current staffing makes this difficult. The course Special Topics in Studio Art (ARTS 290) has been used by faculty to experiment with new studio offerings, but with the demands of teaching the existing courses it can be difficult to fine time to teach these experimental courses.

The Computer Art curriculum is an integral part of the Art major. It services not only Art majors with a concentration in Computer Art, but the Computer Art courses also provide Art majors other electives to take as part of their major. For example, students in the Photography concentration have the option of taking the Introduction to Computer Art (CART 201) and Digital Photography (CART 210) as part of their program. A number of the Art majors will also complete the requirements for the Computer Art minor. This allows students to effectively have two majors within the Department and prepare them with all the digital imaging skills used by contemporary artists.

The Computer Art curriculum has expanded from two courses (Computer Art I (ART 201) and Computer Art II (ART 203)) ten years ago to a still expanding list of electives that reflects the dynamic growth of this area. Now the Introduction to Computer Art (CART 201) is complemented with a range of electives including 3D Animation (CART 204), Digital Video (CART 205), Web Design (CART 206), Digital Print (CART 207), Graphic / Publication Design (CART 208), 3D Modeling (CART 209), and Digital Photography (CART 210). This list continues to be supplemented with new courses that are in the process of approval: Digital Paint and 2D Animation. Like the Studio Art electives, the 200 level courses are supplemented by advanced, 300-level offerings.

**Staffing:** As documented earlier in this assessment, staffing and increased enrollments present significant challenges to maintaining the quality of the program. The 2D area is currently being covered by two full-time faculty members (Nancy Callahan and Rhea Nowak). The Department Chair (Yolanda Sharpe) on paper is meant to be teaching only two classes per semester but because of student demand has had to increase her load. One of the Computer Art instructors (Michael Wyshock) who has recently resigned did dedicate at least one of his classes to a traditional Studio course. Charlie Winters, who teaches Photography, splits his half-time load between traditional and digital photography. The 3D area has one full-time faculty member who splits his load between Computer Art and Sculpture. It is regrettable that the recent search for a full-time faculty member to teach Ceramics has been suspended due to budget cuts as we will have a new facility in the fall of 2009. A decision needs to be made as to how we will staff this important area with this new facility.

Without the addition of part-time faculty, it would be impossible for the Department to meet the demand for its courses. As noted earlier, this dependence on part-time staffing to cover the majority of the foundation program comes at a potential cost to the strength of the program. The full-time faculty in the 2D area has begun an assessment process that attempts to insure a consistency in the foundations curriculum.
The limited number of full-time faculty members makes it difficult to teach the range of 200-level, Studio electives to meet enrollment demands. It also means that the advanced levels of these electives need to be taught by "stacking" them with the 200-level classes. Having beginning and advanced studios taught concurrently is far from ideal. The upper-level students do not get the attention they deserve, and there is a drain on faculty who are effectively teaching different curricula simultaneously.

Five full-time faculty members and one part-time instructor are currently responsible for teaching the Computer Art courses. Two of these teach full time in the Computer Art area (Cui Jian and Sven Anderson). While the other three split their loads between Studio Art and Computer Art: Thomas Sakoulas teaches two Computer Art courses a semester; Charlie Winters generally teaches two Computer courses; and Michael Wyshock before his resignation taught three CART courses a semester. With Professor Wyshock's resignation, the department has been able to hire on an emergency basis Katherine Spitzhoff to teach Graphic / Publications Design and Introductory Computer Art courses. This fall we have begun a search to find a full-time replacement for Mr. Wyshock. We will need to make sure at the end of this hiring process that the Graphic Design courses as well as the Video and 3d Modeling courses are covered. The heavy enrollment demand in the Computer Art major and pressures on the facilities have made it necessary to teach the advanced levels of the CART electives as independent courses.

Art History:

**Mission:** The Art History area services the same constituencies as the Studio Art area. It services the Art Major by providing the foundation courses that are integral to the major as well as providing the upper-level electives needed by the students enrolled in the Art History concentration. The enrollment in this concentration since the Fall of 2000 is recorded in Text Table B. The foundation courses in Art History are included in the Computer Art major. The Art History area also plays an important role the College's General Education program. The area understands the important role the foundation courses and electives play in the Liberal Arts mission of the College. Students majoring in related disciplines such as Literature, History, Psychology, Women Studies, Human Ecology, and Philosophy regularly enroll in Art History courses as a complement to their work in the other majors. The upper level Art History courses are also attractive as electives for Studio and Computer art students. A guiding principle of the Art History area is that the world does not need many more Art Historians, but it does need many more people exposed to the content and critical perspectives of Art History.

Taking into consideration the disciplinary differences, the **Programmatic Goals** of Art History mirror those of Studio Art:

1) Have a comprehension of the technical and critical terms and concepts central to an understanding of the history of art.

2) Have an understanding of major monuments and artists and their place in the historical development of the history of art.
3) Have the ability to assimilate knowledge, analyze works in relationship to art within a historical context, and thereby display adaptable and critical thinking
4) To be able to critically and effectively write and speak about topics pertaining to the history of art.
5) To integrate the new digital technologies into the study of the history of art.

**Curriculum:** The Art History area offers three foundation courses: Survey of the Visual Arts I (ARTH 109), Survey of the Visual Arts II (ARTH 110), and Language of the Visual Arts (ARTH 200). These courses are integral to the Department’s programs and the College’s General Education program. All three courses can be taken to fulfill the Arts requirement (AA2 attribute) of the General Education program. Because class size in Art History courses is less limited than in studio and performance courses, these Art History foundation courses play important roles in meeting the demand for seats in classes that fulfill the Arts requirement. Students enrolled in the Studio concentrations in the Art major are required to take at least two of the three Art History foundation courses, while Computer Art majors are required to take one of them.

The upper-level Art History electives focus on introductions to the major periods of the Western tradition: History of Greek and Roman Art (ARTH 209); History of European Medieval Art (ARTH 212); History of Italian Renaissance Art (ARTH 213); History of Northern Renaissance Art (ARTH 214); Art of 17th Century Europe (ARTH 215); History of 19th Century European Art (ARTH 216); History of American Art-Painting (ARTH 217); Art of the 20th Century (ARTH 218); and Contemporary Art Since 1945 (ARTH 219). These period courses have been supplemented by Images of Women in Western Art (ARTH 220), a course specifically dedicated to the introduction of feminist critical perspectives into the Art History area.

**Staffing:** As noted earlier in this assessment, the Art History area has suffered a dramatic reduction in staffing from the mid-90s when there were three full-time Art Historians to today when there is a single full-time Art Historian and a part-time instructor responsible for teaching three classes each semester. This reduction necessitated the elimination of the independent major in Art History in 1998. It was not viable to maintain a major with a single full-time faculty member. With a single faculty member it has been difficult for the Art History curriculum to keep up with the changes in content and theoretical perspectives that the discipline has been undergoing in the last generation. Since the full-time Art Historian completed his degree in 1980, Art History has been transformed by critical theory and by the opening up of multi-cultural perspectives with greater attention given to feminist and non-Western material. Attempts have been made to keep up with these dramatic changes. The development of Images of Women in Western Art (ARTH 220) is the most obvious example, but the changing disciplinary perspectives inform other parts of the Art History area. For example, although the structure of the two-part Art History survey conforms to the traditional structure, non-Western content and multi-cultural perspectives are integrated into these courses. The addition of new faculty to the Art History area would help it meet the demand for its courses, especially on the foundation level, but it would go a long way to transforming the curricular structure to
reflect the significant changes in the discipline, especially critical theory, contemporary issues, and non-Western material.

Assessment of Student Learning Outcomes:

Nancy Callahan has written a narrative documenting the different stages of the Department’s assessment process. This is included in Appendix 4.

The Art Department follows the recommendation of the regional accrediting agency, MSA, and engages in both Direct and Indirect Measures of student learning. The most obvious are the Direct Measures that are embedded in course requirements. These include:

1. **Examinations and Quizzes:** in all the Art History Survey classes students are evaluated on the basis of their performance on exams and quizzes. These have a variety of formats including the traditional slide identification, multiple choice questions, matching questions, and essay questions. The most emphasis is given to the essay questions, because it is in the essays that students demonstrate their understanding of the material by applying the factual knowledge and their critical skills to understanding the art historical significance of the material under discussion. A number of the Studio courses also include Examination and Quizzes as part of their evaluation process. These test student understanding of the key concepts in the course.

2. **Critiques:** these are an integral part of Studio Art courses. Participation in critiques helps not only the student to gain an understanding of the merits of their own work, but critiques also help a student to develop the critical skills to evaluate the work of others. The students, the instructor, and frequently outside reviewers participate in these critiques. For example, in individual design classes students were required to formally present their final projects in front of a panel of outside reviewers who evaluate the students in three areas: Presentation, Technical Expertise, and Innovation of Design. In Art History classes, students workshop student writing. By reading the papers of other students, a student can help others to develop their writing skills at the same time as learn from their fellow students.

3. **Papers and Term Papers:** all of the Art History courses from the Surveys through the upper-level courses have papers and term papers as integral parts of their requirements. The emphasis on the writing of papers in the Art History classes demonstrates the faculty emphasis on critical understanding of the material. Some individual studio classes also require short papers.

4. **Student Presentations:** presentations are a regular part of many of the Art History classes. Like the critiques in Studio Art classes, presentations help students to gain the confidence to present their work in a public context. Presentations are some times the responsibility of groups. This context helps students to learn to work collaboratively.
5. **Journals and Sketchbooks**: in a number of the Art History and Studio Art courses students are expected to maintain journals. This is especially true of the Language of the Visual Arts class (ARTH 200). In these journals, students are meant to respond to the assigned readings in advance of the class meeting. The intention is help prepare a student to participate in discussion. Emphasis is placed on the asking of good questions over the ability to answer questions. Students are expected to keep these journals over the course of the semester. They become a part of the evaluation process of class participation. In many Studio classes students keep sketchbooks with specific exercises and assignments that can be a critical part of the evaluation process.

6. **Portfolio Reviews**: a traditional form of evaluation of student work is to evaluate the cumulative body of work over a semester in a particular class over an academic career. This is a useful evaluation tool since it helps the faculty and student to see growth and development over a period of time. In a number of the Art History courses students are expected to maintain writing portfolios. These are meant to include drafts, submitted versions, and revisions of papers. Emphasis is placed on the process of re-vision. Students are encouraged to reconsider their papers and not just see revision as correcting errors in earlier versions of the paper. The writing portfolio is helpful for the instructor and student to see growth in critical understanding and writing skills over the course of a semester.

7. **Internship Evaluations**: an essential part of the internship program is that the mentors are expected to write a report about the student’s participation in the program. This is helpful for the student, but it also helps the Department to gauge our students’ preparation for working in a professional context.

Faculty teaching foundation courses are regularly selected by the Administration to assess their classes as part of SUNY General Education Course Assessment. Since these documents are submitted directly to the Administration, we do not have the complete results of these assessments available to be included in this assessment. Two samples are included in Appendix 4.

While the faculty is engaged in ongoing assessment of their classes, there is a greater awareness of the importance of assessing student learning outcomes across the Department. As noted a number of times in earlier portions of this assessment report, there is concern about maintaining the quality of instruction and the common learning outcomes in the Department’s foundation courses. This situation has been necessitated by the staffing situation with the bulk of the foundation courses being taught by part-time faculty with a number of the full-time faculty concentrating their efforts on upper-level electives. At the same time, a student’s growth over the course of their academic career also needs to be evaluated. These concerns have been the impetus for the Department to develop assessment tools independent of those used in the individual classroom. In the Spring of 2002, the Department worked together to develop an assessment tool to be used in the Drawing I class (ARTS 141) (see Appendix 4). This course was selected because this is the one foundation course that all Art and Computer Art majors are required to take. The instrument was designed to be administered both at the beginning and the end
of the semester in order to measure student growth and served to give both formative and summative assessment. The process of developing this assessment instrument was constructive for the Department since it allowed the Department to develop a consensus about the objectives of this course. The results of this process provided tangible data to refer to when mentoring part-time faculty.

This same assessment instrument was used in 2004-2005 by a faculty assessment team to evaluate the final portfolios of students in two Drawing II classes (ARTS 241). This was a constructive exercise since it enabled the faculty to get a picture of the growth of students from entering the program at the beginning of Drawing I to the completion of Drawing II.

During the fall and spring of 2007-2008, faculty in the 2D area worked to develop an assessment process that can be used across the 2D area (see Appendix 4). At the core is a list of terms and concepts integral to Design courses but also relevant in the other 2D specialties. During the spring 2008 this instrument was used in a number of the ARTS 140 classes. It was administered at the beginning and the end of the semester. The results of this process will hopefully give us a perspective of student growth over the course of the semester. This same instrument could be used to assess the other 2D courses including upper level electives. In faculty discussions beyond the 2D area it became evident that this type of assessment instrument could be used to assess all the different Department areas including 3D, Computer Art, and Art History. An exciting outgrowth of this process has been a very useful dialogue among faculty across the Department about their educational priorities. By developing a closely related instrument to assess Art History to that used in the 2D area, there would be the opportunity for the faculty and students to develop a common language. This would emphasize integration throughout the program rather than fragmentation between the different specialties. By administering the instrument at the beginning and end of particular courses and using it in upper-level courses as well, this process would emphasize both formative and summative assessment.

As an indirect method of assessment, evaluation of instruction is another assessment tool regularly used by the Department. Faculty participates in the College-wide Student Perception of Instruction process with end of the semester evaluations of classes. The tables in Appendix 4 compare the Department's results to those of the College as a whole.

In the spring of every year, the Department mounts the Annual Student Show. Although not a part of any course requirement, the Student Show is an integral part of the Art program. It gives students the opportunity to prepare their work for a show that follows the guidelines typical of a professional show. While individual faculty members are given the opportunity to select a limited number of works to be included, the majority of the works included in the show is selected by an outside juror. The show is also judged for prizes to be awarded to the best work. The show serves to give our students a goal and also recognizes achievement. The experience of participating in the show provides them with invaluable professional experience. The show also offers the Department an
opportunity to assess the work across the different studio areas. Again because it is judged by an outside juror and displayed in such a public way, the Student Art Show offers the Department to get feedback from the outside by other professionals.

RESOURCES

1. FACILITIES

The Art program faces unique challenges when it comes to facilities. Facilities are comprised of three interconnected entities: physical space, tools, and support. Each Art course, and area of concentration, has specific requirements in terms of space, equipment, and instructional support.

Strengths and Challenges

• Strengths:
  o Dedicated studios for each discipline (Printmaking, Sculpture, Painting, Photography, etc.)
  o Faculty with a wide knowledge base in their areas of expertise, and a willingness to provide support for the facilities and equipment.

• Challenges:
  o Increased enrollment usage coming from several areas (General Education, Minors, and Majors) puts strain on instructional space.
  o Evolving technology for the Art and Computer Art programs requires infrastructure that can be updated every year—in some instances, and every two years.
  o We have a less than optimum number of hours per week that our instructional support personnel are allowed to work on our behalf.

How program's facilities impacted the program's goals

The programmatic goals have been driving the evolution of our facilities and their usage. For example, increased need in our Foundations (2D and 3D) and Computer Art areas have created the need for more space to be allocated to these art courses.

Outlined here are some examples of how the programmatic goals and the program's facilities are interconnected, and how use of space has been modified to accommodate programmatic needs.

The Art Department's facilities were designed decades ago in 1967, to accommodate a different kind of program that did not have the technological needs or the kinds of majors and concentrations we serve today. While current faculty has been creative and flexible to work around our present facilities limitations to accommodate contemporary programmatic goals, oftentimes
course content is limited to what the facilities and equipment can accommodate.

- The presence of several sections in ARTS 140 and increased enrollment in our 2D Design courses requires that some sections are scheduled in the Art History classroom.

- Likewise, increased enrollment in Computer Art courses called for the conversion of an open studio/lecture room into a fully equipped Computer Art lab.

- The need to introduce conceptual aspects into the studio classes requires lectures on ideas and examples from Art History. Very few of the studios can accommodate projections; consequently, one of the rooms (FA221) was converted into advanced studio/lecture room to accommodate lectures and visual aids for all studio classes. Having only one room equipped with projection technology limits access to the use of visual aids used in studio classes during class time.

- The 3D studios have been going through a safety overview to ensure that programmatic needs are met while personnel and students work in an environment that meets safety standards.

- In certain classes like 3D Design and Sculpture the multitude of materials used in the classroom required proximity to specialized tools and facilities. Currently, the physical distance between such facilities makes supervision of the classroom difficult. Upcoming details in our building renovations plans will correct this situation.

- Because of the unsafe nature of the old presses, Printmaking classes had to revise their content to avoid their usage. During the 2008 spring semester, a new French Press, and hot plate was purchased for the Printmaking studio. The upcoming renovations will incorporate safe ventilation allowing for the reintroduction of intaglio processes into the printmaking curriculum.

- Since the Photography area has embraced the use of digital technology, some of the Photography preparation area has been converted to accommodate digital tools and computer equipment. We chose to keep intact the classical darkroom and film developing space because this facility is in excellent shape, and would be sorely missed if it were dismantled.

- The lack of a darkroom or proper ventilation in the Painting studios makes it difficult to teach certain processes (such as encaustic painting) in this studio. Currently FA221 also doubles as a "projection" room for the painting students. The enlargement of the Painting studio after renovation will provide projection space for the students.
Impact of program's facilities on quality of teaching
In Art courses where class content relies exclusively on the availability of facilities, equipment, and support personnel, the quality of teaching is affected accordingly. In general, as stated above, our professors are qualified educators, and are flexible enough to adapt course materials and syllabi to available infrastructure and facilities. The recent acquisition of one part-time studio assistant is a necessary and very beneficial. In our recent Staffing Request, one of several positions calls for a full-time Lab Technician (Instructional Support Lab Technician/Teaching Assistant). This position would serve to oversee operation and safety in all 3D studios. Additionally the Lab Technician skills radiate to service all areas of the Art areas of concentration.

In some cases within our program, facilities accommodate program needs flawlessly, while in parts of our program longstanding space and infrastructure limitations present challenges for our faculty. Here are a few examples:

• FA321 is the major Computer Lab that supports the majority of the Computer Art classes. Its equipment is updated at a satisfactory rate and the room is air conditioned, roomy, and comfortable to teach in. It also enjoys excellent support from Academic Computer Services, and budgetary support from the Provost's office. Even though the second Computer Lab (FA301) enjoys good support in comparison with other Art studios, it is equipped with recycled and broken furniture. Also, the heat in that studio makes teaching unbearable during the warmer months of the year.

• While the Art History Slide Library is roomy and equipped with all the slides one would need for an Art lecture, the lack of a dedicated employee to serve as Slide Librarian means that our adjunct instructor puts considerable effort into keeping the slide collection useful and current. Additionally, after upcoming renovations, there will be no provision for space for a Slide Library. The Department usage of this facility is in transition – its usage is morphing from slides to digital images. Eventually, everyone will be equipped to have Internet access to images for lectures and classroom critiques.

• The lack of support personnel for the full-time Lab Technician means that the maintenance of the extensive collection of tools and machinery in the 3D studios is done by our full-time Professor of Sculpture. A considerable amount of time is spent fixing and maintaining, and rebuilding equipment necessary for classroom instruction!

• Each studio should be equipped with data projection capabilities to avoid the messy schedule conflicts that occur when faculty try to use Room 221 to present a slide lecture. While this is not detrimental, it does break class continuity and prevents the inclusion of course
material that would take advantage of visual aids and concurrent hands-on activities.

- As more and more of our classes include digital aspects into the content, the lack of computer support in certain studios creates difficulties both in teaching, and scheduling classes. For example, 2D Design classes use computers each semester for many assignments. There are often schedule conflicts as the Design classes use the Computer Art lab concurrent with other CART classes. While not impossible, it's difficult for a single faculty member to deliver content and to supervise a class in two different rooms. Upcoming building renovations outline the insertion of computer stations in the 2D Design studios.

- In the 3D studios, the distance between the metal wood areas (are at opposite ends of the building) means that the class is always divided into two. The professor must move constantly between the two rooms to supervise the students. The most important ramification of this situation is that it's impossible to supervise the student safety when they use power tools. Once again, there are extensive plans in the building blue print to provide changes to solve current problems.

- The Art studios were designed decades ago to accommodate different processes and notions of safety. Mostly they were designed as "open studio space" with equipment distributed throughout. Today, updated safety practices required by OSHA, and the EPA, dictate the exclusion of certain materials and techniques unless posed hazards are accounted for and neutralized. Today's safety standards, and requirements as per faculty expertise, require that certain art making processes are isolated in different areas and separate environmental controls. In many cases, faculty members have altered the content of a course to be less than optimum either because equipment and facilities were damaged, inoperable, or unsafe. As example, Printmaking classes had to utilize alternative methods in the content of the course, and the Sculpture area could not use the foundry due to safety considerations.

- Faculty offices: While it is necessary for faculty to reside in a "studio office", this has not often been the case. A studio office --from 150 to 250 square feet-- is needed to accommodate faculty research, creative activities, course development, and class preparation, and storage of equipment. Without universal access to such a space the quality of teaching suffers. Our facilities include a limited number of studio offices, and they have been assigned to faculty outside of the Department using criteria unknown to the Department.

- The availability of dedicated studios for each studio area has a positive outcome in teaching. In most cases faculty member can setup a multi-day project without having to dismantle it for the next class that might have different requirements. Currently, we have many drawing,
design, and watercolor classes using the two Studio classrooms. Still Life installations are often disrupted or damaged because the very nature of these different courses require different uses of the same studio space. Renovations in 2009 should help correct this situation by including more stand-alone studio class environments for these areas.

- Another positive development that has affected teaching is the availability of technology (even if not available in each studio) that has made it easier to deliver content and to upgrade course content for the benefit of the students.

Impact of program's facilities on quality and/or quantity of student learning
The same issues that affect teaching (outlined in 'c' above), also affect student learning.

In addition, while the facilities have been adequate, and/or have been adopted to meet programmatic goals, several other issues affect student learning.

- Availability of the facilities for students to work outside of class is a major issue affecting all students in our program. In most courses, and with the addition of "card access" in all the studio doors, students have the ability to utilize the studios to finish their projects and to prepare their portfolios.

- However, with increased enrollment and the addition of more scheduled classes, open studio time is decreasing and it becomes more difficult for the students to find open hours that also accommodate their schedule. While this issue has not reached critical point yet, it is anticipated that it will become more and more prevalent if enrollment continues increasing at the current rate.

- While in many facilities it is safe for the students to work unsupervised, this is not the case with the 3D studios where students must use power tools to complete their projects. The lack of an instructional support assistant that can supervise the safety of the students when they work in the 3D studios outside of class is a major hindering in terms of both quality and quantity of learning outcomes. Most respected institutions around the world utilize a qualified full-time instructional support assistant who maintains the equipment, supervises the 3D studios for safety, and assists students in completing their projects.

- The availability of our two galleries enhances student learning. Students are constantly exposed to quality art throughout the year and they have the opportunity to show their own work in a professional setting. The addition in recent years of a dedicated gallery director has enhanced the operation of the galleries to the benefit of both teaching and student learning.
Resource changes planned for the next 3-5 years

Based on the assessment outlined above, the Art Department has planned a series of changes for the next 3-5 years.

- Most important of all changes is the extensive building renovations that will occur in the next two years, which are designed to address the most important programmatic needs and facility deficiencies. These renovations will include:
  - The addition of a third Computer Lab to accommodate increased enrollment and demand in the area.
  - Renovation of 2D studios to maximize space and efficiency in all the 2D-based classes.
  - The partial transformation of the Photography studio into a Computer Lab to accommodate teaching Digital Photography.
  - The addition of a production studio to accommodate Photography, Video, and 3D Animation.
  - The complete re-arrangement of the 3D studios to facilitate health and safety of students, faculty, and staff, and to accommodate digital processes (CNC).
  - The addition of two annexes to house the metal foundry and the ceramics kilns to enhance safety.
  - The addition of a new Design Studio (FA235)
  - The enhancement of the Design studio with computers.
  - The addition of a new Advanced Drawing Studio (FA221)
  - The re-organization of the Art History lecture hall (FA224) to facilitate better content delivery.
  - The addition of projection capabilities in all studios.
  - The addition of health and safety equipment in the Printmaking studio.
  - The addition of a darkroom and appropriate ventilation in the Painting studio.
  - Upgraded lighting in all studios.
  - Upgraded electrical infrastructure in the entire wing.
  - The addition of infrastructure to support computers in each studio.
  - The addition of new faculty offices to accommodate new faculty hires.
  - The upgrade of old equipment and/or acquisition of new ones.
- The Art History media resources room is going to be transformed into a digital resource in the next two years. The development of a digital database called "Art Vault" has already begun to accommodate all Art classes.
- The hiring of a full time Instructional Support Assistant to maintain safety standards in the 3D studios.

Budget and finance

Please refer to the Budget Templates for each area in the Addendum Packet.

- The Supplies and Equipment (S & E) total allocation for the Department budget for FY 2006-2007 is $9,647.00 (up from $6,020.00 during previous years). Including other categories of the Budget, the total allocation is $15,434.00, as seen in the 2007-2008 Budget Template.

- The Ceramics IFR Account was originally established in April 1977 as a means to provide students with the advantages of wholesale prices for materials purchased in bulk. The account is used to purchase supplies and materials that students use in class. The purchased materials belong solely to students enrolled in the Ceramics courses. This account received a fee upgrade from $41.00 to $71.00. This adjustment allows for increases in inflation, and access to better quality glaze materials that are safer to use.

- Another important landmark achieved for the Department budget is the permission received to create and install an IFR account for the Printmaking/Serigraphy areas. For more than four years, whenever Serigraphy courses were taught, the Department paid for supplies and materials for students who under normal circumstances would have purchased their own. However, many items and materials essential to teach Serigraphy, and essential for student participation, can only be purchased in bulk through industry oriented vendors who do not sell to individuals. The Department's commitment to maintain a printmaking presence extended our budget to accommodate on average $5,800 to $6,200 per academic year! Obviously, putting an end to this practice helped to open up the budget to service teaching, maintaining supplies and equipment, and all other standard line items within an academic department budget.

Thus, after much work with Dr. Wagor (Dean), Pete Shea (Budget), Dr. Hartmark, and Dr. Larkin (Provost, Academic Vice President), we were successful in acquiring the means for students to pay into an IFR account to purchase supplies and materials for their use in Printmaking, and Serigraphy classes.

Infrastructure

Academic Equipment Purchases of items bought under the Infrastructure campus wide allocation for the academic year 2006-2007 were as follows:
- Equipment for the Painting area
- Equipment for the 3-D area
- Equipment for the Computer Art area
- Equipment for the Photography area
Photocopy for the Art Department Office

The attachments provide a cover letter from the Provost’s office, and two Excel spreadsheets from the Department for the Art, and Computer Art areas.

a. Strengths/challenges relative to program’s budget
Since the changes listed above, the Department budget has been freed of past encumbrances that over extended the net available for operations. For example, we were able to use a wider availability in the balance margin to carefully look at purchasing much needed equipment items that were once routinely deferred to purchase later because of limited funds.

b. Impact of program’s budget on program’s goals
Our Studio courses are driven by pedagogy, specified usage of space, facilities, and equipment. The essential changes to our budget have helped us tremendously to begin to support an area that was starting to weaken, or become fallow: Travel, Automotive (to help faculty attend conferences, make presentations, attend or conduct workshops). The universal practice elsewhere to support art faculty creative research needs to become strongly applied for those in the Art Department. I would like to recommend an increase in the “Automotive” and “Travel” portion of our budget to $2,000. This increase should not be taken from already existing categories, but come from an external support.

c. Impact of program’s budget on quality/quantity of student learning
Our two IFR accounts (Ceramics, Printmaking/Serigraphy) allow for students to purchase enough of what is required for their courses, thus, ensuring the freedom to work on extended assignments for more complex projects. As alluded to above, purchasing directly from commercial and industrial vendors is not an opportunity that any students can enjoy apart from the Department’s ability to do so. IFR accounts, which are institutionally based, allow for a means for students to directly benefit from purchasing quality materials at cheaper industry prices, through the intervention of the Department.

Use of Technology in Teaching and Learning:
The Digital Revolution has impacted all areas of the Department, and the Art Department has been in the forefront of integrating technology into the classroom as an integral part of the curriculum. It is most obvious in the Computer Art program that will be assessed in academic year 2009-2010, but it is evident in the traditional areas as well. Faculty has integrated the computer as a fundamental tool in the teaching of 2D Design. Students in Serigraphy exploit the computer in their works. Students in traditional studios like Print Making, Painting, Sculpture, and Photography have the opportunity to explore the digital equivalents in Digital Print, Digital Paint, 3D Modeling, and Digital Photography. New
courses that are being developed such as 2D Animation have feet in both the traditional and digital realms.

The computer technology has come to play a central role in communicating material to students. The majority of our professors utilize digital projection, web sites, electronic bulletin boards, and online content delivery services to better transmit information in the classroom and to communicate with students outside of class. With the building renovations, every studio will be equipped with a digital projection system with a computer and a Video / DVD player to support classroom teaching.

As noted earlier, Art History has been transformed by the digital revolution as well. This is most evident in the replacement of the traditional 35mm slide with digital images. In the next couple of years, slides are going to be entirely replaced by digital image collections. This shift benefits students and faculty alike. Students no longer have to go to the library to hunt down images of a class they might have missed. All of them can be made available on-line. Web sites have been constructed to support the instruction of Art History. For this see: http://employees.oneonta.edu/farberas/arth/Arth_courses.html

The traditional problem of documenting student artwork for use in multi-year assessment is becoming easier through the ability to digitally capture and replicate work as it is produced in the classroom. Previously, the time investment and expense required for this task made it difficult to implement on a consistent basis. It is now possible to document, store, and review student work in a much more efficient way. Creating entire libraries of digital portfolios that faculty and students can review for years to come could lead to a more efficient way of assessing student-learning-outcomes. The Art Department is in the process of creating digital portfolios of artwork made by students in the classroom.

The Department has exploited the digital technology to enhance communication. The Department has a web site (art.oneonta.edu) that provides prospective students with their first contact with the Department. The web provides a very useful way for faculty to communicate with their students. Assignments can be posted on the web so students have no excuses for missing material. E-mail has become indispensable to the faculty as a means of communicating with students.

Hopefully in the next five years, all classrooms including the studios will be equipped with Data projectors. The brightness of the images with these projectors is such that the rooms do not need to be darkened like they have to be with the slide projectors.
**Benchmarking:** The three institutions selected to benchmark are: SUNY-Geneseo, SUNY-Oswego, and Eastern Connecticut State University. These three institutions are public, four year, liberal arts colleges. The following table documents the parallels between these schools:

<table>
<thead>
<tr>
<th>College</th>
<th>Oneonta</th>
<th>Oswego</th>
<th>Geneseo</th>
<th>ECSU</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enrollment</td>
<td>5,688</td>
<td>7,680</td>
<td>5,395</td>
<td>4,826</td>
</tr>
<tr>
<td>4 yr liberal arts</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>% applicants admitted</td>
<td>38%</td>
<td>50%</td>
<td>36%</td>
<td>58%</td>
</tr>
<tr>
<td>% students who return for sophomore year</td>
<td>81%</td>
<td>78%</td>
<td>89%</td>
<td>74%</td>
</tr>
<tr>
<td>SAT Critical Reading</td>
<td>510-590</td>
<td>510-590</td>
<td>620-700</td>
<td>460-550</td>
</tr>
<tr>
<td>SAT Math</td>
<td>510-610</td>
<td>520-580</td>
<td>630-690</td>
<td>460-550</td>
</tr>
</tbody>
</table>

For more specific information about these institutions see the Benchmark section of the Appendix, or consult the web sites for the three institutions:

State University of New York College at Geneseo: [http://www.geneseo.edu](http://www.geneseo.edu)

State University of New York College at Oswego: [http://www.oswego.edu](http://www.oswego.edu)

Eastern Connecticut State University (ECSU): [http://www.easternct.edu](http://www.easternct.edu)

**Programs:**

The following table compares the Art programs at the three institutions.

<table>
<thead>
<tr>
<th>Curriculum</th>
<th>Oneonta</th>
<th>Oswego</th>
<th>Geneseo</th>
<th>ECSU</th>
</tr>
</thead>
<tbody>
<tr>
<td>BA degree in Art</td>
<td>Yes</td>
<td>Yes</td>
<td>Separate BA programs in ARTH and ARTS in ARTS=45; ARTH=36</td>
<td>Yes</td>
</tr>
<tr>
<td>Min Hrs in BA</td>
<td>33</td>
<td>33</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>Max Hrs in BA</td>
<td>60</td>
<td>48</td>
<td>No/ &quot;track&quot; in Art Major</td>
<td>No/ &quot;concentration in Art major</td>
</tr>
<tr>
<td>CART Major</td>
<td>Yes</td>
<td>No/ &quot;track&quot; in Art Major</td>
<td>No/ minor in Graphics Productions</td>
<td>No</td>
</tr>
<tr>
<td>BFA program</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
</tr>
</tbody>
</table>

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1 The source of this information is the College Board web site: [http://collegesearch.collegeboard.com/search/index.jsp](http://collegesearch.collegeboard.com/search/index.jsp)
These colleges were selected both for their similarities and for their differences. It was intentional to select two sister institutions within the SUNY system and one out of state school. Two of them offer BA degrees only (SUNY-Geneseo and Eastern Connecticut State University) while the third offers both BA and BFA degrees (SUNY-Oswego). Oneonta is the only one that offers both BA and BS degrees. SUNY-Geneseo offers the traditional BA degrees in Studio Art and Art History, while the other two institutions, like Oneonta, integrate Art History and Studio Art into a single Art program.

The curriculum of the BA art programs at Oneonta, Oswego, and Eastern Connecticut are comparable (more specific information is available in the Benchmarking section of the Appendix). All of them have a foundation requirement composed of introductory 2d and 3d design and drawing classes. They all have an Art History requirement focusing on the traditional two-part survey of western art. The remaining courses are electives. The program at Eastern Connecticut comes closest to the Oneonta program by expecting students to focus their advanced work in a specific concentration. Eastern Connecticut offers concentrations. The following table compares the concentrations at Oneonta and Eastern Connecticut:

<table>
<thead>
<tr>
<th>Oneonta Concentrations:</th>
<th>ECSU</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painting</td>
<td>Painting and Drawing</td>
</tr>
<tr>
<td>Drawing and Printmaking</td>
<td>Printmaking</td>
</tr>
<tr>
<td>Computer Art</td>
<td>Digital Art and Design</td>
</tr>
<tr>
<td>Photography</td>
<td></td>
</tr>
<tr>
<td>Design</td>
<td></td>
</tr>
<tr>
<td>3D Studio Concentration</td>
<td>Sculpture</td>
</tr>
<tr>
<td>General Studio Art</td>
<td></td>
</tr>
<tr>
<td>Art History</td>
<td>Art History</td>
</tr>
</tbody>
</table>

There is a significant difference in the minimum number of semester hours to complete the degree. The Oneonta and Oswego programs require a minimum of 33 s.h. while the other programs expect a minimum of 45 or 48 s.h. As noted in the earlier narrative the relatively low number of s.h. required in the Oneonta art program is a result of staffing limitations and enrollment demand. The Oneonta art program also stands out by allowing BA Art majors to have a maximum of 60 s.h. apply to graduation requirements. As noted earlier, this relatively high maximum allows students in studio concentrations to be competitive with students from BFA programs. An examination of the advisement documents for seniors indicates that the vast majority of the students take well over the minimum of 33 s.h., with most students taking between 45 and 60 s.h. in Art courses.

Although this program review is focused on the Art program, as evident from the earlier discussions, it is impossible to review the state of the Art program without discussing its inextricable relationship with the Computer Art program. The selected colleges present different solutions to the integration of Computer Art into Art Department programs. Oneonta is the only school to provide an independent major in Computer Art. SUNY
Geneseo offers only a minor in “Graphics Production.” The BA program at SUNY-Oswego offers a Graphics Design track within the Art Major, while the BA program at Eastern Connecticut offers a Digital Art and Design Concentration.

**Enrollments:**

<table>
<thead>
<tr>
<th>Nos. of Majors</th>
<th>Oneonta</th>
<th>Oswego</th>
<th>Geneseo</th>
<th>ECSU</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total nos. of majors</td>
<td>287</td>
<td>309 (238 BA majors)</td>
<td>109</td>
<td>170</td>
</tr>
<tr>
<td>Art Majors</td>
<td>116</td>
<td>84</td>
<td>109</td>
<td>85</td>
</tr>
<tr>
<td>Computer Art</td>
<td>171</td>
<td>198 (BA:154; BFA:44)</td>
<td>0</td>
<td>86</td>
</tr>
<tr>
<td>BFA Students</td>
<td>NA</td>
<td>69 (25 studio, 44 graphic design)</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Portfolio Requirement</td>
<td>No</td>
<td>BFA program only</td>
<td>Yes</td>
<td>Only for Digital Arts and Design concentration</td>
</tr>
</tbody>
</table>

The table above documents the size of the majors in the respective programs. Here Oswego comes closest to Oneonta with the combination of BA and BFA majors numbering 309 while Oneonta has 287 students enrolled in its BA programs. As documented by the earlier part of this program review, the size of the Oneonta programs is directly related to the growth of the Computer Art program as an independent major. But this growth has not meant a decrease in the Art program. In fact as documented earlier, the Art major is larger today than it was ten years ago before the creation of the Computer Art major.

The other institutions have used portfolio reviews as a way to control the growth and help to maintain the quality of their art programs. In the case of Eastern Connecticut portfolios are required only for the Digital Arts and Design concentration. A continuing debate within the Art Department has been the viability of implementing a portfolio requirement either to enter into the program or to continue in the program. This would certainly be a way for the department to control the growth in enrollment and to establish clear standards of quality for the program. Enrollment caps that would be possible to implement with a portfolio requirement would certainly be a way for the department to reduce the staffing pressures. But at present the College and Department have decided not to implement any portfolio requirements for entrance into or continuing in the program. This decision makes the Department’s programs accessible to all students.

**Staffing:**

<table>
<thead>
<tr>
<th>Staffing</th>
<th>Oneonta</th>
<th>Oswego</th>
<th>Geneseo</th>
<th>ECSU</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent</td>
<td>8.5</td>
<td>13</td>
<td>8</td>
<td>11</td>
</tr>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art History</td>
<td>1</td>
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<tr>
<td>Studio</td>
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<td>5</td>
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<tr>
<td>Computer</td>
<td>3.5</td>
<td>3</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Nos. sections taught by</td>
<td>14</td>
<td>22</td>
<td>2</td>
<td>34</td>
</tr>
</tbody>
</table>
adjuncts
Teaching load  4/4        ARTS: 3/3    4/4        ARTS: 3/3:
                        ARTH: 4/4            ARTH: 4/4

The table above suggests the understaffing of the Oneonta program especially in the areas of Art History and Studio. Geneseo comes closest to the Oneonta program in staffing but this should be seen in the context of the numbers of majors at the respective institutions with Oneonta having well over twice the number of majors that Geneseo has. What else is striking in this table is the dependence on adjuncts at the other institutions. Again Geneseo stands out. This reflects the more selective approach of Geneseo as an institution with its higher admission standards and use of a portfolio requirement for admission into the program.

**Funding and Support Staff:**

<table>
<thead>
<tr>
<th>Funding</th>
<th>Oneonta</th>
<th>Oswego</th>
<th>Geneseo</th>
<th>ECSU</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual Budget</td>
<td>$15,000</td>
<td>OTPS= $21,631</td>
<td>No specific budget for art department</td>
<td>$32,000</td>
</tr>
<tr>
<td>Support Staff</td>
<td>2 part time technical support positions in Studio areas; half time gallery director</td>
<td>½ slide librarian</td>
<td>Full-time museum curator</td>
<td>Only student assistants</td>
</tr>
<tr>
<td>Materials fees</td>
<td>In ceramics and printmaking</td>
<td>½ computer technician</td>
<td>5 graduate assistants</td>
<td>Most studios: $20</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td>No</td>
</tr>
</tbody>
</table>

While the Art Department budget has been supplemented in recent years, the table above documents how it is still underfunded in comparison to the sister institutions.
Appendix 1

College Statements

College Mission Statement

Comprehensive College Plan
Mission

Mission Statement

The mission of the College at Oneonta is to foster the individual student's intellectual, personal, and civic development. The College is dedicated to excellence in teaching, advisement, and scholarly activities, and the cultivation of a campus environment rich in opportunities for participation, personal challenge, and service.

THE COLLEGE IN A NEW CENTURY

During the course of the next decade, the College at Oneonta will be identified, state-wide and regionally, as

* a college of first choice for individuals who are intellectually talented or motivated to perform well academically, and committed, with the strong support of the campus community, to completing their programs of study;

* a college offering high-quality academic programs, many of which explore the spaces between traditional disciplines and are designed to develop the individual student to his or her full potential, and which have as their hallmarks superior teaching, an effective balance of liberal arts study and career preparation, and research of all forms with particular emphasis on student involvement;

* a college with a safe, caring environment, enhanced by the beauty of its natural surroundings, that supports and encourages its diverse learning community and provides leadership in volunteer and community service; and

* a college recognized for its effective and responsible use of all its resources, including advanced technology, in order to provide the most extensive opportunities for students' academic and personal development.

DISTINGUISHING CHARACTERISTICS AND RESOURCES

The characteristics and resources of our institution through which we accomplish our mission and vision are as follows:

Students

The College attracts students interested in both academic excellence and personal growth and development. To nurture the development of intellectual skills, leadership, social commitment, and sensitivity to other cultures, the College provides students with challenging academic
programs, a strong student leadership program, experiential learning opportunities, and well-organized residential life, athletic, and extracurricular programs.

Personnel

As teachers and scholars, the faculty of the College is dedicated to excellence in teaching and to guiding the growth of the individual student's intellect and character. Through sound academic advisement, committed and responsive support services, many forums for student-faculty interaction and research, and experiential learning opportunities including internships and community service, the staff of the College helps to provide the means and the guidance for each student to become a successful, productive member of society.

Programs

With both traditional and innovative programs, the College strives to provide a high-quality liberal arts education throughout its curriculum while maintaining a balance of liberal arts and professional studies programs. Strong academic support systems, a superior library, expanding technology applications, and extensive service opportunities provide the resources for the student to discover and pursue individual interests. Our programs seek to increase students' skills in critical and creative thinking, in writing and speaking, in making moral and ethical decisions, and in contributing to our multicultural society.

Our residence life program complements the academic program and provides opportunities for social, cultural, inter-personal, and emotional growth. Participation in student government, varsity and intramural athletics, the fine and performing arts, and a wide range of other extracurricular activities provides students the opportunity to cultivate leadership, responsibility, and self-worth.

Mission Statement adopted May 1990, revised April 1998
SUNY College at Oneonta: Comprehensive College Plan

The SUNY College at Oneonta is committed to enhancing its position as a college of first choice by furthering its commitments to academic quality, enrollment management, student engagement, diversity and inclusion, the quality of campus life, community, and external support and image. The continued success of the College depends upon the campus community working together to achieve these goals.

I. ACADEMIC QUALITY
   GOAL: To continue to strengthen the quality of academic programs and the overall educational experience for our students.

   A. Continue to improve the quality of instruction offered to our students and to engage students in academically rigorous, stimulating, and satisfying curricular and co-curricular experiences, demonstrating enhanced instructional quality through assessment of student learning outcomes in the context of on-going Middle States Association processes, specialized departmental accreditation processes, and SUNY General Education and academic program assessments.

   B. Continue to celebrate the teaching and research accomplishments of faculty, and encourage on-going faculty development opportunities and incentives in a wide range of areas, including teaching effectiveness, culturally informed teaching, assessment of student learning, technology, and disciplinary research.

   C. Remain a competitive college by maintaining current program quality and by actively pursuing new or revised programs that build upon the quality of faculty and current course offerings.

   D. Continue to support graduate studies and to enhance the quality of existing and proposed graduate programs consistent with the College's overall goals for graduate education.

   E. Promote an environment that encourages exploration of new and existing technologies to enhance teaching, learning, and research.

   F. Ensure that students develop basic skills as well as the core competencies of computing and information literacy necessary to identify, find, understand, evaluate, and use information.

II. ENROLLMENT MANAGEMENT
   GOAL: To attract and enroll talented and diverse students consistent with the College's mission, goals, and resources.

   A. Solidify and build upon the College's "highly selective" status as defined by SUNY, increasing to 80% or more the percentage of freshman students in Groups I and II and reflecting the diversity of New York State.
B. Continue to strengthen the College’s freshman profile, improving to a mean high school average greater than 90 and a mean combined math and verbal SAT score of 1150.

C. Maintain a stable enrollment of 5,600 AAFTE.

D. Establish and manage enrollment targets for undergraduate, graduate, international, readmit, continuing, and non-degree populations with an integrated, College-wide effort coordinated through an integrated enrollment-management process.

III. STUDENT ENGAGEMENT

GOAL: To improve students’ academic experiences and increase students’ engagement in intellectual activities.

A. Increase the freshman-to-sophomore retention rate to 85% and the six-year graduation rate to 65% through integrated, College-wide initiatives coordinated by the Enrollment Management Committee.

B. Engage a comprehensive review of and develop recommendations to improve the freshman academic experience, including pedagogy, curriculum, faculty/student interaction, student engagement in subject matter, academic support, diversity and inclusion, and co-curricular activities.

C. Use the ACT Student Opinion Survey, National Survey of Student Engagement, Alumni Survey, Withdrawal surveys, and input from our continuing dialog with students to target academic, student life, and administrative service initiatives to increase student satisfaction and to improve services for students and their families.

D. Identify needs and trends among student communities and develop concentrated efforts to address retention and achievement gaps among sub-populations of students.

IV. DIVERSITY AND INCLUSION

GOAL: To implement the values of the College’s Diversity Statement by supporting an inclusive, welcoming, safe, and intellectually stimulating campus environment.

A. Continue to increase the diversity of students, faculty, and staff to reflect better the demographic trends in New York State.

B. Assess the campus climate for diversity and inclusion on a regular basis, and use the assessment results for strategic planning.

C. Increase opportunities for women and under-represented groups in tenure-track academic lines, professional staff positions, and senior-level administration.

D. Coordinate activities to enhance the retention of students, faculty, and staff who represent sub-populations that are in the minority on campus.

V. QUALITY OF CAMPUS LIFE

GOAL: To enhance the physical, human, and financial resources of the College in support of an environment conducive to studying, working, and living on campus.
A. Continue to provide efficient, convenient, responsive, and customer-oriented administrative services for our students, faculty, and staff, using current technology and best practices in business and related support services.

B. Make the College a "signature campus" within SUNY by continuing to create beautiful, functional, and well maintained campus facilities and grounds, while implementing multi-year plans for academic, residential, OAS, athletics and recreation, and related facilities.

C. Secure the financial resources and supporting services necessary for high-quality campus programs and services.

D. Provide development opportunities for all employees that promote professional growth, strengthen client-centered services, and enhance the quality of campus life.

E. Continue to provide faculty, students, and staff access to contemporary technology and effective training opportunities in the applications of technology.

VI. COMMUNITY
GOAL: To continue to define and enhance the College community and the common characteristics which engage all individuals in unified ways on and off campus.

A. Continue to enhance programs and events that foster collegiality and respect among all members of the broader campus community.

B. Improve communication through formal and informal means with the development of the College's communications plans, and build collaboration in the best interests of the College.

C. Continue to create events that recognize academic accomplishment, superior job performance, and College and community service to instill pride in College at Oneonta students, faculty, and staff.

D. Reach out and communicate to surrounding communities, businesses, non-profit groups, and county and state agencies the potential resources and partnerships available for mutual benefit.

E. Sustain a tradition of volunteerism in partnership with local, national, and international communities.

VII. EXTERNAL SUPPORT AND IMAGE
GOAL: To strengthen the College through external support, enhance its image, and celebrate its traditions.

A. Sustain the College's ranking as the highest in alumni percent participation in giving among the state university colleges.

B. Ensure a total of more than $1 million annually in scholarship awards to talented and deserving students.

C. Raise charitable gifts and grants of $2 million and public grants of an additional $2 million for Visions-e-Solutions: The Fund for Science and Technology by June 30, 2010, to enhance academic quality and scholarships in the sciences, mathematics, computer science and statistics.
D. Expand the engagement of the diverse alumni population, notably young alumni, in support of the College through activities such as volunteer service, campus visits, recruitment, events, and charitable giving.

E. Continue to enhance the academic reputation of the College by increasing the amount of funding received from external sources and by engaging more faculty and staff in the grants-seeking process.

Appendix 2

Department Programs

Majors
Art
Computer Art

Minors
Art History
Computer Art
Art
Art Department Enrollment Growth

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Majors</th>
</tr>
</thead>
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</tr>
<tr>
<td>Fall 1998</td>
<td>131</td>
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<tr>
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<td>Fall 1999</td>
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<td>Spring 2000</td>
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<td>Fall 2000</td>
<td>158</td>
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<td>Spring 2001</td>
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<td>Fall 2001</td>
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<td>Spring 2003</td>
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<td>Fall 2003</td>
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</tr>
<tr>
<td>Spring 2004</td>
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</tr>
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<td>Fall 2004</td>
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</tr>
<tr>
<td>Spring 2005</td>
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<tr>
<td>Fall 2005</td>
<td>299</td>
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<td>Spring 2006</td>
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<td>Fall 2006</td>
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<td>Spring 2007</td>
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<td>Fall 2007</td>
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<td>Spring 2008</td>
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<td>MAJOR</td>
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</tr>
<tr>
<td></td>
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</tr>
<tr>
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<tr>
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</tr>
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</tr>
<tr>
<td>CART</td>
<td>Computer Art</td>
</tr>
</tbody>
</table>

Count_enrolled_bymajr_conc
Page 1
MAY 6, 2008 9:41 AM
STATE UNIVERSITY COLLEGE AT ONEONTA N.Y.
All majors - Enrolled Students 200509
### All majors - Enrolled Students 200709

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### CART Computer Art

| No concentration(s) | 114 | 57 | 0 | 0 |

### CART Computer Art

<p>| No concentration(s) | 130 | 61 | 0 | 0 |</p>
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## Art Minors

### Art History Minor

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<td>ARTH 109 Survey of the Visual Arts I</td>
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<td>ARTH 110 Survey of the Visual Arts II</td>
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<td>ARTH 200 Language of the Visual Arts</td>
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<td>ARTH 212 History of European Medieval Art</td>
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<td>ARTH 213 History of Italian Renaissance Art</td>
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<td>ARTH 215 Art of the 17th Century: The Baroque</td>
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<td>ARTH 220 Images of Women in Western Art</td>
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<td>ARTH 221 History of Photography</td>
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<td>ARTH 294 Art History: Special Topics</td>
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### Computer Art Minor

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<td>ARTS 141: Drawing I</td>
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<tr>
<td>CART 201: Introduction to Computer Art</td>
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<td>Choose 0-2 Computer Science Courses</td>
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### Art Minor

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[http://employees.oneonta.edu/sarberst/arth/ART_CURRICULUM/ART_Minors.html](http://employees.oneonta.edu/sarberst/arth/ART_CURRICULUM/ART_Minors.html)
ART Major

BA or BS degree

BA= a minimum of 90 s.h. of Liberal Arts credits and a maximum of 60 s.h. of Art credits (ARTH, ARTS, or CART)

BS= a minimum of 60 s.h. of Liberal Arts credits and a maximum of 60 s.h. of Art credits (ARTH, ARTS, or CART)

Foundation Requirements for all Art Department Majors:

Students with concentrations in Studio Art should take 2 of the following Art History courses. Students with a concentration in Art History must take all three of the following:

ARTH 109 Survey of the Visual Arts I
ARTH 110 Survey of the Visual Arts II
ARTH 200 Language of the Visual Arts

Studio Concentrations: 6 s.h. Art History Concentration: 9 s.h.

Students with concentrations in Studio Art must take all three of the following Studio classes. Students with a concentration in Art History only need to take 2 of the following:

ARTS 130 Three-Dimensional Design
ARTS 140 Two-Dimensional Design
ARTS 141 Drawing I

Studio Concentrations: 9 s.h. Art History Concentration: 6 s.h.

Total Foundation Requirements: 15 s.h.
Concentrations
A student can get transcript recognition in only one concentration.

Concentration in Painting:

Foundation Requirements 15 s.h.

3 Painting Courses:

ARTS 250 Watercolor Painting I
ARTS 252 Painting I
ARTS 351 Watercolor Painting II
ARTS 353 Painting II
ARTS 203N Adv. Studio I: Painting
ARTS 203Z Adv. Studio I: Watercolor
ARTS 294 Special Topics – Studio Art (in area related to painting)
ARTS 299 Independent Study in Studio Art (in area related to painting)
ARTS 303N Adv. Studio II: Painting
ARTS 303Z Adv. Studio II: Watercolor
ARTS 394 Special Topics – Studio Art (in area related to painting)
ARTS 399 Independent Study in Studio Art (in area related to painting) 9 s.h.

Related work (2 of the following):

ARTS 240 Design II
ARTS 241 Drawing II
ARTS 242 Figure Drawing II
ARTS 260 Printmaking I 6 s.h.

Art Elective – Any 200-level ARTH course or any ARTS or CART course. 3 s.h.

Total: 33 s.h.
Concentration in Drawing and Printmaking:

Foundation Requirements 15 s.h.

3 Upper-Level Graphics Courses:

ARTS 241 Drawing II
ARTS 242 Figure Drawing I
ARTS 243 Figure Drawing II
ARTS 260 Printmaking I
ARTS 262 Serigraphy I
ARTS 361 Printmaking II
ARTS 363 Serigraphy II
ARTS 203I Adv. Studio I: Design
ARTS 203J Adv. Studio I: Drawing
ARTS 203K Adv. Studio I: Figure Drawing
ARTS 203R Adv. Studio I: Printmaking
ARTS 203V Adv. Studio I: Serigraphy
ARTS 294 Special Topics – Studio Art (in area related to drawing and printmaking)
ARTS 299 Independent Study in Studio Art (in area related to drawing and printmaking)
ARTS 394 Special Topics – Studio Art (in area related to drawing and printmaking)
ARTS 399 Independent Study in Studio Art (in area related to drawing and printmaking) 9 s.h.

Related work (2 of the following):
ARTS 210 Photography I
ARTS 240 Design II
ARTS 241 Drawing II
ARTS 242 Figure Drawing I
CART 201 Introduction to Computer Art 6 s.h.

Art Elective – Any 200-level ARTH course or any ARTS or CART course.

3 s.h.

Total: 33 s.h.
Concentration in Computer Art

Foundation Requirements 15 s.h.

3 Computer Art Courses:

- CART 201 Introduction to Computer Art
- CART 204 3D Animation
- CART 205 Digital Video
- CART 206 Web Design
- CART 207 The Digital Print
- CART 208 Graphic/Publication Design
- CART 209 3D Modeling
- CART 210 Digital Photography
- CART 294 Special Topics – Computer Art
- CART 299 Independent Study – Computer Art
- CART 304 Advanced 3D Animation
- CART 305 Advanced Digital Video
- CART 306 Advanced Web Design
- CART 307 Advanced Digital Print
- CART 308 Advanced Graphic/Publication Design
- CART 309 Advanced 3D Animation
- CART 310 Advanced Digital Photography
- CART 394 Special Topics – Computer Art
- CART 399 Independent Study – Computer Art 9 s.h.

Related work (2 of following):

- ARTS 210 Photography I
- ARTS 240 Design II
- ARTS 241 Drawing II
- ARTS 242 Figure Drawing I 6 s.h.

Art Elective – Any 200-level ARTH course or any ARTS or CART course. 3 s.h.

Total: 33 s.h.
Concentration in Photography

Foundation Requirements 15 s.h.

3 Photography Courses:

ARTS 210 Basic Photography I
ARTS 310 Basic Photography II
ARTS 203P Adv. Studio I: Photography
ARTS 294 Special Topics - Studio Art (in area related to Photography)
ARTS 299 Independent Study in Studio Art (in area related to Photography)
ARTS 303P Adv. Studio II: Photography
ARTS 394 Special Topics -Studio Art (in area related to Photography)
ARTS 399 Independent Study in Studio Art (in area related to Photography)
CART 210 Digital Photography I
CART 310 Digital Photography II

Related work (2 of the following)

ARTS 240 Design II
ARTS 241 Drawing II
ARTS 242 Figure Drawing I
CART 201 Introduction to Computer Art 6 s.h.

Art Elective – Any 200-level ARTH course or any ARTS or CART course. 3 s.h.

Total: 33 s.h.
Concentration in Design

Foundation Requirements 15 s.h.

3 Design Courses (upper level):

ARTS 240 Design II
ARTS 2031 Adv. Studio I: Design
ARTS 294 Special Topics – Studio Art (in area related design)
ARTS 299 Independent Study in Studio Art (in area related to design)
ARTS 3031 Adv. Studio II: Design
ARTS 394 Special Topics – Studio Art (in area related to design)
ARTS 399 Independent Study in Studio Art (in area related to design)
CART 201 Introduction to Computer Art 9 s.h.

Related Work (2 of the following)

ARTS 210 Basic Photography I
ARTS 241 Drawing II
ARTS 242 Figure Drawing I
ARTS 252 Painting I 6 s.h.

Art Elective – Any 200-level ARTH course or any ARTS or CART course. 3 s.h.

Total: 33 s.h.
3D Studio Concentration

Foundation Requirements

3 3D Courses

ARTS 137 Ceramics
ARTS 230 Sculpture I
ARTS 232 Ceramic Sculpture I
ARTS 238 Ceramics II
ARTS 330 Sculpture II
ARTS 333 Ceramic Sculpture II
ARTS 203A Adv. Studio I: Ceramics
ARTS 203E Adv. Studio I: Ceramic Sculpture
ARTS 203T Adv. Studio I: Sculpture
ARTS 294 Special Topics (in 3D area)
ARTS 299 Independent Study (in 3D area)
ARTS 303A Adv. Studio II: Ceramics
ARTS 303E Adv. Studio II: Ceramic Sculpture
ARTS 303T Adv. Studio II: Sculpture
ARTS 394 Special Topics (in 3D area)
ARTS 399 Independent Study (in 3D area)

Related work
(2 of following)

ARTS 240 Design II
ARTS 241 Drawing II
ARTS 242 Figure Drawing I

15 s.h.
9 s.h.
6 s.h.
Any 200 level ARTH or any ARTS or CART course 3 s.h.
Total 33 s.h.

General Studio Art Concentration:

Foundation Requirements 15 s.h.
2 Upper-Level Design or Drawing Courses
ARTS 240 Design II
ARTS 241 Drawing II
ARTS 242 Figure Drawing I 6 s.h.

3 Studio Electives
Any ARTS or CART course 9 s.h.
Any 200-level ARTH course or any ARTS or CART course 3 s.h.

Art Elective 9 s.h.
Total: 33 s.h.

Concentration in Art History

Foundation Requirements 15 s.h.
Four 200-level ARTH Courses 12 s.h.

2 Art Electives
any 200-level ARTH course or any ARTS or CART course 6 s.h.
Total: 33 s.h.
Computer Art Major

B.A. or B.S. degrees: for the B.A. students are required to take a minimum of 90 s.h. of Liberal Arts courses, while for the B.S. degree a minimum of 60 s.h. are required.

Computer Art majors can have a maximum of 60 s.h. of Art Department courses count to the 122 s.h. required for graduations.

Foundation Requirements:

Art History and Criticism: 3 s.h.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH 109</td>
<td>Survey of the Visual Arts I</td>
</tr>
<tr>
<td>ARTH 110</td>
<td>Survey of the Visual Arts II</td>
</tr>
<tr>
<td>ARTH 200</td>
<td>Language of the Visual Arts</td>
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Studio Art:

<table>
<thead>
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<tr>
<td>ARTS 141</td>
<td>Drawing I</td>
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1 of the following lower division courses: 3 s.h.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>ARTS 130</td>
<td>Three-Dimensional Design</td>
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<tr>
<td>ARTS 140</td>
<td>Introduction to Design</td>
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</table>

1 of the following upper division courses: 3 s.h.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS 240</td>
<td>Advanced Design</td>
</tr>
<tr>
<td>ARTS 241</td>
<td>Drawing II</td>
</tr>
<tr>
<td>ARTS 242</td>
<td>Figure Drawing I</td>
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</table>

Computer Art Courses:

Required 3 s.h.

<table>
<thead>
<tr>
<th>Course</th>
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</tr>
</thead>
<tbody>
<tr>
<td>CART 201</td>
<td>Introduction to Computer Art</td>
</tr>
</tbody>
</table>

CONTINUED ON REVERSE SIDE
### Computer Art Selections: 12 s.h.

- CART 204  Animation
- CART 205  Digital Video
- CART 206  Web Design
- CART 207  Digital Print
- CART 208  Graphic Design / Publication Design
- CART 209  3-D Modeling
- CART 210  Digital Photography
- CART 304  Animation II
- CART 305  Digital Video II
- CART 306  Web Design II
- CART 307  Digital Print II
- CART 308  Graphic Design / Publication Design II
- CART 309  3-D Modeling II
- CART 310  Digital Photography II

### Studio Art Selections: 6 s.h.

- ARTS 137  Ceramics
- ARTS 210  Basic Photography I
- ARTS 230  Sculpture I
- ARTS 232  Ceramics Sculpture
- ARTS 238  Ceramics II
- ARTS 240  Advanced Design (if not applied above)
- ARTS 241  Drawing II (if not applied above)
- ARTS 242  Figure Drawing I (if not applied above)
- ARTS 250  Watercolor Painting I
- ARTS 252  Painting I
- ARTS 260  Printmaking
- ARTS 262  Serigraphy
- ARTS 310  Basic Photography II
- ARTS 330  Sculpture II
- ARTS 333  Ceramic Sculpture II
- ARTS 351  Watercolor Painting II
- ARTS 353  Painting II
- ARTS 361  Printmaking II
- ARTS 363  Serigraphy II

**TOTAL 33 s.h.**
Appendix 3

SUNY Program Data Summary Sheet

(Note that the numbers in the Column Labeled Total Majors has been revised to show the number of Art Majors and the total number of majors combining the Art and Computer Art majors.)
ART (ART)

Additional data available at oneonta.edu/stats

last update 10.2.2007

<table>
<thead>
<tr>
<th>Art</th>
<th>Total Majors (Fall)¹</th>
<th>Total FTE (Student; Fall)²</th>
<th>Graduates³ (BA/BS)</th>
<th>Number Faculty⁴</th>
<th>Estimate of Resources</th>
<th>Notes</th>
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<td>128/220</td>
<td>165.19</td>
<td>23/4</td>
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<td>208.20</td>
<td>27/6</td>
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<td>8</td>
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</table>

Data Sources and Notes:

- Current Major, FTE and Graduates data stored online at ONEONTA.EDU/STATS
- BANNER data taken at the END OF THE FALL Sem Art Major / ART and CART Majors
- Student FTE: Course and Section Analysis (CASA); Fall semester data
- Faculty: CASA; Fall semester data; See listing below; Some FT faculty split between subjects and may be counted as FT in multiple listings.

**FTE Instruction⁵**

<table>
<thead>
<tr>
<th>Black = FT Dept. Faculty</th>
<th>Blue = FT in another dept.</th>
<th>Red = PT Instructors</th>
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</thead>
<tbody>
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<tr>
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<tr>
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<tr>
<td>Kathmann, R.</td>
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<tr>
<td>Mackiewicz, R.</td>
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<tr>
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<tr>
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<tr>
<td>WYSHOCK, M.</td>
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<td>-</td>
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</table>

CASA FTE Fac: 11.7 9.1 9.9 8.64 8.37

*NOTE: Partial FTE for a FT faculty member indicates that the individual had assignments in other disciplines.*

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<th>Year</th>
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<th>PT (inc all others)</th>
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<td>7</td>
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<tr>
<td>2002</td>
<td>6</td>
<td>6</td>
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</tbody>
</table>

*NOTE: C. Winters inc. in FT*
Appendix 4

Assessment of Student Learning Outcomes

Report Drafted by Nancy Callahan on the Art Department’s Stages of Assessment

Copies of the different Departmental Assessment Instruments:

2002
Student Learning Outcomes: Drawing

2007-2008
Design I and Design II Vocabulary Assessment
Evaluation of Design Assignments
Evaluation of Drawing I and Drawing II Assignments
Evaluation of Painting and Watercolor Assignments
Evaluation of Figure Drawing Assignments
Evaluation of Printmaking and Serigraphy Assignments

Samples of Department Responses to
SUNY General Education Course Assessment

Grade Analysis (Spring 2005-Fall 2007)
Comparison of Art Department and College Totals

Student Evaluation
Student Perception of Instruction:
Comparison of the Art Department to the College
Assessment of Student Learning

Overview of Art Department's Student Learning Outcomes Assessment

In the summer of 2001, Professors Yolanda Sharpe, and Nancy Callahan traveled to Siberia where they spent six weeks working at the Krasnoyarsk Institute of Fine Arts in the city of Krasnoyarsk. During their visit they were privileged to witness the Final Portfolio reviews of graduate students graduating from that institution. After studying with their professors for five years, and submitting their work to regular intervals of portfolio reviews, for their Diplome examination each student made a formal presentation of their work in front of "a panel of experts". These experts were art professors brought in from the University of Moscow. The reviews took place on a stage in front of a public audience composed of other professors, students, friends, and family members. For example, from the Painting program, Painting Diplome candidates present a series of five or six paintings to be reviewed and discussed thoroughly. Students are responsible to be able to converse freely about their work, and answer questions about their conceptual/creative ideas, and technical decisions concerning color usage and style. This review process was a grueling process for the Russian students who quite often were brought to tears. At the conclusion of the review Diplome candidates were respectful, and sincerely thanked the panel for their insights, often presenting them with flowers before they left the stage. In as much as this was uncomfortable to watch, Yolanda and Nancy recognized that there was something here to be learned. They were particularly struck by the benefit of outside reviewers who offered objective assessments of students' work. And the American professors found value in the idea of an evaluation process, which included both conceptual and technical aspects.

In the Spring 2001 semester following their visit, Yolanda began regularly inviting outside professional painters to her painting critiques, which continues to be a highly successful means to instruct students about the useful value of objective constructive evaluation of art and art making processes. Also, Nancy introduced a new "outside reviewer" component in her Design II course. Nancy's students were required to formally present their final projects in front of a panel of outside
reviewers who evaluated the students in three areas: Presentation, Technical Expertise and Innovation of Design. Attachment. She continued to do this for the next six years. In 2006 she compared her written evaluations of her students' final projects with those from the outside reviewers' written evaluations in order to assess how accurate her own assessments might be. She discovered they were strikingly similar. Yolanda Sharpe and Nancy Callahan became members of the department’s first evaluation team, and they continue to serve to this present day.

In 2002, the entire department began working together as a collective formal assessment team and developed criteria to assess the Technical/Factual student learning outcomes for Drawing I. (Attachment- for the early Bubble Sheet) It was the department’s first initiative to use a standardized means to assess all sections of drawing using the same diagnostic tool. The team selected data from the drawing classes as a starting point as there were five to seven sections of Drawing I being taught every semester. Drawing I appeared to be a logical choice as it is one of our 2D Foundation prerequisites for many upper division Studio Art courses as well as Computer Art I. Because of limited full-time staffing, many of these sections were being taught by adjuncts. Throughout each semester, student artworks-in-progress items are hung on hallway walls. Many of these projects come from the Drawing I and Design I classes. Thus, we have a steady means to observe the products of adjunct faculty teaching efforts. Also, we often engage in conversations with them about assignments. Sometimes, we are thrilled with these works-in-progress samples. Oftentimes, we are not, and for several reasons. So, as a department we are concerned with the quality and consistency of what is taught, and how students are being prepared for upper level courses.

For the last few years, various measurement tools were successfully used to evaluate student progress in a number of Drawing I classes. Our Bubble Sheet helps provide some concrete data to refer to when discussing strengths and weaknesses of individual assignments that are displayed in the hallways during the course of any given semester. It also serves as well a useful checklist during final
portfolio reviews. Results of this formative assessment process give us tangible data to refer to when mentoring new adjuncts. And on occasion, we've made it clear that even after a few semesters of mentoring, some adjunct faculty were not qualified to teach in our program. After several semesters of assessing and mentoring adjuncts, and junior faculty, the department is becoming more and more acutely aware that new adjunct hires need (and say they thrive on) a close mentoring relationship. Opportunities to discuss pedagogy, assignments, course content, and assignment quality are directly a result of conducting our ongoing formative assessment. Mentoring adjuncts, in addition to covering a heavy teaching load as full-time faculty, is an enormous and time consuming process! The necessity to hire qualified full-time instructors is keen and essential, and for many, many positive reasons.

In the 2004-05 Academic Year, the Assessment Team (Yolanda Sharpe, Nancy Callahan) expanded to include Sven Anderson. Art Historian, Allen Farber was invited to help us review a select group of final portfolio from two Drawing II courses being taught by two full-time faculty members. And the results substantiated that by the time students completed Drawing II they had attained the goals we had hoped to achieve at that level.

Since the fall of 2007, the Assessment Team is now comprised of four full-time professors: Yolanda Sharpe, Nancy Callahan, and newcomers Rhea Nowak, and Michael Wyshock. Our new professors teach 2-D Design, a foundation class that is usually taken freshman year. Nancy, and Yolanda teach Design II, which is a course that is usually taken in the junior or senior year. Since we initiated the 2002 Drawing Assessment Bubble Sheet, we realized that we needed to learn more about how, and what our students were doing in our classes. The enclosed sheets show that we've devised a way to collect more information that may help us better understand learning trends, and track student learning outcomes in the all areas in the 2D Foundation program. Also, we saw parallel issues throughout our Art curriculum:
Drawing I and II, Figure Drawing I and II, Painting I and II, Printmaking, and Serigraphy I and II.

We met once a week for the entire fall and spring semesters. First, we identified four areas of learning we wanted to assess (Technical, Factual, Critical Thinking and Presentation). We proceeded to formulate criteria for assessing these areas. We created a measurement tool that should serve equally well to assess and review individual projects, final portfolios, written & oral critiques, and factual quizzes and exams. Eventually, we want to establish a comprehensive document that can be used throughout the entire 2-D area. We discussed what we’ve been doing with the Computer Art professors, who realize that with only slight modifications, this document can help them assess the 3-D area, and the Computer Art program courses. Their Assessment Team (Sven Anderson, Thomas Sakoulas, Jian Cui, Katherine Spitzhoff) is scheduled to begin working to collect data from fall of 2008 onward.

We worked with Steve Johnson in Computer Science and Statistics to formulate a form that could be scanned to collect data that covers several areas of concern and interest. After several revisions it is complete and we are currently using it.

A considerable amount of time was spent revising another form that Nancy Callahan routinely uses in her Design II classes. For several years, she has administered this form to all students entering this upper division course to assess student’s prior knowledge of design terms. Our new revised form (Attached Terminology Sheet) is also now administered during the early part of a semester of 2-D Design I to evaluate student’s prior factual knowledge when entering our program, at the end of the same semester to evaluate and compare what they have learned during the semester. This same form is also administered at the end of Design II so that a comparison can be made between students’ knowledge entering and leaving our Foundations program.

Assessment of Student Learning Outcomes
Art Department
Page 4
5/16/08
We've had the opportunity to bring most of the faculty who teach Foundations Design together for the first time to review and use our assessment tool. Additionally we've been discussing pedagogy and identify general classroom concerns. We plan a series of further discussions in the fall. Allen Farber seeing our assessment tool for evaluating factual knowledge was enthusiastic about using it in his Art History Courses. The design instructors, adjunct and full-time faculty are in full agreement about the importance of consistency in covering all basic principles of design, and the necessity of introducing students to a standard variety of tools and techniques within our 2D Foundations courses. We certainly look forward to meeting and working together in the fall.

Areas of faculty concern brought up during discussion cluster around our changing student population who are entering the program with only rudimentary technical skills, and limited experience using traditional art making tools and materials. We have found that these students require more one-on-one attention. Also, they have difficulty organizing and managing their time, and thus have trouble meeting essential deadlines. Also, our students, although we've been told that they enter into our programs with higher SAT scores than ever, they often have trouble translating group instructions to their personal projects. Additionally, students' written and verbal communication skills are less developed than students from several years ago. There appears to be a general trend for professors to use more time to explain and cover assignments. Oftentimes, some materials cannot be covered in as much depth as in previous semesters. This is further complicated by the fact that a core handful of students have highly developed skills and are ready for more challenging class work. While we do not want to lower our standards we see the need to change our approach to how the material is taught if we are to reach a majority of our students. June Tyler, an adjunct instructor that has taught drawing and design courses in our department for many years, and she pointed out that this is a national problem related to the "Net Generation" students who have been brought up in a computerized world. And she referred us to a number of articles pertaining to the challenges they bring to classrooms nationwide.
The computer art professors are experiencing this situation, along with a different set of challenges. As most of our current student body has had a lifetime of experience in and around computers, many of the incoming students are highly skilled with computer platforms and applications. Thus they are ready to advance quickly through introductory courses. Yet there are still students who have had little actual hands-on experience on the computer. So, in both traditional and digital arts classes we are learning that there are disparities of skills in the same classroom.

Before the end of the spring 2008 semester, the Assessment Team will be reviewing samples of work from each assignment being taught in three of the 2-D design classes. This will help us compare, contrast, and evaluate what is being taught across the board in 2-D design. We will be using our new Assessment Tool for this process. The data we collect will once again be used as a basis to initiate group discussions about pedagogy and point to concrete directions for improvement.

We as a department have taken it upon ourselves to refine our own individual course evaluation tools over the past several years. Art History classes and Studio Art classes regularly administer exams. (See Allen's, Nancy's, Yolanda's) We have become aware that students benefit from seeing their grades broken down into smaller components. Our rubrics and course evaluation have become more detail specific and compartmentalized. (See Yolanda's, Nancy's Thomas', Rhea's examples)

Other means to determine student success and program participation are evident in our Annual Juried Student Art Exhibition, where a team judges the work composed of both internal and external reviewers. Students submit proposals to the Gallery Director, and Gallery Advisory Committee to be considered for solo and small group exhibitions in the New Gallery. Student exhibit proposals are accepted on a very competitive basis through a process that reviews their written prospectus statements and professional documentations of a body of work.
The internship program uses a selection process based on established departmental standards of GPA. Internship opportunities are only available to top students in the department who have received professional references. Their on-site field supervisors evaluate their performance along with the department's Internship Coordinator.

In our classrooms, student progress is tracked throughout the semester by sketchbook reviews, progress critiques, formal critiques both verbal and written, quizzes, and consultation with faculty. The items listed below provide an outline of what we do.

A. Various Measurement Tools of each student learning goals/outcomes
   - Design I (ARTS 140) and Design II (ARTS 240) Vocabulary Assessment
   - Midterm Critiques
   - Final Critiques
   - Course Portfolio Review by Faculty and External Peers
   - Course Portfolio Review, using Bubble Sheet, by Faculty and External Peers

B. Indirect measures of student learning
   - Review and discussion of works-in-progress student artworks
   - Jury process for Annual Student Exhibitions and solo, and small group exhibits in the New Gallery space
   - Awards given to students in the Annual Student Exhibitions
Art Department
Student Learning Outcomes: Drawing

TECHNICAL/FACTUAL GOAL: Comprehension of terms, processes, skills, and materials.

TECHNICAL SKILLS
Comprehension and appropriate use of:

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<th>Inadequate</th>
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<tr>
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FACTUAL UNDERSTANDING
Understanding vocabulary and terms of drawing medium.

<table>
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Notes:

LEVEL OF COMPETENCE GUIDELINES:

5 = Thorough mastery of technical skills and factual understanding
4 = Competent mastery of technical skills and factual understanding
3 = Adequate mastery of technical skills and factual understanding
2 = Rudimentary mastery of technical skills and factual understanding
1 = Inadequate mastery of technical skills and factual understanding
N = Not Apply
Design I and Design II Vocabulary Assessment

Course and section #: _______________________________

Directions: Define each term as you understand it now. You will have 30 minutes to complete this. Keep answers short and clear. Leave blank terms you don't understand.

Symmetrical Balance

Asymmetrical Balance

Approximate Symmetry

Repetition

Similarity

Contrast

Variation

Isolation

Continuation

Placement
Closure

Reflective Image

Accent Color

Complimentary color

Analogous color

Monochromatic

Unity with Variety

Emphasis & Subordination

Visual Pacing

Visual Clue

Visual Narrative
Proximity

Movement

Direction

Rhythm

Geometric Forms

Organic Forms

Space

Plane

Positive/Negative Space

Figure/Ground

Principles of Visual Organization/Design

List the Elements of Design
Contour

Motif

Focal Point

Economy

Chaos

Referential

Stylize

Visual Weight

Achromatic

Axis

Visual Texture

Non-objective
Art Department  Evaluation of Design Assignments

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<th>Year</th>
<th>Course:</th>
<th>Reviewer:</th>
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<tbody>
<tr>
<td>20xx</td>
<td></td>
<td>✔ Design I (ARTS 140)</td>
<td>✔ Internal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>✔ Design II (ARTS 240)</td>
<td>✔ External</td>
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</table>

Please use the following scale when rating the portfolio.

1 (Poor): much less than what is expected at this level
2 (Fair): less than what is expected at this level
3 (Good): what is expected at this level
4 (Very Good): better than expected at this level
5 (Excellent): much better than expected at this level
N: Not Applicable

<table>
<thead>
<tr>
<th>Formal Elements</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>Comprehension and effective use of:</td>
<td></td>
</tr>
<tr>
<td>1. Elements of Design</td>
<td>1. Proper use of materials, tools, equipment and processes</td>
</tr>
<tr>
<td>2. Principles of Visual Organization</td>
<td></td>
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<tr>
<td>3. Perspective</td>
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<td>4. Spatial balances</td>
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<tr>
<td>5. 2D and 3D illusion of Volume &amp; Space</td>
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<td>6. Line</td>
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<td>7. Value Range (Black &amp; White)</td>
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<td>9. Finishing Details</td>
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<td>10. Scale &amp; Proportion</td>
<td></td>
</tr>
<tr>
<td>11. Expressive application of media supported by gestural energy</td>
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<table>
<thead>
<tr>
<th>Technical</th>
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<tbody>
<tr>
<td>1. Proper use of materials, tools, equipment and processes</td>
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</table>

<table>
<thead>
<tr>
<th>Presentation</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Goal: That the entire portfolio presentation be of professional quality in order to present the portfolio to these venues: galleries, employers, graduates schools.</td>
<td></td>
</tr>
<tr>
<td>1. Completion of Design projects from work in class</td>
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</tr>
<tr>
<td>2. Presentation of a body of designs demonstrating a cohesive direction. They must be technically competent and visually cohesive, demonstrating the proper use of a full range of traditional materials, and digital software in support of content.</td>
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<tr>
<td>3. 35mm slides and/or digital images (burned CDs) of design projects</td>
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</tr>
</tbody>
</table>
Art Department  Evaluation of Design Assignments

Artistic Vision
Thorough development of artistic division through:
1. An integration of content and style, as it pertains to the various mediums
2. A proper choice of drawing materials and processes for personal expression
3. Intent
4. Inventiveness
5. Masterly control of the medium
6. Masterful control of the principles of design
7. Evidence of dynamic energy that demonstrates visual intent, intuition, and invention

Factual
Understanding vocabulary and terms of drawing medium:
1. Elements of design
2. Spatial balance
3. Volume and space
4. Line
5. Value (Black & White)
6. Value (Color)
7. Scale & Proportion
9. Composition
10. Use of Positive and Negative Spaces

Critical Thinking
Analytical skill to observe, discuss, and incorporate objective evaluation of art making processes, and completed art work.
1. Identifying strengths and weaknesses in composition, techniques, and content
2. Articulates, defines, and defends visual conclusions based on principles of design
3. Application: Ability to effectively analyze strengths and weaknesses in one's own work and art making processes, and that of others
<table>
<thead>
<tr>
<th>Art Department</th>
<th>Evaluation of Drawing I and Drawing II Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Portfolio #</td>
<td>Year</td>
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<tr>
<td>Portfolio 20xx</td>
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<tr>
<td>Reviewer:</td>
<td>Please use the following scale when rating the portfolio.</td>
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<td>1 (Poor): much less than what is expected at this level</td>
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<tr>
<td>External</td>
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</tr>
<tr>
<td>Evaluation Period</td>
<td>3 (Good): what is expected at this level</td>
</tr>
<tr>
<td>Beginning of semester</td>
<td>4 (Very Good): better than expected at this level</td>
</tr>
<tr>
<td>Mid-semester</td>
<td>5 (Excellent): much better than expected at this level</td>
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<td>Fall</td>
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<td>Course:</td>
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<tr>
<td>Drawing I (ARTS 141)</td>
<td></td>
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<tr>
<td>Drawing II (ARTS 241)</td>
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<tr>
<td>Formal Elements</td>
<td>Comments</td>
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<tr>
<td>Comprehension and effective use of:</td>
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<td>1. Elements of Design</td>
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<tr>
<td>2. Principles of Visual Organization</td>
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<tr>
<td>Technical</td>
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<tr>
<td>1. Proper use of materials, tools, equipment and processes</td>
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<tr>
<td>Presentation</td>
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<td>Goal: That the entire portfolio presentation be of professional quality in order to present the portfolio to these venues: galleries, employers, graduates schools.</td>
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<tr>
<td>1. Completion of drawing studies.</td>
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<tr>
<td>2. A body of required drawings that are complete and visually cohesive (also shows a range of drawing materials usage: conte crayon, pen &amp; ink, wash, charcoal, graphite, color pencil).</td>
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<tr>
<td>3. 35mm slides and/or digital images (burned CDs) of drawings</td>
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## Art Department  Evaluation of Drawing I and Drawing II Assignments

### Artistic Vision

Thorough mastery of artistic division through:

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1. An integration of content and style, as it pertains to the drawing medium

2. A proper choice of drawing materials for personal expression

3. Intent

4. Inventiveness

5. Masterly control of the medium and the entire drawing process

6. Masterful control of the principles of design

7. Evidence of dynamic energy that demonstrates intent, intuition, and invention

### Factual

Understanding vocabulary and terms of drawing medium:

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</table>

1. Elements of design

2. Spatial balance

3. Volume and space

4. Line

5. Value (Black & White)

6. Value (Color)

7. Scale & Proportion


9. Composition

10. Use of Positive and Negative Spaces

### Critical Thinking

Analytical skill to observe, discuss, and incorporate objective evaluation of art making processes, and completed art work

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</tr>
</tbody>
</table>

1. Identifying strengths and weaknesses in composition, technique, and content

2. Articulates, defines, and defends visual conclusions based on principles of design

3. Application: Ability to effectively analyze strengths and weaknesses in one's own work and art making processes, and that of others
Art Department

Evaluation of Painting and Watercolor Assignments

Course:
- Painting I (ARTS 252)
- Painting II (ARTS 353)
- Watercolor I (ARTS 251)
- Watercolor II (ARTS 351)

Reviewer:
- Internal
- External

Evaluation Period
- Beginning of semester
- Mid-semester
- End of semester

Semester
- Spring
- Summer
- Fall

Formal Elements

Comprehension and effective use of:
1. Elements of Design
2. Principles of Visual Organization
3. Perspective
4. Spatial balances
5. 2D and 3D Illusion of Volume & Space
6. Line
7. Value Range (Black & White)
8. Value Range (Color)
9. Finishing Details
10. Scale & Proportion
11. Expressive application of media supported by gestural energy

Technical
1. Proper use of materials, tools, equipment and processes

Presentation

Goal: That the entire portfolio presentation be of professional quality in order to present the portfolio to these venues: galleries, employers, graduates schools.

1. Completion of required painting studies
2. Presentation of a body of four to eight paintings that are complete and visually cohesive. They must exhibit the proper use of a full range of painting materials and techniques in support of content.
3. 35mm slides and/or digital images (burned CDs) of paintings

Comments
### Art Department  Evaluation of Painting and Watercolor Assignments

#### Artistic Vision

<table>
<thead>
<tr>
<th>Thorough development of artistic division through:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. An integration of content and style, as it pertains to the painting medium</td>
</tr>
<tr>
<td>2. A proper choice of painting materials and processes for personal expression</td>
</tr>
<tr>
<td>3. Intent</td>
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<tr>
<td>4. Inventiveness</td>
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<tr>
<td>5. Masterly control of the medium and the entire painting process</td>
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<tr>
<td>6. Masterful control of the principles of design</td>
</tr>
<tr>
<td>7. Evidence of dynamic energy that demonstrates visual intent, creative thought processes, and visual invention</td>
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</table>

#### Factual

<table>
<thead>
<tr>
<th>Understanding vocabulary and terms of drawing and painting medium:</th>
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<td>1. Elements of design</td>
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<td>2. Spatial balance</td>
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#### Critical Thinking

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</tr>
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<tbody>
<tr>
<td>1. Identifying strengths and weaknesses in composition, techniques, and content</td>
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<td>2. Articulates, defines, and defends visual conclusions based on principles of design</td>
</tr>
<tr>
<td>3. Application: Ability to effectively analyze strengths and weaknesses in one's own work and art making processes, and that of others</td>
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</tbody>
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*Art, Painting, J. 2007 Ed*
Art Department  Evaluation of Figure Drawing Assignments

<table>
<thead>
<tr>
<th>Student Portfolio #</th>
<th>Year 20xx</th>
<th>Course:</th>
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<tr>
<td>(Grade)</td>
<td>(Grade)</td>
<td>Figure Drawing I (ARTS 242)</td>
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<td></td>
<td>Figure Drawing II (ARTS 243)</td>
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<tr>
<th>Reviewer:</th>
<th>Please use the following scale when rating the portfolio.</th>
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<tbody>
<tr>
<td>Internal</td>
<td>1 (Poor): much less than what is expected at this level</td>
</tr>
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</tr>
<tr>
<td>Evaluation Period</td>
<td>3 (Good): what is expected at this level</td>
</tr>
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<td>4 (Very Good): better than expected at this level</td>
</tr>
<tr>
<td>Mid-semester</td>
<td>5 (Excellent): much better than expected at this level</td>
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<tr>
<td>End of semester</td>
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<td>1. Elements of Design</td>
</tr>
<tr>
<td>1. 2. 3. 4. 5. N</td>
<td>2. Principles of Visual Organization</td>
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<td>9. Finishing Details</td>
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<tr>
<td>1. 2. 3. 4. 5. N</td>
<td>10. Scale &amp; Proportion</td>
</tr>
<tr>
<td>1. 2. 3. 4. 5. N</td>
<td>11. Expressive application of media supported by gestural energy</td>
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</tbody>
</table>

| Technical          | |
|--------------------||--|
| 1. 2. 3. 4. 5. N  | 1. Proper use of materials, tools, equipment and processes |

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<tr>
<th>Presentation</th>
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<tbody>
<tr>
<td>Goal: That the entire portfolio presentation be of professional quality in order to present the portfolio to these venues: galleries, employers, graduates schools.</td>
<td></td>
</tr>
<tr>
<td>1. 2. 3. 4. 5. N</td>
<td>1. A complete portfolio of required sketches and finished drawings</td>
</tr>
<tr>
<td>1. 2. 3. 4. 5. N</td>
<td>2. A series of drawings demonstrating a cohesive direction as well as integrating figurative elements</td>
</tr>
<tr>
<td>1. 2. 3. 4. 5. N</td>
<td>3. 35mm slides and/or digital images (burned CDs) of drawings</td>
</tr>
</tbody>
</table>
Art Department Evaluation of Figure Drawing Assignments

Artistic Vision

Thorough development of artistic division through:

- An integration of content and style, as it pertains to the drawing medium
- A proper choice of drawing materials and processes for personal expression
- Inventiveness
- Masterly control of the medium and the entire drawing process
- Masterful control of the principles of design
- Evidence of dynamic energy that demonstrates visual intent, creative thought processes, and visual invention

Factual

Understanding vocabulary and terms of drawing medium:

- Elements of design
- Spatial balance
- Volume and space
- Line
- Value (Black & White)
- Value (Color)
- Scale & Proportion
- Principles of Visual Organization
- Composition
- Use of Positive and Negative Spaces

Critical Thinking

Analytical skill to observe, discuss, and incorporate objective evaluation of art making processes, and completed art work.

- Identifying strengths and weaknesses in composition, techniques, and content
- Articulates, defines, and defends visual conclusions based on principles of design
- Application: Ability to effectively analyze strengths and weaknesses in one's own work and art making processes, and that of others
## Art Department
### Evaluation of Printmaking and Serigraphy Assignments

<table>
<thead>
<tr>
<th>Student Portfolio #</th>
<th>Year</th>
<th>Course:</th>
<th>Reviewer:</th>
<th>Please use the following scale when rating the portfolio.</th>
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<td>Portfolio # 20xx</td>
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<td>N: Not Applicable</td>
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### Formal Elements

**Comprehension and effective use of:**

1. Elements of Design
2. Principles of Visual Organization
3. Perspective
4. Spatial balance
5. 2D and 3D Illusion of Volume & Space
6. Line
7. Value Range (Black & White)
8. Value Range (Color)
9. Finishing Details
10. Scale & Proportion
11. Expressive application of media supported by gestural energy

### Technical

1. Proper use of materials, tools, equipment and processes

### Presentation

**Goal:** That the entire portfolio presentation be of professional quality in order to present the portfolio to these venues: galleries, employers, graduates schools.

1. Completion of required sketches & proofs
2. Four editions of five or more properly signed prints that are technically competent and visually cohesive. They must demonstrate the proper use of a full range of printmaking/screen printing materials and techniques in support of content.
3. 35mm slides and/or digital images (burned CDs) of prints
Art Department  Evaluation of Printmaking and Serigraphy Assignments

**Artistic Vision**

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1. An integration of content and style, as it pertains to the printmaking/screen printing medium
2. A proper choice of techniques for personal expression
3. Intent
4. Inventiveness of images and approach
5. Masterly control of the medium and the entire printmaking/screen printing process
6. Masterful control of the principles of design
7. Evidence of dynamic energy that demonstrates intent, intuition, and invention

**Factual**

Understanding vocabulary and terms of printmaking/screen printing medium:

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1. Elements of design
2. Spatial balance
3. Volume and space
4. Line
5. Value (Black & White)
6. Value (Color)
7. Scale & Proportion
9. Composition
10. Use of Positive and Negative Spaces

**Critical Thinking**

Analytical skill to observe, discuss, and incorporate objective evaluation of art making processes, and completed art work.

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1. Identifying strengths and weaknesses in composition, techniques, and content
2. Articulates, defines, and defends visual conclusions based on principles of design
3. Application: Ability to effectively analyze strengths and weaknesses in one's own work and art making processes, and that of others
I. Course Number and Title: ARTS 140-05 Two-Dimensional Design

II. Instructor: June Tyler

SUNY GENERAL EDUCATION
Course Assessment

III. Attribute: AA2 Attribute Arts

IV. Date: Spring 2006

V. SUNY Student Learning Outcomes as defined by the SUNY Board of Trustees and stated in the Oneonta State Undergraduate Catalog:
1. Students will demonstrate an understanding of at least one principal form of artistic expression and the creative process inherent therein.
2. Critical Thinking/Reasoning. Students will identify, analyze, and evaluate arguments as they occur in their own or other's work and will develop well-reasoned arguments.
3. Information Management. Students will perform the basic operations of personal computer use; understand and use basic research techniques; and locate, evaluate, and synthesize information from a variety of sources.

VI. In the grid below indicate the multiple measures by which you directly measure the extent to which students have attained the component parts of the SUNY Student Learning Outcomes itemized in the grid below. (At least two measures are required for each outcome listed in the grid. You must attach exams or other evaluative instruments indicating those portions that are direct measures. Assignments or tests directly linked to the SUNY Student Learning Outcomes are examples of valid assessment measures.)

<table>
<thead>
<tr>
<th>Students will demonstrate:</th>
<th>AA2 Attribute Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of at least one principal form of artistic expression and the creative process inherent therein</td>
<td>X</td>
</tr>
<tr>
<td>Critical Thinking (Reasoning): Identify, analyze, and evaluate arguments as they occur in their own or other's works</td>
<td>X</td>
</tr>
<tr>
<td>Critical Thinking (Reasoning): Develop well-reasoned arguments</td>
<td>X</td>
</tr>
<tr>
<td>Information Management: Perform the basic operations of personal computer use</td>
<td>X</td>
</tr>
<tr>
<td>Information Management: Understand and use basic research techniques</td>
<td>X</td>
</tr>
<tr>
<td>Information Management: Locate, evaluate, and synthesize information from a variety of sources</td>
<td>X</td>
</tr>
</tbody>
</table>

*See attached assignment + assessment sheet + final portfolio assessment sheet for final evaluation*
VII. The criteria for exceeding, meeting, approaching, and not meeting the SUNY Student Learning Outcomes are based on individual student success at the following levels: 80% or above exceeds standards; 70% or above but less than 80% meets standards; 60% or above but less than 70% approaches but does not meet standards; less than 60% does not meet standards.

To calculate each of the percentages below, take the number of students (n) in that category, divide it by the total number of students (N) in your class and multiply by 100. Note: Within rounding errors the total of the percentages across each row should be 100%.

<table>
<thead>
<tr>
<th>Competence</th>
<th>N</th>
<th>Exceeding</th>
<th>Meeting</th>
<th>Approaching</th>
<th>Not Meeting</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Understanding of at least one principal form of artistic expression and the creative process inherent therein</strong></td>
<td>19</td>
<td>17</td>
<td>89%</td>
<td>1</td>
<td>5%</td>
</tr>
<tr>
<td><strong>Critical Thinking (Reasoning):</strong> Identify, analyze, and evaluate arguments as they occur in their own or other's works**</td>
<td>19</td>
<td>17</td>
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<td>1</td>
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<tr>
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</table>

VIII. Based upon your assessment of student learning, describe any changes you have made or expect to make in your course design or teaching methods and indicate the reason(s) for doing so.

See attached
Part VI. Please see attached examples of assignments accompanied by my assessment forms.

The students develop a portfolio of 5 finished design pieces which explore the following in depth: line, value, texture, color and text; utilizing design elements: balance, movement, positive-negative shape/space relationships and unity. They are encouraged to explore a variety of formats to find the most effective for each assignment.

Each project involves required preliminary exercises in a designated medium such as ink or acrylic paint. Students are instructed how to use techniques associated with each medium. They work with preliminary exercises to build an understanding of the design concepts utilized in that design project. Slides of artists' work and books of artists' and designers' work are made available during class for the students to use. Research in the library and on the internet is encouraged.

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Students are encouraged to re-work their assignments for their final portfolio to improve on the areas they misunderstood or areas of technical difficulty. My aim is to have each student create the best possible portfolio for this point in their education. They are encouraged to submit work for the annual juried student show and they visit other exhibitions to view other artists' work.

Part VIII. I have implemented a writing component into the course. For each design assignment, each student does a written critique of their work which they submit when their project is completed. This allows me to assess the students' comprehension of the design principles, in addition to evaluating their design projects.
Class Participation (worth 25% of final grade as mentioned in the syllabus):

Attendance:
There is a .5 deduction for each class missed beyond the 2 allowed absences as described in the syllabus.

Critique Participation and other class work:

Portfolio Contents (75% of grade)

Project #1: Positive/Negative Space Design

Project #2: Design Focus on Movement

Project #3 Design Focus on Value (ie. variation of grays, black & white)

Part I: Value Scales
Part II: Design on Bristol

Project #4 Design Focus on Texture

Part I: Texture grid (9 textures minimum)
Part II: Texture Design with 3 views of subject matter

Project #5 Design Focus on Color with Type/Text optional (FINAL)

Part I: Color wheel and color mixing strips
Part II: Design utilizing at least 2 colors (other than Black, white & gray)

FINAL GRADE

Final Portfolio may be picked up during Final Exam Week or it will be stored in my office #316 until you retrieve it the following semester. We are not responsible for any work that is not retrieved.
Memorandum

To: June Tyler
   Art Department

From: Michael P. Merilan, Dean of Science and Social Science
      Joanne Curran, Associate Dean, Division of Education
      Wade Thomas, Associate Dean, Division of Economics & Business

Date: April 25, 2006

Re: SUNY Gen Ed 2 Assessment, FALL 2006

As you know the College is required by SUNY Systems Administration and Middle States to assess its General Education program on an ongoing basis. General Education courses selected for assessment are chosen randomly by attribute with twenty percent being selected via computer for each Gen Ed 2 attribute. Results are to be reported on the form relevant for that attribute and the SUNY Trustees’ articulated student learning outcomes.

One or more of your FALL 2006 SEMESTER course sections was randomly selected for assessment. The appropriate reporting form(s) for each section is/are enclosed. You may find it helpful to review the reporting form before preparing your relevant Fall 2006 syllabi.

Please also note that you will have to complete the enclosed form and return it to your dean no later than 48 hours after the final examination in December. It is recommended that you provide your department chair with an informational copy as well.

Thank you for helping the campus meet this assessment mandate.

Enclosure(s)
c: Yolanda Sharpe
I. Course Number and Title: ARTS 140 05 Two-Dimensional Design

II. Instructor: June Tyler

SUNY GENERAL EDUCATION
Course Assessment

III. Attribute: AA2 Attribute Arts

IV. Date: Fall 2006

V. SUNY Student Learning Outcomes as defined by the SUNY Board of Trustees and stated in the Oneonta State Undergraduate Catalog:

1. Students will demonstrate an understanding of at least one principal form of artistic expression and the creative process inherent therein.
2. Critical Thinking (Reasoning): Students will identify, analyze, and evaluate arguments as they occur in their own or other's work and will develop well-reasoned arguments.
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</tr>
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See attached assignment assessment sheet for final evaluation.
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<th>Not Meeting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of at least one principal form of artistic expression and the creative process inherent therein</td>
<td>20</td>
<td>15 75%</td>
<td>2 10%</td>
<td>2 10%</td>
<td>1 5%</td>
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<td>N/A</td>
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ARTS 140 Two Dimensional Design  Prof. June Tyler
Final Evaluation

Class Participation (worth 25% of final grade as mentioned in the syllabus): 

Attendance:
There is a .5 deduction for each class missed beyond the 2 allowed absences as described in the syllabus.

Critique Participation and other class work:

Portfolio Contents (75% of grade)

Project #1: Positive/Negative Space Design

Project #2: Design Focus on Movement

3 Sketches from the gallery exhibit:

Project #3 Design Focus on Value (ie. variation of grays, black & white)

Part I: Value Scales
Part II: Design on Bristol

Project #4 Design Focus on Texture

Part I: Texture grid (9 textures minimum)
Part II: Texture Design with 3 views of subject matter

Project #5 Design Focus on Color with Type/Text optional (FINAL)

Part I: Color wheel and color mixing strips
Part II: Design utilizing at least 2 colors (other than Black, white & gray)

FINAL GRADE

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## Grade Analysis: 2005-2009

### College Totals

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<th>Terms</th>
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### ART

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**Note:** The table above represents the grade analysis for the specified terms and years. The grades are categorized into A, A-, B+, B, B-, C+, C, C-, D+, D, D-, E, F, P, F, I, W, WI, NR, and GT. The totals for each category are provided, as well as the cumulative totals for the entire period (2005-2009) for ART.
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Student Perception of Instruction: Comparison of the Art Department to the College.
Appendix 5

Budget and Finance
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**Ceramics IFR Account**
**FY 2007-2008**

28220 COLLEGE AT ONEONTA - IFR Year to Date Cash Balance
90009 09 ART MATERIALS FEE - Current Fiscal Year 07 - 08

<table>
<thead>
<tr>
<th>Description</th>
<th>Budgeted</th>
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<th>Difference</th>
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<td>Prior Yr Encumbered</td>
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<td>Frng Benefits Accrd</td>
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<td><strong>UNCOMMITTED CASH BALANCE</strong></td>
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Based on:
### Printmaking/Serigraphy

**IFR Account**

**FY 2007-2008**

28220 COLLEGE AT ONEONTA - IFR Year to Date Cash Balance

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#### Beginning Cash Balance

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#### YTD Revenue

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#### Gross Available

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#### Reduced By:

- Fringe Benefits Charged: 0
- Fringe Benefits Accrued: 0
- Overhead Charged: -153.16
- Overhead Accrued: -9.28
- Maint O/H Charged: -249.26
- Maint O/H Accrued: -15.11

#### Net Available for Operations

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#### Current Year:

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<td>0</td>
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<tr>
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<tr>
<td>TS Encumbered</td>
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#### UNCOMMITTED CASH BALANCE

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#### IFR Reserve Accounts:

- 910137 - 00 Equipment Replacement and Repair: 0
- 910138 - 00 Facility Renovation and Rehab: 0
- 910139 - 00 Budget Stabilization: 0

#### Overhead Rates:

- Fringe Benefit: 46.96 Exp
- Over Head: 5.1 Rev
- Maintenance Operation: 8.3 Rev
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<th>FY04/05</th>
<th>FY05/06</th>
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<td>$554,438</td>
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**ART (ART)**

Art

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<th>Year to Year</th>
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<th>Total FTE (Student; Fall)²</th>
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Data Sources and Notes:

Current Major, FTE and Graduates data stored online at ONEONTA.EDU/STATS

¹BANNER data taken at the END OF THE FALL Same Art Major / ART and CART Majors

²Student FTE: Course and Section Analysis (CASA); Fall semester data


⁴Faculty: CASA; Fall semester data; See listing below; Some FT faculty split between subjects and may be counted as FT in multiple listings.

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CASA FTE Fac: 11.7 9.1 9.9 8.64 8.37

^NOTE: Partial FTE for a FT faculty member indicates that the individual had assignments in other disciplines.

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^NOTE: C. Winters inc. in FT
Appendix 6

Art Department Curriculum Vitae
Curriculum Vitae

Sven H. Anderson
76 Heritage Hill Rd.
Oneonta, New York 13820

Education

1983-85  Cranbrook Academy of Art, Bloomfield Hills, MI (MFA, Printmaking, 1985)
1979-83  University of Hawaii at Manoa (BFA, Printmaking, 1983)
1976-79  Long Beach Community College, Long Beach, CA

Academic Positions

1997-2008  State University of New York, College at Oneonta, Oneonta, NY
            Assistant Professor of Art
            Apple Distinguished Educator

1991-97   West Texas A&M University, Canyon, TX
            Assistant Professor of Art
            Tenure and Promotion to Associate professor, granted Fall 1997
            Director of Computer Art
            Head of Printmaking
            Gallery Director
Major Collections

Bibliotheque Nationale, Paris, France
Atelier 17, Paris, France
Countrepoint, Paris, France
Foundation des Etats Unis, Paris, France
Harriet Wooley Gallerie, Paris, France
Art Institute of Chicago
Detroit Institute of Arts
Toledo Museum of Art
Cleveland Art Institute
Hawaii State Foundation on Culture and the Arts, Honolulu, Hi
Cranbrook Academy of Art Museum, Bloomfield Hills, MI
Nelson Atkins Museum, Kansas City, MO
Newport Harbor Art Museum, Newport Beach, CA
University of Indiana Art Museum, Indianapolis
Ball State University Museum of Art
Stanley William Hayter, Paris, France
Arthur Young, Chicago, IL
Muskegon Museum of Art
Texas A&M University, College Station, TX
West Texas A&M University, Canyon, TX
Apple Computer, Cupertino, CA
Synthetik Software, Honolulu, Hi
Corel Corp. Ottawa, Ontario, Canada
Exhibitions

Winter Light Workshop, group exhibition, Ansel Adams Gallery, Yosemite, California


Utah Rocks, group exhibition 2007, Volcano Editions, Oneonta, New York


Digital Revolutions, solo exhibition 2007, Orazio Salati Gallery, Binghamton, New York

Points of View, 3 person show, 2006, Volcano Editions, Oneonta, New York

Far Away Spaces, solo exhibition 2006, Orazio Salati Gallery, Binghamton, New York

Calypso Imaging, group exhibition March 4 –March 29, 2004, Santa Clara, California

Then Some Other Stuff Happened, Solo exhibition, February 13- March 9, 2004 UCCCA Gallery, Wilber Mansion, Oneonta, New York

Faculty and friends, Group exhibition, November – December, 2003, Formal Gallery, Suny Oneonta

City of the Hills, Juried exhibition August 2003, Oneonta New York

Delaware County Fair. Open competition First and second Place. August 2002. Walton, NY.


Flattened Universe, Solo exhibition August 6 – September 10, 2001, the Autumn Café

Computer Artists of the Catskills, Group exhibition August 27th – October 14th, 2001 West Kortright Center.

Milne Library computer lab continuing exhibition Summer 2001...


Smoke & Mirrors, Solo Exhibition. November 10 – December 17, 1999 SUNY Oneonta Fine Arts Gallery


One Sun, One Earth. Invitational Group Exhibition. Spring 1996. Sunrausia University of Taft, Australia.


Recent Works by Sven Anderson. Prints and computer-assisted engravings. Solo Exhibition. March 1995. Sam Houston State University. Houston, TX.

Professional Affiliations

Apple Distinguished Educators
ACM - Association for Computing Machinery
SIGGRAPH (Special Interest Group, Graphics)
Southern Graphics Council
UCCCA (Upper Catskill Community Council of the Arts)
Los Angeles Printmaking Society
College Art Association
Atelier 17
Alias Wavefront Professional Users Association
Softimage Worldwide Users Group
AREAS OF SPECIALIZATION

Artist’s Books        Screen Printing
Drawing              Installations

TEACHING EXPERIENCE

2007-present  Professor of Art, SUNY at Oneonta
1996-2007      Associate Professor of Art, SUNY at Oneonta
1989-1995      Assistant Professor of Art, SUNY at Oneonta
1987-1989      Teaching Assistant, Syracuse University
1975-1988      Norwich Fine Arts Guild & private teaching


Workshops, Demonstrations and Lectures given:

2008  Women’s Studio Workshop, slide lecture, Rosendale, N.Y.
2008  Pocket Books, workshop, Stamford Central School, Stamford, N.Y., sponsored by Upper Catskill Community Council of the Arts
2008  Pocket Books, workshop, Cherry Valley Central Schools sponsored by Parents, and Children Reading Partners Program
2007  Nancy Callahan, lecture Hollins University, Roanoke, VA
2007  Book Workshop, Parents as Reading Partners, Cherry Valley, N.Y.
2006  Books As Creative Invention, workshop & lecture, Women’s Studio Workshop, Rosendale, N.Y.
2006  Children’s Bookmaking Workshop, Guernsey Memorial Library, Norwich, N.Y.
2006  Pocket Books, workshop, Stamford Central School, Stamford, N.Y., sponsored by Upper Catskill Community Council of the Arts
2006  Pop-Up Book, Week-long Residency Workshop, Unatego Central School, Unadilla, N.Y.,
2006  Pocket Books, bookmaking workshop, Center For Book Arts, New York City
2006  Pop-Up Books, Norwich Central School, Norwich, N.Y.
2005  Artists Books, Empire State Partnership Summer Seminar, profession workshops in bookmaking, C.W. Post Campus of Long Island University
2005  Books Take Shape, bookmaking workshop, Center For Book Arts, NYC
2005  Books That Expand and Contract, bookmaking workshop & lecture, Women’s Studio Workshop, Rosendale, N.Y.
2005  Pop-up Books, workshop, Guernsey Memorial Library, Norwich, N.Y.
2005  Pocket Books, workshop, Center For Book Art, NYC
2000  **Artists Book Workshop**, faculty in-service workshop BOCES, Morris Hall, SUNY at Oneonta, N.Y.
2000  **Marbling Workshop**, Syracuse University, Syracuse, N.Y.
2000  **Pocket Books**, two workshops at Center for Book Arts, N.Y.C. & one at Chalk Circle, Gilbertsville, N.Y.
2000  **Fast and Easy Books**, teachers' workshop, Catskill Area Teacher's Center, Oneonta, N.Y.
2000  **Hungarian Artist's Residency**, lecture, Norwich Fine Arts Guild, Norwich, N.Y.
2000  **Marbling Workshop**, Syracuse University, Syracuse, N.Y.
2000  **Fast & Easy Books**, teacher in-service faculty workshop, Oneonta Teachers' Center, Oneonta, N.Y.
2000  **Shelter, Dwelling, House, Home...**, bookmaking workshop, Women's Studio Workshop, Rosendale, N.Y.
1999  **Artists as Collaborator**, presenter on panel, Byrdcliffe Colony, Woodstock, N.Y., sponsored by Volunteer Lawyers of America
1999  **Living Threads**, writing and bookmaking workshop, Bedon Street Settlement, in-service faculty workshop, Rochester, N.Y., with collaborator, writer Diane Gallo
1999  **Alternative Book Structures**, three workshops, Center For Book Arts, N.Y.C., May, June and October (14 additional workshops given since 1993)
1999  **Alternative Book Structures**, workshop, University of West Virginia, Morgantown, West Virginia
1999  **Artist's Books**, lecture, Alumni Luncheon Series, State University of New York at Oneonta, N.Y.
1999  **Artist's Books**, lecture for Creative Career Week, Syracuse University, Syracuse, N.Y.
1999  **Pop-Up Structures**, workshop, Fenner Art School, Oneonta, N.Y.
1999  **Pop-Up Structures**, six public school workshops sponsored by Upper Catskill Community Council of the Arts, Oneonta, N.Y., in addition twenty-nine residencies in N.Y. State public schools between 1988-1998 on a variety of art topics
1999  **Pop-Up Books**, one week artist's workshop, Hancock Elementary School, sponsored by a grant from the Catskill Regional Teachers Center, Oneonta, N.Y.
1999  **Japanese Book Binding**, in-service workshop, for faculty, Greene Central School, Greene, N.Y.
1999  **Screen Printing**, workshop Lauren's Central School, Laurens, N.Y.
1999  **Fast & Easy Book**, in-service faculty workshop, Greene Central School, Greene, N.Y.
1998  **Living Threads**, writing and bookmaking workshop, Guernsey Memorial Library, Norwich, N.Y. with collaborator, writer Diane Gallo
1998  **Alternative Book Structures**, workshop, Center For Book Arts, N.Y.C.
1998  **Pop-Ups & Paper Engineering**, workshop, Art-In-Education Program sponsored by Upper Catskill Council for the Art, Oneonta, N.Y.
2005  Pop-Up Books, Norwich Central School, Norwich, N.Y.
2004  Must You Eat Crackers In Bed?, Lecture, Ithaca College, Ithaca, N.Y.
2004  Nancy Callahan: drawings, prints & books, lecture, Bright Hill Press, Treadwell, N.Y.
2004  Pocket Books, Center For Book Arts, New York City
2004  Artists Book, New York State Alliance for Historical Museums Conference, Racquette Lake, N.Y.
2004  Japanese Book Structures, Greater Plains School, Oneonta, N.Y.
2004  Pop-Up Books, Gilboa-Conesville Central School, Gilboa, N.Y.
2004  Pop-Up Books, Schenevus Central School, Schenevus, N.Y.
2004  Artist's Books, Stamford Central School, Stamford, N.Y.
2004  Pocket Books, Downsvilles Central School, Downsville, N.Y.
2003  Studio 2, Lectures in conjunction with two person exhibition, SUNY at Oneonta Fine Arts Gallery for Art Club, Sculpture class and graduate Education class plus three open studio days
2003  Pocket Book Workshop & lecture, Lee Art Center, Arlington, Virginia
2003  Books Take Shape Workshop & lecture, Women's Studio Workshop, Rosendale, N.Y.
2003  Pocket Books Workshop, Center For Book Arts, N.Y., N.Y.
2003  Artists Book, New York State Alliance for Historical Museums Conference, Racquette Lake, N.Y.
2003  Pop-up Book Workshop, Fenner Art School, Oneonta, N.Y.
2003  Artists Book Workshops, Downsville Central School, Morris Central School, & Afton Central Schools
2002  Books that Become Boxes, Artists Book, Lecture & Workshops, Women's Studio Workshop, Rosendale, N.Y.
2002  Artists Book, New York State Alliance for Historical Museums Conference, Racquette Lake, N.Y.
2002  Changing Room Bookmaking & Writing Workshop, Alternative School, Auburn, N.Y.
2002  Living Threads Bookmaking & Writing Workshop, Schweinfurth Memorial Art Center, Auburn, N.Y.
2002  Pocket Book Workshop, Kirkland Art Society, Clinton, N.Y.
2002  Pop-up Book & Japanese Book Binding Workshop Downsville Central School
2001  Box-Making Workshop, New York State Alliance of Arts Organizations Conference, Binghamton, N.Y
2001  Artists Book Lecture & Workshops, Fine Arts Institute, Krasnoyarsk, Siberia
2001  Pocket Books, Artists Book Lecture & Workshops, Women's Studio Workshop, Rosendale, N.Y.
2001  Artists Book Lecture & Workshops, Seastone Papers, Martha's Vineyard, MA
2001  Artists Book Lecture & Workshops, Center for Book Arts in N.Y.C.
2001  Pop-up Book Workshop, Unadilla Valley Central School, S. New Berlin, N.Y. & Davenport Central Schools, Davenport, N.Y.
2000  Artists Book Workshop, faculty in-service workshop, Greene, N.Y.
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<td>1997</td>
<td>Japanese Bookbinding</td>
<td>Workshop, Munson-Williams-Proctor Institute, Utica, N.Y.</td>
</tr>
<tr>
<td>1997</td>
<td>Innovative Book Structures</td>
<td>Lecture &amp; workshop, Syracuse University, Syracuse, N.Y.</td>
</tr>
<tr>
<td>1997</td>
<td>Empire State Partnership Conference</td>
<td>University of Rochester, 12 bookmaking workshops given to N.Y. State teachers &amp; administrators at ten day conference, sponsored by New York State Council of the Arts &amp; New York State Education Department</td>
</tr>
<tr>
<td>1997</td>
<td>Empire State Partnership Conference</td>
<td>Opening address at statewide conference given to N.Y. State teachers &amp; administrators at ten day conference University of Rochester, sponsored by NYSCA &amp; NY State Education Department</td>
</tr>
<tr>
<td>1997</td>
<td>Narrative Labyrinths &amp; Structural Mazes</td>
<td>One week writing &amp; bookmaking workshop, team taught with Mary Stewart at Women's Studio Workshop, Rosendale, N.Y.</td>
</tr>
<tr>
<td>1996</td>
<td>Gilbertsville Artists' Studio Tour and Lectures</td>
<td>Featuring Artist's Books for West Kortright Center for the Arts, West Kortright, N.Y.</td>
</tr>
<tr>
<td>1996</td>
<td>Gilbertsville Artists' Studio Tour and Lectures</td>
<td>Featuring Artist's Books for Cooperstown Art Association, Cooperstown, N.Y.</td>
</tr>
<tr>
<td>1996</td>
<td>Artist Books</td>
<td>Lecture, Cooperstown Art Association, Cooperstown, N.Y.</td>
</tr>
<tr>
<td>1996</td>
<td>Japanese Bookbinding</td>
<td>Workshop, Munson-Williams-Proctor Institute, Utica, N.Y.</td>
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<td>1996</td>
<td>Innovative Book Structures</td>
<td>Lecture &amp; workshop, Syracuse University, Syracuse, N.Y.</td>
</tr>
<tr>
<td>1996</td>
<td>Alternative Book Structures</td>
<td>Workshop, Center For Book Arts, N.Y.C.</td>
</tr>
<tr>
<td>1996</td>
<td>Innovative Book Structures</td>
<td>Workshop, Munson-Williams-Proctor Institute, Utica, N.Y.</td>
</tr>
<tr>
<td>1996</td>
<td>Changing Room</td>
<td>Collaborative writing &amp; bookmaking workshop with writer Diane Gallo, Riverside Elementary School, Oneonta, N.Y. (two day residency)</td>
</tr>
<tr>
<td>1996</td>
<td>Narrative Labyrinths &amp; Structural Mazes</td>
<td>One week bookmaking workshop, team taught with Mary Stewart at Women's Studio Workshop, Rosendale, N.Y.</td>
</tr>
<tr>
<td>1995</td>
<td>From the Studio to the Classroom: Teaching Artists' Books</td>
<td>Lecture, Mid-America College Art Association Conference, Indianapolis, Indiana</td>
</tr>
<tr>
<td>1995</td>
<td>Artists' Books</td>
<td>Visiting artist, Munson-Williams-Proctor Institute School of Art, Utica, N.Y.</td>
</tr>
</tbody>
</table>
1995 *Artist’s Studio Tours and Lectures*, featuring Artists’ Books for West Kortright Center for the Arts, West Kortright, N.Y.

1995 **Innovative Book Structures**, workshop, Women’s Studio Workshop, Rosendale, N.Y., (three previous workshops given 1994-95)

1995 **Innovative Book Structures**, workshop, Lee Art Center, Arlington, Virginia


1994 **Book Structures**, workshop, Syracuse University, for S.U. Art Professors in the Art Foundation Program who will introduce visual books into their 2-D and 3-D curriculum, funded by a *Syracuse University Teaching Innovation Grant*

1993 *A Creative Approach To Image Making*, workshop for Syracuse University printmaking majors and graduate students, Syracuse, N.Y.

1993 **Pop-Ups & Paper Engineering**, workshop, Art-In-Education Program sponsored by Upper Catskill Council for the Art, Oneonta

1993 *Artist’s Studio Tour and Lecture*, featuring Artists’ Books for Norwich Fine Arts Guild, Gilbertsville, N.Y.

1992 *Artists’ Books*, visiting artist workshop, Hartwick College, Oneonta, N.Y.

1992 *Artist’s Studio Tours and Lectures*, featuring Artists’ Books for the Hartwick College Summer Art Program for High School Students, Gilbertsville, N.Y.

1992 *Artist’s Books*, lecture, Hartwick College, Oneonta, N.Y.

1991 **Gallery Lecture**, in conjunction with one-person show, Chenango County Council of the Arts Gallery, Norwich, N.Y.

1991 *Artist’s Studio Tour and Workshop*, featuring Screen Printing for the Oneonta Photo Forum, photography organization, Gilbertsville, N.Y.

1990 *Artists’ Books*, keynote speaker at annual meeting of Norwich Fine Arts Guild, Norwich, N.Y.

1990 **Photo-Screen Printing**, lecture & demonstration, Photo Forum, photography organization, SUNY at Oneonta, N.Y.

1990 **Gallery Lectures**, six lectures given in conjunction with one person show in the Fine Arts Gallery, SUNY at Oneonta, to faculty and students from SUNY, Syracuse University, Afton Central School, Norwich City School District and Oneonta City School District

1990 **Screen Printing Workshop**, Children’s Museum, Utica, N.Y.

1989-90 **Submitting Work to Exhibitions and Galleries**, lecture, Upper Catskill Community Council of the Arts, Oneonta, N.Y.

1989 **Magic Book Workshop**, Gallery 53, Cooperstown, N.Y.

1988 **Traditional Book Structures**, week long workshop, New York State Summer Seminar Program, New York State Historical Association, Cooperstown, N.Y.

1988 **Gallery Lecture**, in conjunction with two-person show, Kirkland Art Center, Clinton, N.Y.

1987 **Traditional Book Structures**, week long workshop, New York State Summer Seminar Program, New York State Historical Association, Cooperstown, N.Y.

Nancy Callahan
1986  **Artist's Studio Tours and Workshop**, featuring Screen Printing for Hartwick College Printmaking Class, Oneonta, N.Y.

1986  **Altered Images: Beyond Light and Lens**, lecture on artists use of photography, Chenango County Council of the Arts (given in 1982 at SUNY at Oneonta)

### GRANTS & HONORS

2008  **WSW Book Arts Fellowship**, Rosendale, N.Y.

2008  **Walter B. Ford Grant**, SUNY Oneonta

2008  **Creative Research Grant**, SUNY at Oneonta

2007  **UUP Faculty Development Grant** for Sublimation Printing

2007  **Creative Research Grant**, SUNY at Oneonta

2006  **Special Project Grant**, Milne Library, SUNY at Oneonta, for book to support new Artist's Book Course

2006  **Commissioned** to Create a Pop-Up Book under the Martha Chambers Grant for the Special Collections Library at Milne

2005  **Commissioned** to Create a Pop-Up Book for the Empire state Partnership Program, Lincoln Center, N.Y. City

2005  **Faculty Computer Access Grant**, for computer and printer, SUNY at Oneonta

2002  **Creative Research Grant**, SUNY at Oneonta

2001  **Chancellor's Award for Excellence in Teaching**

2000  **Byrdcliffe Artists’ Colony**, Woodstock, N.Y. awarded a one month residency

2000  **Creative Research Grant**, SUNY Oneonta, Oneonta, N.Y.

1999  **Outstanding Alumni**, selected for 110th Anniversary Publication, SUNY Oneonta


1999  **Artists & Communities: America Creates for the Millennium**, Artists’ Roster, funded by Mid-Altantic Arts Foundation and the National Endowment for the Arts

1999  **Catskill Area Teacher Center Grant, Collapsible Reality**, week long bookmaking workshop & residency, *Pop-Up Book & Student Fables*, Hancock Central School

1999  **Empire State Partnership Grant**, Greene Central School, six month residency, student bookmaking projects & faculty workshops, sponsored by New York State Council of the Arts & New York State Education Department

1998  **Catskill Area Teacher Center Grant, Collapsible Reality**, week long writing & bookmaking workshop & residency, with collaborator writer Diane Gallo, Jefferson Central School
1998 **Empire State Partnership Grant**, Greene Central School, year long collaborative writing, bookmaking & performance project, sponsored by New York State Council of the Arts & NY State Education Department, began in summer of 1997

1998 **Decentralization Grant**, Chenango County, series of installations, writing & bookmaking workshop and public reading at Guernsey Memorial Library, with collaborator writer Diane Gallo, received Citation for Excellence, sponsored by Chenango County Council of the Arts and New York State Council of the Arts

1998 **Decentralization Grant**, Otsego County, series of installations, in Gilbertsville & Cherry Valley, gallery exhibition & public reading at Cooperstown Art Association, with collaborator, writer Diane Gallo, sponsored by Cooperstown Art Association and New York State Council of the Arts

1997 **Omicron Delta Kappa**, inducted into National Leadership Honor Society, SUNY Oneonta Chapter

1997 **Faculty Computer Access Grant**, for computer and printer, SUNY at Oneonta

1996 **Virginia Center for the Creative Arts**, awarded a one month fellowship and residency, Sweet Briar, Virginia

1996 **Education Technology Grant**, ($52,000) grant for upgrade of Fine Arts Department Computer Lab, SUNY at Oneonta

1996 **Walter B. Ford Faculty Professional Development Grant**, for work in the field of Artist’s Books at the Virginia Center of the Creative Arts

1996 **Virginia Center for the Creative Arts**, Fellowship, Sweet Briar, Virginia

1996 **Empire State Craft Alliance Grant**, to support the writing of a text on Artists’ Book, working title, *Primarily Books: Innovative Book and Paper Structures For Artists and Designers*

1995 **Drescher Research Grant**, for research in the field of Artists’ Books six months paid leave from SUNY

1995 **Student/Faculty Grant, Chocolate Milk and Crackers**, project director and faculty advisor, Book Production Grant, funded by SUNY Oneonta Art Department and Office of Multi-Cultural Affairs, started in 1993

1994 **Syracuse University Teaching Innovation Grant, Book Structures Workshop**, Syracuse University, for S.U. Art Professors in the Art Foundation Program who will introduce visual books into their 2-D and 3-D curriculum

1994 **Walter B. Ford Faculty Professional Development Grant** for advanced study in the field of Artists’ Books

1994 **Student/Faculty Grant, Portrait Project**, faculty advisor, funded by the Art Department & the Division of Humanities and Fine Art at SUNY

1993 **Student/Faculty Research Grant**, faculty advisor

1991 **Faculty Development Grant**, for the study of Sculptural Books at Women’s Studio Workshop, Rosendale, N.Y., SUNY Oneonta
1991 **Student/Faculty Research Grant**, faculty advisor, *Women’s Lives*, *Women’s Art*, research of eight women artist, produced 48 page exhibition catalogue, SUNY at Oneonta

1991 **Department Research Grant**, faculty research of interrelationship between Computer Graphics and Screen Printing, SUNY at Oneonta

1990 **Life Membership Achievement Award**, Norwich Fine Arts Guild, Norwich, NY.

1989 **Phi Kappa Phi**, inducted into National Honor Society

1988-89 **Syracuse University Graduate Research Grant**, Syracuse University, Syracuse, N.Y.

1987-89 **Syracuse University Graduate Scholarship**, Syracuse University, Syracuse, N.Y.

1987-89 **Syracuse University Graduate Teaching Assistantship**, Syracuse University, Syracuse, N.Y.

1987-89 **Graduate Representative**, at faculty meetings, Syracuse University

**SELECTED EXHIBITIONS**

* International or National exhibitions are entered in green

* One person shows are entered in blue

* Invitation shows are entered in brown

* Juried Competitions are entered in black

2007 **Nancy Callahan**, one person exhibition, Women’s Studio Workshop, Rosendale, N.Y.

2008 *Ingenious Pages: Book Exhibition*, Fine Arts Gallery, SUNY Oneonta

2007 **Nancy Callahan**, one person exhibition, Hollins University, Roanoke, VA

2006 **Seven Women**, Mercer Street Gallery, New York, New York

2006 **Group Exhibition**, Hilton-Bloom Gallery, Gilbertsville, N.Y.

2005 **As the Crow Flies**, Schweinfurth Memorial Art Gallery, Auburn, N.Y.


2004 **Must You Eat Crackers In Bed?**, room-size installation, Ithaca College, Ithaca, N.Y.

2004 **Nancy Callahan: drawings, prints & books**, Bright Hill Press, Treadwell, N.Y., one-person show

2004 **Domestic Bliss**, room size installation, Schweinfurth Museum, Auburn, N.Y.


2004 **Group Exhibition**, Studio Dionysius, Gilbertsville, N.Y.

2003 **Faculty Exhibition**, SUNY at Oneonta, N.Y.

2003 **International Book Exhibition**, Bright Hill Press, Treadwell, N.Y., First Prize

2003 **Ellipse Art Gallery**, Book Exhibition, Arlington, Virginia

2003 **Lee Art Center Gallery**, Book Exhibition, Arlington, Virginia

2003 **Studio 2**, two person exhibition, SUNY at Oneonta Fine Arts Gallery

2003 **Ink Shop Gallery**, group print exhibition, Ithaca, N.Y.
2003  Group Exhibition, Studio Dionysius, Gilbertsville, N.Y.
2002  International Book Exhibition, Bright Hill Press, Treadwell, N.Y.
2002  Book Arts Exploration, New Art Forum, Kingston, MA, commendation award
2002  Book Exhibition, Marist College, Poughkeepsie, N.Y.
2002  Group Exhibition, Hilton Bloom Gallery, Gilbertsville, N.Y.
2001  Central New York Book Arts: Traditional to Innovative, Schweinfurth Memorial Art Center, Auburn, N.Y.
2001  Group Exhibition, Studio Dionysius, Gilbertsville, N.Y.
2001  Book Explorations ’01, First Prize, The New Art Forum, Kingston, MA
2001  Group Exhibition, Hilton Bloom Gallery, Gilbertsville, N.Y.
2000  Unbound: Reshaping Artist’s Books, Abrams Gallery, Henry Street Settlement, N.Y.C.
2000  International Book Arts Exhibition, invitational, Szekesfehervar, Hungary
2000  Artists Books and Beyond, Cooperstown Art Association Gallery, Cooperstown, N.Y.
2000  Ode To Childhood, group invitational, Chenango County Council of the Arts Gallery, Norwich, N.Y.
2000  Faculty Exhibition, Center for Book Arts, N.Y.C.
2000  Hilton Bloom Gallery, invitational, Gilbertsville, N.Y.
1999  Night Eagle Gallery, one person show, Oxford, N.Y.
1999  Thundering Waters Gallery, two person show, Ithaca, N.Y.
1999  The Book Unbound, University of West Virginia at Morgantown, West Virginia
1999  Faculty Exhibition, Center for Book Arts, N.Y.C.
1999  Hilton Bloom Gallery, invitational, Gilbertsville, N.Y.
1999  Art ’99, invitational, past winner of Best of Show Award, Norwich Fine Arts Guild, Norwich, N.Y.
1998  Complexity Patterns: Altering the Direction of Your Life, gallery installation, Cooperstown Art Association Gallery, Cooperstown, N.Y., collaborator writer Diane Gallo
1998  Complexity Patterns: Altering the Direction of Your Life, series of five installations, Cherry Valley N.Y., collaborator writer Diane Gallo
1998  Complexity Patterns: Altering the Direction of Your Life, series of five installations, Guernsey Memorial Library, Norwich, N.Y., collaborator writer Diane Gallo
<table>
<thead>
<tr>
<th>Year</th>
<th>Exhibition/Exposition</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1998</td>
<td>Complexity Patterns: Altering the Direction of Your Life</td>
<td>series of five installations, Gilbertsville, N.Y., collaborator writer Diane Gallo</td>
</tr>
<tr>
<td>1998</td>
<td>Bookatecture</td>
<td>invitational, Astra Design, Richmond Virginia</td>
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<tr>
<td>1997</td>
<td>The Art of the Book</td>
<td>invitational, University of Wisconsin, Whitewater, Wisconsin</td>
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<td>1997</td>
<td>Breaking Pattern</td>
<td>invitational, Kubiak Gallery, Oneonta, N.Y.</td>
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<td>1997</td>
<td>Fall Forward</td>
<td>instructors’ exhibition, Center for Book Arts, N.Y.C.</td>
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<td>1996</td>
<td>Artists' Book: New Boundaries</td>
<td>invitational, Montgomery College, Tacoma Park, Maryland</td>
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<tr>
<td>1996</td>
<td>The Real Thing</td>
<td>four person exhibition, Chenango County Council of the Arts Gallery, Norwich, N.Y.</td>
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<td>1995</td>
<td>Markings</td>
<td>invitational, Mercer Art Gallery, Monroe Community College, Rochester, N.Y.</td>
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<td>1995</td>
<td>College Faculty Exhibition</td>
<td>Upper Catskill Community Council of the Arts, Oneonta, N.Y.</td>
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<td>1995</td>
<td>New Directions Book Exhibition</td>
<td>invitational, Warren Street Gallery, Hudson, N.Y.</td>
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<td>1995</td>
<td>Artists of Central New York</td>
<td>Munson-Williams-Proctor Institute, Utica, N.Y.</td>
</tr>
<tr>
<td>1994</td>
<td>International Book and Paper Exhibition</td>
<td>invitational, Aiden Biesen Cultural Center, Bilzen, Belgium, one of four artists representing the U.S.</td>
</tr>
<tr>
<td>1994</td>
<td>Masters of the Craft Exhibition/Works By Instructors of Book Arts</td>
<td>The Center For Book Arts, New York, N.Y.</td>
</tr>
<tr>
<td>1994</td>
<td>Working with Tradition: The Academic Artist</td>
<td>Burchfield Art Gallery, SUNY Buffalo and the New York State Museum, Albany, N.Y.</td>
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<td>1994</td>
<td>Books-Works of Art</td>
<td>invitational, Rugg Road Gallery, Somerville, MA</td>
</tr>
<tr>
<td>1993</td>
<td>Printspeak</td>
<td>12 Rooms-2 Gallery, Purchase Award, Syracuse, N.Y.</td>
</tr>
<tr>
<td>1993-95</td>
<td>Milliseconds to Millennia: The Art of Time</td>
<td>book exhibition, traveling throughout the U.S., originated at The Hand Workshop Gallery, Richmond, Virginia, traveled to Montserrat College of Art, Beverly, MA, Ellipse Arts Center, Arlington, VA, Spirit Square Center for the Arts, Charlotte, NC, Southern Methodist University, Dallas, TX, The Portsmouth Museum, Portsmouth, VA</td>
</tr>
<tr>
<td>1993</td>
<td>The 44th North American Print Exhibition</td>
<td>Boston University, Boston, MA</td>
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<tr>
<td>1993</td>
<td>Women Wove</td>
<td>12 Rooms-2 Gallery, Syracuse, N.Y.</td>
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<tr>
<td>1993</td>
<td>Norwich Fine Arts Guild's Annual Juried Exhibition, Best of Show</td>
<td>(also received this award in '85 &amp; '75) and 2nd Prize Sculpture for Artist's Books, Norwich, N.Y., exhibited annually from 1975-87 winning several additional awards</td>
</tr>
<tr>
<td>1993</td>
<td>Self-Portrait Exhibition</td>
<td>Kirkland Art Center, Clinton, N.Y.</td>
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<tr>
<td>1993</td>
<td>Cooperstown National Exhibition</td>
<td>Cooperstown, N.Y., Sculpture Award for artists' book</td>
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<tr>
<td>1992</td>
<td>War and Peace</td>
<td>The Center For Book Arts, New York, N.Y.</td>
</tr>
<tr>
<td>Year</td>
<td>Exhibition Name</td>
<td>Location</td>
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<td>1992</td>
<td>The Words of a Poet Through the Eyes of an Artist</td>
<td>Cedar Art Center, Corning, N.Y.</td>
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<td>1992</td>
<td>Back Rooms</td>
<td>12 rooms-4 Gallery, Syracuse, N.Y.</td>
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<tr>
<td>1992 &amp; 91</td>
<td>Mission Landing Invitational</td>
<td>Syracuse, N.Y.</td>
</tr>
<tr>
<td>1991</td>
<td>The Book: An Evolution</td>
<td>Milne Library, SUNY at Oneonta, N.Y.</td>
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<tr>
<td>1991</td>
<td>This Is A Book Show?!</td>
<td>Fine Arts Gallery, SUNY at Oneonta, N.Y.</td>
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<tr>
<td>1991</td>
<td>Prize Winner's Exhibition</td>
<td>Cooperstown Art Association, Cooperstown, NY.</td>
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<td>1991</td>
<td>Waterworks</td>
<td>Bremer Gallery, Otego, N.Y.</td>
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<tr>
<td>1990</td>
<td>Hand Papermaking</td>
<td>Everson Museum of Art, Syracuse, N.Y. and Delaware Community College, Media, PA</td>
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<tr>
<td>1990</td>
<td>Environmental Impact</td>
<td>Gallery 53, Cooperstown, N.Y.</td>
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<td>1990</td>
<td>Museum Meeting House Exhibit</td>
<td>Munson-Williams-Proctor Institute, Utica, N.Y.</td>
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<tr>
<td>1990</td>
<td>Paper, Prints &amp; Artists' Books</td>
<td>one person exhibition, State University of New York at Oneonta, N.Y.</td>
</tr>
<tr>
<td>1989</td>
<td>Hand Papermaking</td>
<td>Florence, Italy, traveled to Institut Sint-Maria, Antwerp, Belgium</td>
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<tr>
<td>1989</td>
<td>Rochester Finger Lakes Exhibition</td>
<td>Memorial Art Gallery, Rochester, N.Y.</td>
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<tr>
<td>1989</td>
<td>Regional Exhibition</td>
<td>Arnott Art Museum, Elmira, N.Y.</td>
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<td>1989</td>
<td>Pulp</td>
<td>Bird Library, Syracuse University, Syracuse, N.Y.</td>
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<tr>
<td>1989</td>
<td>Evolution and Time</td>
<td>two person exhibition, Syracuse University, Syracuse, N.Y.</td>
</tr>
<tr>
<td>1988</td>
<td>Nancy Callahan/Helema Starr</td>
<td>two person exhibition, Kirkland Art Center, Clinton, N.Y.</td>
</tr>
<tr>
<td>1988</td>
<td>Ten Year Retrospective of Exhibiting Artists</td>
<td>Schohaire County Arts Council, Cobleskill, N.Y.</td>
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<tr>
<td>1987-89</td>
<td>Works On Paper</td>
<td>Syracuse University, traveled to University of Tennessee, Virginia Commonwealth University, Southwest Missouri State College, University of Nebraska, State University of New York at New Paltz, and Hartwick College, Oneonta, N.Y.</td>
</tr>
<tr>
<td>1987-88</td>
<td>Twenty Years in Print</td>
<td>Syracuse University, Syracuse, N.Y.</td>
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<tr>
<td>1987</td>
<td>Women's History Exhibition</td>
<td>Munson-Williams-Proctor Institute, Utica, N.Y.</td>
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<tr>
<td>1987</td>
<td>The Fourth Dimension</td>
<td>four person exhibition, Comart Gallery, Syracuse University, Syracuse, N.Y.</td>
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<tr>
<td>1986</td>
<td>Serigraphs/Photographs</td>
<td>one person exhibition, State University of New York at Morrisville, N.Y.</td>
</tr>
<tr>
<td>1986</td>
<td>Recent Prints</td>
<td>national print exhibition, State University of New York at Oneonta, N.Y.</td>
</tr>
<tr>
<td>1986</td>
<td>Two Printmakers Plus</td>
<td>two person exhibition, Plaza Gallery, Binghamton, N.Y.</td>
</tr>
<tr>
<td>1986</td>
<td>Serigraphs</td>
<td>three person show, Upper Catskill Community Council of the Arts Gallery, Oneonta, N.Y.</td>
</tr>
</tbody>
</table>
1986  **Small Works Exhibit**, Women's Hall of Fame Museum, Seneca Falls, N.Y.

1986  **Altered Images: Beyond Light and Lens**, Chenango County Council of the Arts, Norwich, N.Y.

1986  **Women's Caucus On The Arts Exhibition**, Kirkland Art Center, Clinton, N.Y.


1984  **Juried Show '84**, international exhibition, Summit Art Center, Summit, N.J.

1984  **Printmakers Invitational**, Studio School and Gallery, Johnson City, N.Y.

1983  **Salmagundi Club's Annual Juried Exhibition**, international exhibition, New York, New York

1983  **American Art Annual National Exhibition**: **Honorable Mention**, Middletown, Ohio

1983  **National Exhibition**, Batavia Society of Artists, Batavia, N.Y.

1982  **Exhibition By Artists Of the Mohawk-Hudson Region**, **Purchase Award**, SUNY at Albany, Albany, N.Y.

1982  **Graphic Detail: Works On Paper**, Gallery 53; Cooperstown, N.Y.

**ARTIST PROFESSIONAL RESIDENCIES at artists' colonies**

2008  **Book Arts Fellowship**, seven-week summer residency WSW, Rosendale, N.Y.

2000  **Byrdcliffe Artists' Colony**, Woodstock, N.Y. awarded a one month residency


1996  **Virginia Center for the Creative Arts**, awarded a one month fellowship and residency, Sweet Briar, Virginia

**PERMANENT COLLECTIONS**

Saint Stephen Museum, Szekesfehervar, Hungary

Syracuse University, Studio Arts Collection, Syracuse, N.Y.

State University of New York at Oneonta, N.Y.

State University of New York at Albany, N.Y.

Mohawk Valley Community College, Utica, N.Y.

Munson-Williams-Proctor Institute, Utica, N.Y.

Private Collectors throughout the U.S., Australia, England, Sweden & South America

Nancy Callahan...
PROFESSIONAL GALLERY AFFILIATIONS

1989-2008  Artists' Books represented by the Center For Book Arts, New York, N.Y.
1980-2001  Prints and Drawings represented by the sales and rental gallery at
           Munson-Williams-Proctor Institute in Utica, N.Y.

PUBLICATIONS
about the artist and her work

Becerra, Margarita, Mountains and Valleys, video, Syracuse, N.Y.: Becerra, 1989
Kroepper, Jean, How to Make Cards and Books, Davis Publications, 1997
Gallo, Diane, "Guilford Woman is on the Cutting Edge of Art," This Week Magazine,
Kramer, Julie et. al., Six Artists Who Are Women, Binghamton, N.Y: WSKG Public
Kramer, Julie, et.al., “Artist Nancy Callahan,” Art Scene, Binghamton, N.Y.: WSKG
           Public TV Station, 1983, video aired 1983-84
LaPlantz, Shereen, Cover To Cover: Creative Techniques For Making Beautiful Books,
           p. 7.13.
Stewart, Mary, Launching the Imagination: A Comprehensive Guide to Basic Design,
           New York, New York, McGraw Hill, 2002, pp 4-10-4-12 & 12
Stewart, Mary, “From the Traditional to the Transformative: Two Approaches to Visual
           8-10
Trusty, Tom, Focus Artists’ Books, Boise, Idaho: Boise State University, Hemingway
           Western Studies Center and Boise, Idaho Public Broadcasting, 1993, video aired over
           university & public broadcasting stations in Idaho

PROFESSIONAL ORGANIZATIONS

Omicron Delta Kappa, National Leadership Honor Society, SUNY Oneonta Chapter
The Center For Book Arts, artist member
Women’s Studio Workshop
Upper Catskill Community Council of the Arts
The Norwich Fine Arts Guild
PROFESSIONAL CONFERENCES and SEMINARS

Artist as presenter

2007
Creative Bookmaking, for Annual Conference of New York State Library Assistants’ Association, Norwich, N.Y. (scheduled for June)

2006
Fast & Easy Books, Margaretville Central School, in-service day for district teachers

2005
Empire State Partnership Conference, faculty/presenter, C.W. Post Campus of Long Island University, on going book arts workshop for one week, over 300 participants

2004
Bookmaking, conducted In-Service Workshop, Alliance of New York State Historical Museum Professionals, Racquette Lake, N.Y.

2003
Box Making, conducted In-Service Workshop, Alliance of New York State Historical Museum Professionals, Racquette Lake, N.Y.

2001
Bookmaking, conducted In-Service Workshop, Alliance of New York State Historical Museum Professionals, Racquette Lake, N.Y.

2001
Boxmaking, conducted In-Service Workshop, Alliance of New York State Arts Organizations, Binghamton, N.Y. two days, 150 Participants

2000
Artists Book Workshop, faculty in-service workshop for elementary school teachers, Greene, N.Y.

2000
Artists Book Workshop, faculty in-service workshop BOCES, Morris Hall, for area public school teachers SUNY at Oneonta, N.Y.

2000
Fast & Easy Books, teacher in-service faculty workshop, Oneonta Teacher’s Center, for public school teachers Oneonta, N.Y.

1999
Alternative Book Structures, workshop, University of West Virginia, Morgantown, West Virginia

1999
Fast & Easy Book, in-service faculty workshop, Greene Central School, Greene, N.Y.

1999
Panelist for Artists as Collaborators, Byrdcliffe Colony, Woodstock, N.Y., sponsored by Volunteer Lawyers of America,

1997
Empire State Partnership Conference, opening address and conducted twelve workshops for N.Y. State teachers and school & art administrators at the University of Rochester, sponsored by the New York State Council of the Arts and New York State Education Department, 300 participants, ten day conference

1994
Mid-American College Art Association Conference, presenter, From the Studio to the Classroom: Teaching Artists’ Books, Indianapolis, Indiana

1994
Living Threads, writing and bookmaking workshop, Bedon Street Settlement, in-service faculty workshop, Rochester, N.Y., with collaborator, writer Diane Gallo

1991
Hazards In The Arts, panel member, Gallery 53, Cooperstown, N.Y.

1990
Building Coalition Workshop, SUNY at Oneonta, N.Y.

1987 &1988
Farmer's Museum Summer Seminars, book making & glass etching
PROFESSIONAL CONFERENCES and SEMINARS

Conferences Artist Attended

2005  Artist’s Book Conference, Wellesley College, Wellesley, MA
2005  Artist’s Books Conference, attended Wellesley College, MA
1999  Book Arts Conference, Corcoran Gallery, Washington, D.C. sponsored by Pyramid Atlantic
1995  Welles College Book Arts Conference, Aurora, N.Y.
1990  1st National Conference/Book Art in the USA, sponsored by The Center For Book Arts, New York, N.Y.

COLLEGE SERVICE

2006-2008  Library Sub-committee for Allocations
2005-2008  Fine Arts Gallery Advisory Board
2000-2008  Internship Coordinator
2006      Artist’s Books, new course developed and taught for first time
2006-2008  Assisted Renovation Committee
2006      Sketchy Figurez in the Back Room, faculty advisor for student figure drawing exhibition
2006      Informal Studio Tours, in conjunction with fall open house
2006      Student Pre-Advisement and Registration, fall
2000-2006  Figure Drawing Model coordinator and supervisor
1998-2007  Department Course/Credit Evaluator, assistant to the chair
1998-2007  Department Personnel Committee
2002-2008  Assessment Committee
2002-2006  Student Exhibition Matting Workshop Facilitator
2004      Student Pre-Advisement and Registration, (spring, summer & fall)
2004-1989  Participated in Graduation Ceremonies
2005      Student Pre-Advisement and Registration, fall
2004      Student Pre-Advisement and Registration, fall
2004      Open House Representative, fall
2003      Open House Representative, spring
2003      Student Pre-Advisement and Registration, (spring, summer & fall)
2003      Lecture on Studio 2 Gallery Exhibition, for Art Club, Sculpture Classes and graduate education classes
2002      Panel Discussion on Graduate School, SUNY Art Club
2001-2002  Open House Representative (spring & fall)
2001      Divisional Commencement Speech, graduation ceremonies
2001      Chairman of the Art Department, fall term
2001      Dean’s Advisory Committee, spring term
2000-2001  College Senate Representative
2000-2002  Computer Art Committee, chairman
2000-2001  Open House Representative (fall), Student Registration, (spring, summer & fall)
1999-2000  Fashion Institute of Technology, coordinator
2000  Coordinator of student/faculty exchange exhibitions with Syracuse University
1999  Library Committee
1998-2005  Course Evaluation & Course Challenge, coordinator
1998-2005  Art Internship Coordinator
1998  Faculty Access Grant, wrote and received Power Mac & HP Printer
1998  Search Committee, Computer Art & Sculpture
1997-1998  Fashion Institute of Technology, co-coordinator
1997  Educational Technology Grant, wrote and received ($52,000.00) for Computer Art Lab
1997  Computer Art Search Committee, Chairman
1996-98  Dean’s Advisor Committee
1996  Ad Hoc Building Committee
1996  Coordinator of student/faculty exchange exhibitions with Syracuse University
1995  Student/Faculty Grant, Chocolate Milk and Crackers, project director and faculty advisor, Book Production Grant, funded by SUNY Oneonta
1995  Art Department Internship Advisor
1994  Student/Faculty Grant, Portrait Project, faculty advisor, funded by the Art Department & Office of Multi-Cultural Affairs
1993-95  President’s Task Force On Retention, the Division of Humanities and Fine Art
1993  Honors Task Force
1993  Student/Faculty Research Grant, faculty advisor, Documentary of Artist, Betsy Cunningham, video production, SUNY at Oneonta
1993  Convivium Committee
1992 & ’94  Coordinator of two student/faculty exchange exhibitions with Syracuse University
1992-93  Search Committee for Dean of Humanities and Fine Arts
1991-98  Art Club Advisor
1991-94  Gallery Coordinator, Fine Arts Gallery, SUNY Oneonta
1991-94  Coordinator for Annual Student Exhibition, Fine Arts Gallery
1991-93  Coordinator, Student Mini Gallery
1991  Hazards In The Arts Lecture, for Chemistry 100
1991  Faculty Development Grant, for the study of Sculptural Books at Women’s Studio Workshop, Rosendale, N.Y., SUNY Oneonta
1991  Student/Faculty Research Grant, faculty advisor, Women’s Lives, Women’s Art, research of eight women artist, produced 48 page exhibition catalogues, SUNY at Oneonta
1989-91  Assistant in the Fine Arts Gallery
1989-2007  Faculty Advisor to 25-35 students each semester
1989-2007  Written over 75 letters of recommendation for our students
COMMUNITY SERVICE

2006  Judge, Colorscape Chenango, Norwich, N.Y.
2005  Judge, City of the Hills Festival, Oneonta, N.Y.
2005  Judge, Annual Art Exhibition, Jericho Arts Council, Bainbridge, N.Y.
2004  Judge for International Book Exhibition, Bright Hill Press, Treadwell, N.Y.,
2003  Critique for Norwich Fine Art Guild, Norwich, N.Y.
2002  Critique for Norwich Fine Art Guild, Norwich, N.Y.
2001  Critique for Norwich Fine Art Guild, Norwich, N.Y.
2000  Co-Curator of Book Arts and Beyond, Cooperstown Art Association, Cooperstown, N.Y.
2000  Lecture, Hungarian Residency, Norwich Fine Arts Guild, Norwich, N.Y.,
1996-2007  Advisory Committee, Art-In-Education Program, Upper Catskill Community Council of the Arts, Oneonta, N.Y.
1999  Judge, Cooperstown Regional Art Exhibition, Cooperstown Art Association, Cooperstown, N.Y.
1998  Judge, Annual Art Exhibition, Norwich Fine Arts Guild, Norwich, NY.
1998  Critique for Norwich Fine Art Guild, Norwich, N.Y.
1995-96  Arts-In-Education Review Panel, Upper Catskill Community Council of the Arts
1995  Judge, Hartwick College Annual Student Exhibition
1994-95  Curator, Paper Exhibition, Upper Catskill Community Council of the Arts, Oneonta, N.Y.
1992  Judge, Art ’92, Norwich Fine Arts Guild’s Annual Exhibition, Norwich, N.Y.
1991  Judge, Sales Gallery, Upper Catskill Community Council of the Arts Gallery, Oneonta, N.Y.
1987-2007  Artist/Teacher in the Art in Education Program, Upper Catskill Community Council of the Arts, Oneonta, N.Y. (over 75 programs given)
1990  Judge, Chenango/Delaware BOCES Media Festival, Norwich, N.Y.
1986  Coordinator of Art Market, cooperative seasonal gallery, Norwich, N.Y.
1986  Mentor in the Mentor Program for the Exceptionally Creative and Talented Program sponsored by Cooperstown High School
1985-86  Chairman of Art ’85 & Art ’86, statewide juried art exhibition, co-chairman of Art ’80 & Art ’75, Norwich Fine Arts Guild, Norwich, N.Y.
1985-86  President, Norwich Fine Arts Guild, Norwich, N.Y.
1984-86  Gallery Committee, Chenango County Council of the Arts, Norwich, N.Y.
1984  Board Member and Children’s Committee for Chenango County Council of the Arts, Norwich, N.Y.
1980-84  Board Member of Norwich Fine Arts Guild, Norwich, N.Y.
1975-86  Gallery Committee for annual juried exhibition, Norwich Fine Arts Guild, Norwich N.Y.
1978-01  Lectures and Workshop given to many public school groups, community and professional organizations (refer to Lecture/Workshop Section)
CUI, JIAN
SUNY Oneonta
222 Fine arts building, Oneonta, NY, 13820

EDUCATION

2006  MFA, New Media
       Pennsylvania State University School of Visual Arts,
       University Park, PA, USA

2004  MA, Computer Art
       Savannah College of Art and Design
       Savannah, GA
       USA

1995  BFA, Sculpture
       Central Academy of Fine Arts,
       Beijing
       China

AWARDS AND HONORS

2008  Faculty Creative Activity Grant Award, SUNY Oneonta, NY

2004  Graduate Fellowship, Pennsylvania State University, PA, USA.

2002  Outstanding Portfolio scholarship, Savannah College of Art and Design, Savannah, GA

TEACHING EXPERIENCE

2006-present  Lecturer of Art
Name of Employer:
Art Department, State University of New York, College at Oneonta

Job Description / Duties:
I teach four undergraduate level courses each semester in the discipline of art.
Courses include Introduction to Computer art, 3D Animation, 3D Modeling,
advanced 3D Modeling/Animation and other new classes developed by the
department. My teaching duties include preparing teaching materials, lecturing,
grading homework assignments and exams, holding office hours for tutoring, and
evaluating students' overall performances.

Courses Taught:
2008 Spring  CART201 (Intro to computer art), CART294 (Intro to 2D
Animation), CART209 (3D Modeling), CART204 (3D Animation),
CART299 (Independent study)

2007 Fall    CART201 (Intro to computer art 2 sessions), CART209 (3D
Modeling), CART204 (3D Animation), CART299 (Independent study)
2007 spring  CART201 (Intro to computer art), CART209 (3D Modeling),
            CART204 (3D Animation), CART309 (Advanced 3D Modeling),
            CART299 (Independent study)

2006 Fall  CART201 (Intro to computer art), CART209 (3D Modeling),
            CART204 (3D Animation), ART140 (Drawing One)

06/28/2006–08/09/2006  Academic Instructor of Art
                          University fellowship position
Name of Employer:  Pennsylvania State University School of Visual Arts, a division of the College of
                   Arts and Architecture, Penn State University, PA, USA
Job Description / Duties:
               Taught Intro to drawing. My teaching duties included preparing teaching materials,
               lecturing, grading homework assignments and exams, holding office hours for
               tutoring, and evaluating students' overall performances.

08/23/2005–05/12/2006  Academic Instructor of Art
                          University assistantship position
Name of Employer:  Pennsylvania State University School of Visual Arts, a division of the College of
                   Arts and Architecture, Penn State University, PA, USA
Job Description / Duties:
               2 undergraduate level courses each semester in the discipline of art. The courses
               included Intro to Drawing (two sessions), 3D Animation and Modeling, New Media
               Art Studio. My teaching duties included preparing teaching materials, lecturing,
               grading homework assignments and exams, holding office hours for tutoring, and
               evaluating students' overall performances.

02/01/2003–05/29/2004  Teaching Assistant
Name of Employer:  Savannah College of Art and Design, Savannah, GA, USA
Job Description / Duties:
               I worked 20 hours per week as teaching and lab assistant. Primary duties included
               studio and classroom management such as preparing teaching materials and
               organizing facilities. I also do demonstrations, give helps to undergraduate students
               and coordinate student group projects.

NEW COURSE DEVELOPMENT
2008 spring  Intro to 2D Animation
This course is currently offered as a special topic course, and I am working on
upgrading it as a permanent class. The course will focus on the basic principles of
animation. Students will develop an understanding of character performance, with
emphasizes placed on analysis of actions, sense of timing, staging and sequential
drawing skills. Students extend their drawing skills to explore the dimensions of time
and space in study of movement and expression.
This course will allow students to extend their drawing skills to explore dimensions of
time and space by integrating drawings into a series. This course will serve both Art
Studio and Computer Art students. As such, it supports the department philosophy to see these two programs as integrated.

2008 summer

**Outdoor Landscape Painting**

This is a special topic class taught in summer time. This course will develop students' understanding of atmosphere, space and observational painting techniques using mediums such as acrylic, gouache, watercolor and pastel. The course will cover as an additional topic Chinese landscape painting in order to explore how various concepts and techniques can be used in landscape painting. This course will offer an alternative to the traditional studio classroom of most painting classes and an addition to the current structure.

**SERVICE CONTRIBUTION:**

2008

- A contributing member to almost all department meetings which happens once a week by average
- A member of the computer art committee
- A member of the ceramic assistant professor search committee
- Participated in new student registration and student open house and orientations
- Took care of the visits of almost all potential students and their families to the art department in spring 2008.
- Purchased and set up the capture stations needed for 2d animation in the classroom 301
- Helped the library in purchasing Chinese Art books from China. This purchase will be done by summer 2008.
- Created a new special topic class -Out Door Landscape Painting as an alternative to the traditional studio classroom of most painting classes. It will be taught in Summer 2008.
- The adviser of 16 undergraduate students.
- Assisted in the installation of the Ingenious Art Book show for the Fine Art gallery in the fine arts building
- Contributed in organizing the Chinese New Year party in which all Chinese residents of Oneonta meet once a year.

2007

- A contributing member to almost all department meetings which happens once a week by average
- One of the computer art committee members
- A member of the ceramic Adjunct professor search committee
- Participated in all student open house and orientations
- The adviser of 14 undergraduate students.
- Took care of the visits of many potential students and their families to the art department.
- Proposed two new special topic classes for the computer art program. The courses are Introduction to 2D Animation and Concept Design and Storyboarding.
- Putting together a purchase list of Chinese art books to build up the Chinese art collection of our library. I am also helping the library in purchasing these books such as researching price, planning budget and frequent contacts with the publishers in China.
- Helped 3 retired faculties with their gardening works and snow cleaning.

Fall 2006

- A contributing member to almost all department meetings which happens once a week by average
- As one of the computer art committee members, I contributed in drafting the computer lab maintenance rules when the maintenance responsibility of the computer labs was turned over to the college from the art department.
A member of the assistant professor of Drawing and Foundation search committee. Participated in new student registration and student open house and orientations. Took care of the visits potential students and their families to the art department.

**EXHIBITIONS**

2008

New Media Exhibition (solo), the Art Mission Gallery, Binghamton, NY
Outrageous Pages: Ingenious Artist’s Books, fine art gallery, SUNY Oneonta, Oneonta, NY

2007

MAMA (media art mobile attack unit). Traveling Group exhibition.
Labor day Painting Exhibition, Cooperstown Art Association, Cooperstown, NY
Faculty and student work Exhibition, Fine Art gallery, SUNY Oneonta, Oneonta, NY

2006

Book art show, Isadore Gallery, Lancaster, PA
"Cross Cultures and Media", Zoller Gallery, Pennsylvania State University, PA
New Media Research Exhibition, Hub Gallery, Pennsylvania State University, PA
Chinese Painting exhibition (solo), Patterson Gallery, Pennsylvania State University, PA

**PUBLICATION**

2006

“Pursuing the National Style of Chinese Animation”, published in Animation Journal, volume 14, 2006, page 44-62

2005


2002


**COMMISSIONS & ACHIEVEMENTS**

2004

Sculptor and project coordinator
Relief Sculpture, “Southern welcome” (8’x 6’), Brick. Savannah, USA.

2002

Sculpture designer.
Sculpture “Zhu Ge Liang” Bronze, Hubei province, 52’ high. Both this sculpture and the ‘Running Horses” remains the largest sculptures in China.

Sculpture designer.
Relief Sculpture “Southern Landscape” (9’x72’), Bronze. Beijing, China.

Sculpture designer.
Sculpture “Eat noodle” (5’x6”), resin, Beijing, China.
Allen Streeter Farber

Art Department
303 Fine Arts Center
SUNY-Oneonta
Oneonta, NY 13820
607-436-2558
farberas@oneonta.edu

Born: August 20, 1949

Education:


M.A. Case Western Reserve University, 1974, Art History.

B.A. Case Western Reserve University, 1974. magna cum laude, Phi Beta Kappa, Art History.

Professional Employment:

1996-1999 SUNY-Oneonta, Chair, Art Department

Fall, 1995 SUNY-Oneonta, Acting Chair, Art Department

1990-present SUNY-Oneonta, Associate Professor, Art Department.

1981-1990 SUNY-Oneonta, Assistant Professor, Art Department.

1980 University of Kentucky, Visiting Assistant Professor, Art Department.

1980 Cornell University, Lecturer, Department of Art History.

1976-77, 77-78 Cornell University, Teaching Assistant.

1971-72 Case Western Reserve University, Teaching Assistant.

Courses Taught at SUNY-Oneonta:

Art Department
ARTH 109  Survey of the Visual Arts I: Ancient and Medieval
ARTH 110  Survey of the Visual Arts II: Renaissance to Modern
ARTH 200  Language of the Visual Arts
ARTH 209  History of Greek and Roman Art
ART 210   History of Greek Art
ARTH 212  History of European Medieval Art
ARTH 213  History of Italian Renaissance Art
ARTH 214  History of European Medieval Art
ARTH 215  History of Seventeenth-Century Art.
ARTH 220  Images of Women in Western Art
ARTH 294  Art History- Special Topics

Interdisciplinary Courses:

Int. D. 100  First Year Seminar

Honors Colloquia:

Fall, 1983  World of Antiquity
Spring, 1984 World of the Renaissance
Fall, 1984  World of Late Antiquity (coordinator)
Spring, 1985 Great Personalities of the Renaissance
Fall, 1985  Medieval Mentalities (coordinator)
Spring, 1986 Fifth-Century Athens
Fall, 1986  European Civilization in the Era of the First World War
            (coordinator)
Spring, 1987 Romanticism
Fall, 1987  European Culture during the Scientific Revolution (coordinator)
Fall, 1988  Greek Civilization
Spring, 1989 The World of Late Antiquity (coordinator)

Research:

Publication:

"Considering a Marginal Master: The Work of an Early Fifteenth-Century

Conference Papers:

"The Making of Early Copies of the French Translation of Boccaccio's *De
mulieribus claris*," *Christine de Pizan: Texts / Intertexts / Contexts*,
Twenty-Ninth Annual Conference of the Center for Medieval and
Early Renaissance Studies, Binghamton University, October, 1995.

Web Publications:

"The Ambassadors by Hans Holbein the Younger and Renaissance Ideas of Knowledge," www.oneonta.edu/faculty/farberas/arth/ARTH214/Ambassadors_Home.html.

"Christine de Pizan and Establishing Female Literary Authority," www.oneonta.edu/faculty/farberas/arth/arth214_folder/christine.html

Grant Proposal:

Spring, 1985. Helped draft successful grant proposal for "Conversations in the Disciplines": "Space for War, Space for Peace: A Modern Setting for an Ancient Moral Question."

Awards:

2001-2002 Outstanding Advisor Award, SUNY College at Oneonta.

Administrative Service:

College:

1981- College Library Committee
2000-07 College Curriculum Committee
1994-95 College Senate
1991-95 Division Advisory Committee: Humanities and Fine Arts
1992-95, 97-99 W.B. Ford Grant Committee
1994 Basic Curriculum Task Force
1992-94 Academic Planning Committee
1987-94 Committee on Instruction
1986-89 Director of the College Honors Program
1983-97 Religious Studies Committee
1985 College Research Committee

Department:

2000-2007 Chair of the Department Personnel Committee
2008 Department Search Committee (Ceramics)
2007 Department Search Committee (Drawing and Design) – Chair
2006 Department Search Committee (Computer Art and Foundations) – Chair
1999  Department Search Committee (Computer Art and Sculpture)-Chair
1997  Department Search Committee (Computer Art)
1992  Department Search Committee (Art History)
1985  Department Search Committee (Design and Photography)
1982 & 83  Department Search Committee (Art Historian) – Chair
1981-84; 92- Supervisor of the Art Department Slide Collection
Rhea M. Nowak  
5587 State Highway 7, Oneonta, NY 13820 
(607) 267-4678  
rheanowak@yahoo.com

Education

Master of Fine Arts, Printmaking and Drawing, 2000
University of Connecticut, Storrs CT

Master Printer Certificate, 1989
Il Bisonte, International School of Printmaking, Florence, Italy

Bachelor of Arts, Printmaking and Painting, 1985
Bennington College, Bennington, VT

Solo and Small Group Exhibitions

Personal Cartography, Recent Work by Rhea Nowak 2008 Stark Campus Gallery, Kent State University, Canton, OH

Orienteering, Recent Work by Rhea Nowak 2006 Tompkins Gallery, Cedar Crest College, Allentown, PA

Rhea Nowak Books and Prints 2005 Studio Gallery 88, New York, NY

Rhea Nowak and Jan Moreno 2003 New Space Gallery, Manchester Community College, Manchester, CT

Making Arrangements: Recent Work by Rhea Nowak and Chris Hutchins 2002 Windham Area Arts Center Gallery, Willimantic, CT


Printmaking from the University of Connecticut, Recent work by Mazzocca, Nowak, Sloan, Smolinski 1999 Gallery of Contemporary Art, Brzeg, Poland

Public/Private, Part/Whole, Individual/Family Work by Filipe Miguel, Rhea Nowak, and Mindy Tucker 1999 University of Connecticut, West Hartford, CT

Landscape and Metaphor – Recent Paintings by Rhea M. Nowak 1998 Lawrence Library, Pepperell, MA

Collage – Chris Hutchins and Rhea Nowak 1998 Indian Hill Arts, Littleton, MA

Prints and Drawings, Rhea M. Nowak 1996 Ayer Library, Ayer, MA


Transformations, Color/Black & White Etchings by Rhea M. Nowak 1993 Worcester Public Library, Worcester, MA

Works on Paper by Rhea M. Nowak 1987 Park-McCullough House Gallery North Bennington, VT
Selected Group Exhibitions
2008 61st Exhibition of Central New York Artists
Munson Williams Proctor Arts Institute, Utica, NY
2008 Outrageous Pages, Ingenious Artists’ Books
Fine Arts Gallery, SUNY College at Oneonta, Oneonta, NY

Selected Group Exhibitions Continued
2007 Cultural Identity
Sofia Press Gallery, Sofia, Bulgaria
2007 Real pARTY 07
Real Art Ways, Hartford, CT
2007 Invitational Exhibition of Painting and Drawing
John Slade Ely House Center for Contemporary Art, New Haven, CT
2007 The Boston Printmakers 2007 North American Print Biennial
808 Gallery, Boston University, Boston, MA
2006 The Art of Printmaking
Spring Bull Gallery, Newport, RI
2006 Drawing 2006
Kent State University, Stark Campus, Canton, OH
2007, 2005, 2001 Manchester Community College Faculty Exhibition
Manchester Community College, Manchester, CT
2006 Paper in Particular, 27th Annual National Exhibition of Works on or of Paper
Columbia College, Columbia, MO
New Art Center, Newton, MA
2005 Cover to Cover, A National Artist Book Exhibition
Maryland Federation of Art City Gallery, Baltimore, MD
2005 Unrehearsed Acts
Artspace, New Haven, CT
2005 Reflections
Eastern Connecticut State University, Willimantic, CT
2005 Hot off the Press, Printmakers Network of Southern New England
Central Connecticut State University, New Britain, CT
2005 Tact Tiled Lines
Hygienic Art Galleries, New London, CT
2005 Printmakers’ Network of Southern New England
Mansion at Strathmore, North Bethesda, MD
2005 The Progressive Print, Printmakers of Southern New England
Loomis Chaffee School, Windsor, CT
University Of Wisconsin-Parkside, Kenosha, WI
2003 NorthEast Prints 2003
William Patterson University, Wayne, NJ
2003 29th Bradley National Print and Drawing Exhibition
Bradley University, Peoria, IL
2002 Sense/Language
Eastern Connecticut State University, Willimantic, CT
2001, 2000 Delta National Small Prints Exhibition
Arkansas State University, Jonesboro, AR
2001 Interprint
University of Connecticut, Storrs, CT
2001 Sixty Square Inches: 13th Biennial National Small Print Exhibition
Purdue University, West Lafayette, IN
2001 Faculty Exhibition
William Benton Museum of Art, Storrs, CT
2001 72nd Annual Connecticut Woman Artists Juried Show
The Discovery Museum, Bridgeport, CT
2001 The Third Minnesota National Print Biennial
Weisman Art Museum, Minneapolis, MN
2000 Interprint
AIsdorfer Kunstverein, Alsdorf, Germany
2000 College Art Association Regional Master of Fine Arts Programs
Times Square Gallery, Hunter College, New York, NY
1997 Look Both Ways
Conant Gallery, Lawrence Academy, Groton, MA
1996 Pulse Points: Eastern Regional WCA Exhibition
Ticknor Gallery, Harvard Yard, Cambridge, MA
1996 Regional Juried Show
Arts Center at Southborough, Southborough, MA
1994 Pressing Matters
Arts Center at Southborough, Southborough, MA
1994 Woman
Grossman Gallery, School of Fine Arts, Boston, MA
1993 Visual Contact
Tisch Gallery, Tufts University, Medford, MA
1989 Segni Incisi
Il Bisonete, Florence, Italy
1985 50/50 Monotypes- Prints from the Collection of K. Caraccio
Montgomery College, Rockville, MD

Teaching Experience
Assistant Professor, SUNY College, Oneonta, NY
2007 - Present: Printmaking, 2D Design I, Drawing I, Drawing II
Visiting Faculty, Connecticut College, New London, CT
2006 - 2007: 2D Foundations, 3D Design Studies II
Adjunct Faculty, Wesleyan University, Middletown, CT
2005 -2007: Drawing I
Graduate course: Mixed Media and the Unique Book
Graduate Thesis Project Advisor
Adjunct Faculty, Eastern Connecticut State University, Willimantic, CT
2002 - 2007: Relief Printmaking, 2D Design, Introduction to Studio Art, Drawing II
Adjunct Faculty, Mitchell College, New London, CT
2002 - 2004: Color and Design, Materials and Techniques, Drawing

Rhea Nowak 5587 State Highway 7, Oneonta, NY 13820  •  (607) 267-4678
Adjunct Faculty, Manchester Community College, Manchester, CT
2001 - 2007: Drawing 1 - 4, 2D Design

Adjunct Faculty, University of Connecticut, Storrs, CT

Teaching Assistant, Geryunant Retreat Center, West Dummerston, VT
2004 - Present, Workshops in an alternative approach to drawing and creativity

Related Work Experience
Art Department Representative - College Senate
2007 - Present SUNY College at Oneonta, Oneonta, NY

Graduate Representative - Liaison between faculty and MFA students
1999 - 2000 University of Connecticut, Storrs, CT

Mural Designer and Painter
Summer 1995 Private Residence, Barton, NY

Office Manager

Designer, Draftsman, Production Assistant Glass Design and Fabrication Studio
1989 - 1990 Mainfranken Glasgestaltung, Wurzburg, Germany

Studio Assistant
1984 Kathy Caraccio Print Studio, New York, NY

Grants and Awards
Student Faculty Research Grant
2008 SUNY College at Oneonta, Oneonta, NY

Residency
2008 Virginia Center for Creative Arts, Amherst, VA

Faculty Development Grant, Provost’s office
2008 SUNY College at Oneonta, Oneonta, NY

AAUP Faculty Development Grant
2004 for Drawing Teacher Training Workshops
Hawes/Hull Studio, Somerville, MA

AAUP Travel Grant
2003 for the Southern Graphics Council Annual Conference
Boston, MA
2005 for the Southern Graphics Council Annual Conference
Washington D.C.

Women’s Studio Workshop Grant
2003 Partial tuition to attend workshop: The Layered Page

Jurors Purchase Award
2001 from the Fourteenth Parkside National Small Print Exhibition
University of Wisconsin-Parkside, Kenosha, WI

Stanfield D’Orlando Art Scholarship
1999 - 2000 toward graduate school
The Unitarian Universalist Association, Boston, MA

Ayer Cultural Council Grant
1996 Ayer, MA

Rhea Nowak 5587 State Highway 7, Oneonta, NY 13820 • (607) 267-4678
Collections
   Art Space, Flat File Project, New Haven, CT
   The William Benton Museum of Art, University of Connecticut, Storrs, CT
   University of Wisconsin-Parkside, Kenosha, WI
   Private Collections

Affiliations requiring juried acceptance
   Printmakers Network of Southern New England
   Center for Book Arts, New York, NY

Rhea Nowak 5587 State Highway 7, Oneonta, NY 13820 • (607) 267-4678
THOMAS SAKOULAS
20 Brook Street, Oneonta NY 13820
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E-mail: thomas@sakoulas.com WWW: http://www.sakoulas.com

EDUCATION

1994 MFA, Maryland Institute College of Art, Rinehart School of Sculpture, Baltimore, MD
1992 BFA, (High Honors), Florida International University, Miami, FL

Minor in Art History, Florida International University, Miami, FL

1989 AA, (Highest Honors), Miami-Dade Community College, Miami FL

TEACHING EXPERIENCE

2006-Present Associate Professor, Sculpture and Computer Art,
State University of New York, Oneonta NY
Taught classes in "3D Modeling", "Sculpture", "Web Design", "Advanced Web Design",
"Language of the Visual Arts", "Introduction to Computer Art", "Special Topics: Digital
and Clay 3D Modeling". Other responsibilities include supervision and maintenance of the
department's fully equipped 3D studios (metal shop, woodshop, 3D digital facility, and
 ceramics), creation and maintenance of the Department's web site, college service, student
advisement, assessment, and committee work.

1999-2006 Assistant Professor, Sculpture and Computer Art,
State University of New York, Oneonta NY
Taught classes in "Computer Art I", "3D Design", "Publication Design", "Sculpture", "Web
Design", "Graphic/Publication Design", "Clay& Digital 3D Modeling". Other
responsibilities include supervision and/or maintenance of the department's fully equipped
3D studios (metal shop, woodshop, 3D digital facility, and ceramics), creation and
maintenance of the 3D & Sculpture web site, creation and maintenance of the Department's
web site, college service, student advisement, and committee work.

University of New York, Oneonta NY
Taught "Introduction to Computing Technology"

1998-1999 Instructor, Graphic Design,
Maryland Institute, College of Art, Baltimore, MD
Taught classes in "Web Design", "Digital Page", "General Fine Arts Independent Study"

1995-1999 Instructor, Art Department,
Anne Arundel Community College, Arnold, MD
Taught classes in "Sculpture", "Three Dimensional Design", "Fundamentals of Design"

1996-1997 Instructor/Mentor, Baltimore Youth Television Program
Maryland Institute College of Art, Baltimore, MD
Taught class in "Video Production"

1994-1995 Instructor, Arts and Aging Program
Maryland Institute, College of Art, Baltimore, MD
Taught classes in "Figure Sculpture", "Modern Sculpture", "Hand Built Clay"

1993-1994 Teaching Assistant, General Sculptural Studies Department
Maryland Institute College of Art, Baltimore, MD
Taught class in "Three Dimensional Design"

EXHIBITIONS

2007 "A tribute to a Mentor: Salvatore Scarpita", Maryland Institute College of Art
2007 "Faculty and Students" SUNY, Oneonta, NY
2006 "AV TECTURES 3" Studio 2029 Exhibited digital video "Aqualung"
2005 "AV TECTURES" Studio 2029. Digital Animation for Music performance, by the
 "Mathematical Star Head Function"Music group.
2005  “Electronica Video Interactive”. With Orlando Legname. SUNY Oneonta, NY
2004  “Prints Plus”, SUNY, Oneonta, NY
2004  “Faculty Art Exhibit”, SUNY Administration Building, Albany, NY
2003  “Faculty and Friends” SUNY, Oneonta NY
2003  “15x15”, Maryland Institute College of Art, Baltimore, MD
2002  “Bridges: Mathematical Connections in Visual Arts” Towson University, Towson, MD
2002  “Juried New York State Regional Exhibition” Cooperstown Arts Association, NY
2001  “Small Fragments, Virtual and Physical Sculpture” (solo), SUNY, Oneonta NY
1998  “Annual Faculty Exhibition” Maryland Institute, College of Art, Baltimore, MD
1998  “Annual Faculty Exhibition” Anne Arundel Community College, Arnold, MD
1997  “Working Overtime” Juried Exhibition, Thesis Gallery, Baltimore, MD
1997  “Faculty Exhibition” Anne Arundel Community College Gallery, Arnold, MD
1996  “Rinehart 100th Anniversary Show” The Decker Gallery, Baltimore, MD
1994  “MFA Thesis Exhibition” The Decker Gallery, Baltimore, MD
1994  “Augen Musik II” Peabody Conservatory, Baltimore, MD

ARTWORK FEATURED IN THE FOLLOWING FINE ART COLLECTIONS

- Timothy Murphy, Albany, NY
- Wilson College, Chambersburg, PA
- William O. Steinmetz, Baltimore, MD
- S. Elliott Harris, MD, Baltimore, MD
- Douglas C. McCorkle, MD, Baltimore, MD
- Dennis D. Beach, Washington, DC
- Karl Conolly, Baltimore, MD
- Elizabeth Turk, New York, NY
- Chung Suk Kim, New York, NY
- The Art Gallery, Miami-Dade Community College, Miami, FL

SELECTED HONORS AND AWARDS

2003  Outstanding Faculty Award, Inter-Greek Council, State University of New York, College at Oneonta
2003  Faculty/Student Research Grant, State University of New York, College at Oneonta
2003  Student/Faculty Research Grant, State University of New York, College at Oneonta
2002  Autodesk software grant for Inventor R5
2002  Faculty/Student Research Grant, State University of New York, College at Oneonta
2000  Faculty Creative Activity Fellowship, State University of New York, College at Oneonta
2000  Senate Committee Research Grant, State University of New York, College at Oneonta
1999  TLTC Faculty Fellowship, State University of New York, College at Oneonta

DIGITAL PHOTOGRAPHY INCLUDED IN PUBLICATIONS AND CULTURAL VENUES

2007  Grove Art Online: Phaistos (online article).
2007  Engel Entertainment: provided digital photographs for the documentary "Art Eternal", a series about art and architecture in cemeteries for VOOM GalleryHD, a Dish-satellite television station.

2006  Canadian Museum of Civilization: provided digital photographs for the online publication that accompanies their IMAX film "Secrets of the Past: The Greeks".

2005  The European Cultural Heritage Review: Two digital photographs published in March 2005


WWW PRESENCE

•  Ancient-Greece.org http://www.ancient-greece.org
•  GreekLandscapes.com http://www.greeklandscapes.com
•  Small Fragments http://www.sakoulas.com
•  SUNY Oneonta Art, at http://www.oneonta.edu/academics/art
•  The Extended Classroom, at http://www.oneonta.edu/faculty/sakoul

PRESENTATIONS AND CULTURAL CONTRIBUTIONS


2004-2006  Board of Directors, Center for Emerging Artists, Oneonta, NY

2002  Juror: “New York State Annual Regional Art Exhibition”, Cooperstown Art Association, Cooperstown, NY

2001  Curator: “Karl Connolly Figurative Paintings” SUNY Oneonta gallery, Oneonta, NY

2001  Small Fragments, lecture on digital and physical sculpture, SUNY Oneonta, NY

2000  TLTC presentation on the use of Digital Media in a traditional art curriculum, Oneonta, NY


RELATED FIELD EXPERIENCE

1997-present  Sakoulas.net Freelance Company
Freelance work in Web Design, Digital Photography, Graphic Design, Imaging, Training, and Consulting

1997-1999  Faculty/Staff Computer Training Coordinator - Campus Technology
Maryland Institute College of Art, Baltimore, MD

1995-1997  Gallery Manager - Exhibitions Department
Maryland Institute College of Art, Baltimore, MD

1998  Lighting Specialist- “Seeing Jazz”, The International Gallery,
The Smithsonian Institution, Washington D.C.

1995-1997  Thomas Sakoulas Art Services Company
Provided services to, Grimaldis Gallery, Loyola College and The city of Baltimore's annual Artscape festival among others.

1996  Apprentice to sculptor Salvatore Scarpita
PROFESSIONAL AFFILIATIONS

2004 Center for Emerging Artists, Oneonta NY
2004-present Upper Catskill Community Council of the Arts
2003-2004 Dmoz Editor
1994-2006 College Art Association
2000 International Society for Arts, Mathematics, and Architecture

RESIDENCY & WORKSHOP ATTENDANCE

2007 Marble Carving Workshop, Dellatolas Marble Sculpture Studio, Tinos, Greece
2003 Wilson College Art Residency, Chambersburg, PA

MANUSCRIPT REVIEWS

2006 Invited by Thompson/ Delmar Learning Publishing co. to review the manuscript of "Exploring Web Technologies for Designers."

PROFESSIONAL TRAINING and CONFERENCE ATTENDANCE

2005 Art & Safety Symposium, Alfred University, NY
2002 Conference on Instructional Technologies, Oneonta, NY
2001 Teaching & Technology, Higher Education in an Electronic Age: Some Legal Guidelines, Oneonta, NY
2001 Apple Technical Forum, Training on OSX and new hardware.
2000 International Society for Arts, Mathematics and Architecture, Albany, NY
1999 Society of Broadcast Engineers Conference, Utica, NY
1999, 2001 3DS Max R3 training workshop and certification
1999 SCT "Banner"
1999 Advising 101, Advising 102, Advising 103, Advising 201, SUNY Oneonta, NY
1999 People Soft Query (Certification), Washington DC
1998 Microsoft Access (Certification), Anne Arundel Community College, MD

COMPUTER SKILLS and TOOLS

• Platforms: Fluent in MS Windows and Macintosh OS environments
• Web Authoring: HTML, XHTML, CSS, XSL, Adobe Dreamweaver, Adobe Flash.
• Digital Authoring: DVD authoring, QuickTime VR (VR Worx)
• Imaging: Adobe Photoshop, Adobe ImageReady, Macromedia Fireworks
• Illustration: Adobe Illustrator, Macromedia Freehand, Corel Draw
• Graphic Design: Quark Xpress, Adobe InDesign
• Animation and Video: Macromedia Flash, Adobe Premiere, Final Cut Pro, analogue editing
• 3D Modeling and Animation: 3-DS Max, Autodesk Maya, SolidWorks,
• Digital Input: Scanning, Digital Photography, Digital Video
• Other Software: PeopleSoft Query, Crystal Reports, MS Word, MS Excel, MS Access, MS Power Point

SCULPTURE SKILLS and TOOLS

• Metal: Welding of ferrous and non-ferrous metals (Steel, Stainless Steel, Aluminum), oxy-acetylene, arc, MIG, TIG, Plasma, machining.
• **Casting:** Aluminum and Bronze (Ceramic Shell and traditional investment), Plaster, Wax, Plastics
• **Stone carving:** Granite, marble, limestone, sandstone, alabaster, soapstone.
• **Wood:** Carving, construction (table saw, band saw, radial arm saw, miter saw, planer, joiner, drill, router, lathe)
• **Digital 3D:** Computer Aided Design (AutoDesk Inventor, SolidWorks), Computer Aided Manufacturing (CNC systems with Plasma Cutter), 3D Digital Modeling (Autodesk 3D Studio Max, SolidWorks)

**COLLEGE SERVICE CONTRIBUTIONS**

<table>
<thead>
<tr>
<th>Year</th>
<th>Role Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006-present</td>
<td>Dean Advisory Council. Advisory Committee to the Dean for faculty Term Renewal Applications</td>
</tr>
<tr>
<td>2004-present</td>
<td>Steering Committee, Fine Arts Building Renovations</td>
</tr>
<tr>
<td>2003-present</td>
<td>Chair, Senate Committee on Technology</td>
</tr>
<tr>
<td>2000-present</td>
<td>Art Department Web Coordinator and Webmaster</td>
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<tr>
<td>2000-present</td>
<td>Computer Art Committee member</td>
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<tr>
<td>1999-present</td>
<td>Personnel committee member, Art Department</td>
</tr>
<tr>
<td>1999-present</td>
<td>Managed and maintained the Sculpture facilities (Metalshop, Woodshop, 3D Digital Lab)</td>
</tr>
<tr>
<td>2007-2008</td>
<td>Ad Hoc Committee to hire Ceramics Associate Professor</td>
</tr>
<tr>
<td>2008</td>
<td>Spring Orientation</td>
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<tr>
<td>2008</td>
<td>Worked with committee on Art Department’s Program Review</td>
</tr>
<tr>
<td>2000-2007</td>
<td>College Senate member</td>
</tr>
<tr>
<td>2007</td>
<td>Spring Orientation</td>
</tr>
<tr>
<td>2007</td>
<td>Ad Hoc committee to hire Ceramics instructor</td>
</tr>
<tr>
<td>2006</td>
<td>Dean Search Committee: Committee for the Dean for Behavioral and Applied Sciences</td>
</tr>
<tr>
<td>2006</td>
<td>Faculty Marshal, Commencement</td>
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<tr>
<td>2000, 02, 05, 06</td>
<td>Spring Orientation</td>
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<tr>
<td>2003</td>
<td>Fall Open House (September, and November)</td>
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<tr>
<td>2004</td>
<td>Fine Art Gallery: Assisted with installation of Duets Show</td>
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<tr>
<td>2004</td>
<td>Oneonta Faculty Exhibit, Assisted with de-installation and transportation of exhibition</td>
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<tr>
<td>2004</td>
<td>Student Marshal, Commencement</td>
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<tr>
<td>2003</td>
<td>Worked with the computer art committee to raise the $75,000 needed to update the Computer Lab with new hardware and software.</td>
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<tr>
<td>2003</td>
<td>Fall Orientation</td>
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<tr>
<td>2002-2003</td>
<td>Built CNC machine for metal cutting with plasma torch guided by computer generated graphics</td>
</tr>
<tr>
<td>2003</td>
<td>Stage Party, Commencement</td>
</tr>
<tr>
<td>2002-2003</td>
<td>Food Advisory Committee</td>
</tr>
<tr>
<td>2002</td>
<td>New course creation: &quot;Graphic/Publication Design&quot;, &quot;Designing Web Graphics&quot;, &quot;Clay and Digital 3D Modeling&quot;</td>
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<tr>
<td>2002</td>
<td>Volunteer: Retention program</td>
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<tr>
<td>2002</td>
<td>Faculty Marshal, commencement</td>
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<tr>
<td>2002</td>
<td>Taught Summer Course: Designing Web Graphics</td>
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<tr>
<td>2001</td>
<td>Curator of the &quot;Karl Connolly Paintings&quot; exhibition</td>
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<tr>
<td>2001</td>
<td>Assisted in the revision of the Computer Art Minor</td>
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<tr>
<td>2000-2003</td>
<td>Departmental meeting secretary</td>
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<tr>
<td>1999-2003</td>
<td>Taught Summer Courses for SUNY Oneonta</td>
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<tr>
<td>Year</td>
<td>Activity</td>
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<tr>
<td>1999</td>
<td>Created a small computer facility with enhanced digital 3D capabilities for sculpture classes</td>
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<tr>
<td>2000</td>
<td>Student Marshal at Commencement</td>
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<tr>
<td>2000</td>
<td>Assisted with installation of Student exhibition</td>
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<tr>
<td>2000</td>
<td>Assisted with installation of senior exhibition</td>
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<tr>
<td>2000</td>
<td>Assisted with the “Matting and Framing” workshop</td>
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<tr>
<td>2000</td>
<td>Assisted in the revision of the Computer Art Major proposal</td>
</tr>
<tr>
<td>2000</td>
<td>Created course outlines and syllabi for new courses for the revised Computer Art proposal</td>
</tr>
<tr>
<td>2000</td>
<td>Created and taught new course in Publication Design</td>
</tr>
<tr>
<td>1999-2000</td>
<td>Provided workshops on woodworking and safety to Painting class</td>
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<tr>
<td>2000</td>
<td>Assisted with Theater department prop building project</td>
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<tr>
<td>1999</td>
<td>Assisted in preparations and installation of faculty exhibition at SUNY gallery</td>
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<tr>
<td>1999</td>
<td>Prepared departmental presentation for Open House</td>
</tr>
</tbody>
</table>
YOLANDA R. SHARPE
27 Fair Street
Oneonta, New York 13820 • (607) 433-1413 (home) • (607) 436-3327 (office)

EDUCATION
Wayne State University: Painting, Printmaking, MFA, 1982
Michigan State University: Painting, Printmaking, BFA, and Art History, BA, 1979
Interlochen Arts Academy: Studio Art, Piano, Voice, summer of 1974

ADMINISTRATIVE EXPERIENCE
2000 – present
Chair, State University of New York – College at Oneonta (SUNY Oneonta), Art Department, Oneonta, NY

1993
Interim Chair, SUNY Oneonta, Art Department, Oneonta, NY

Art Department Service
• Art Department Chair
• Department-wide Programmatic Assessment Report – 2007-2008 for Studio Art
• Department-wide Pre-Enrollment for the Majors
• Academic Student Life Fair
• Open House for Admissions, and Accepted Students
• Transfer/Readmit Pre-Advisement meetings, and Transfer/Readmit for Registration
• Faculty Juror Member for Annual Student Art Exhibition
• Attended Studio & Environmental Health & Safety Symposium, Powell Campus Center at Alfred University, Alfred, New York
• Completes Annual Reports mixed with Assessment, Short-term and Long-term Planning
• Re-Assesses Department Budget: Received budgetary increase of $3800 for the Supplies & Equipment section of the Department Budget
• Assessment for Middlestates
• Participant all Commencement ceremonies Graduating Candidates: Participant, and Coordinator for Divisional Commencement for Art, Mass Communication, and Music
• Chair of Computer Art Committee
• Member Department Search Committee
• Member Department Personnel Committee
• Submits Infrastructure Requests for studios, lecture rooms, and other Fine Arts facilities
• Schedules courses
• Worked with Alexander Prokrovsky, Rector of the Krasnoyarsk State Institute of Fine Arts (KSIFA), to draft a “Document of the Second Agreement” between the KSIFA and the Art Department at SUNY Oneonta (2005)
• Grade Grievance Committee Member
• Gallery Director (1996-1998), Fine Arts Gallery, SUNY Oneonta

Yolanda Sharpe, candidate for: Art Department Chair
College-wide Contributions

- Member of the Strategic Action Plan on Diversity Committee
- Member of the Promotion and Tenure Committee
- Member of the Fine Arts Gallery Board
- Member of the College-Wide Commencement Committee
- Divisional Commencement Coordinator for the Fine Arts Programs
- Advisor to student group, Campus Association Christian Fellowship (2005-2006)
- Member of the Council of Chairs
- Member of the Curriculum Committee (2002-2004)
- Member of Course Review Subcommittee of Curriculum Committee (2002-2004)
- Member of Search Committee for Dean of Social and Behavioral Science: Executive Committee Member (2001-2002)
- Member of The College Foundation Board of Directors (1994-1995)
- Member of College Honors Program Task Force (1993)
- Art Editor (1987-1991) for Phoebe, a scholarly women's journal and State University of New York at Oneonta publication. Volume 1/Numbers 1 & 2; Volume 2/Numbers 1 & 2; Volume 3/Numbers 1 & 2

Community Contributions

- Host and promoter (2008) for Visiting Artist, Singh, stained glass designer, Lecture/Demonstration for the Art Department and campus community
- Host and promoter (2006) for Visiting Artist, Professor Ming-Yuan Gao (Beijing, China), Lecture/Demonstration for the Art Department and campus community
- Designer of T-shirt logo for NAACP Scholarship Fund Drive (2006)
- Member of the Board of Directors of A. O. Fox Hospital (2004-2006), Oneonta, New York
- Vocalist in Motown Singers' Showcase (2005) all funds go to NAACP Scholarship Fund. Singers accompanied by Dr. Chris Wolf-Gould jazz and rock ensemble.
- Vocalist for Fund Drive for Katrina, Lutheran Church of the Atonement, Oneonta, NY
- Vocalist in Dr. Martin Luther King, Jr. Birthday Celebration (every year), Oneonta, NY
- Sing America! concert to benefit the American Red Cross National Disaster Relief Fund for 9/11. Coordinated concert, designed poster/flyers and program notes. Performed arias: Casta Diva, Vincenzo Bellini, Biem Schlafenegen, Richard Strauss, Die Allmacht, Franz Schubert
- Member of the United States Colored Troops Ball Planning Committee (2000-2004), Hartwick College, Oneonta, NY
- Poster design for Temple Beth El, “Men’s Fashion Show” (2002), Oneonta, NY
- Advisory Committee Member (1995 – 2000) to the Munson Williams Proctor Museum, Utica, NY To promote exhibitions and cultural programs of contemporary artists whose work incorporates issues of diversity.
- Graphic Artist and Editor (2003-2005) for the Shofar Newsletter, Temple Beth El, Oneonta, NY
TEACHING EXPERIENCE

Courses: Drawing I, Drawing II, Drawing III, Drawing IV
         Design I (Black & White), Design II (Advanced Design & Color Theory), Design III
         Painting I, Painting II, Painting III, Painting IV
         Special Topics: Painting Constructions
         Special Topics: Portfolio Design and Preparation
         Watercolor I, Watercolor II, Watercolor III, Watercolor IV
         Gallery Management, Gallery Exhibition Design, Gallery Internship

2004 – present
Professor, SUNY Oneonta, Art Department, Oneonta, NY

1992 – 2004
Associate Professor, SUNY Oneonta, Art Department, Oneonta, NY

1987 – 1992
Assistant Professor, State University of New York, Art Department, Oneonta, NY

1986 – 1987
Visiting Assistant Professor, Michigan State University, Art Department, East Lansing, MI
Courses: Drawing I, Life Drawing I, Design II (Advanced Design & Color Theory)
         Painting I, Painting II, Painting III, Painting IV
         Graduate Studies Painting

1985
Instructor, Eastern Michigan University, Art Department, Ypsilanti, MI
Course: Art Appreciation

1984 – 1986
Instructor, Center for Creative Studies/College of Art and Design, Detroit, MI
Courses: Design I (Black & White), Design II (Color Theory)

1980 – 1982
Graduate Assistant, Wayne State University, Art and Art History Department, Detroit, MI
Courses: Design II (Color Theory), Collagraph Printmaking

OTHER TEACHING CONTRIBUTIONS

2004
Teach-In: Lecture on Life and Careers of Marian Anderson, and Leontyne Price.
Performance of various arias followed lecture. Arias: Come scoglio (Mozart), D’armor sull’
ali rosee (Verdi), Ritorna vincitor! (Verdi), Pace, pace O mio Dio (Verdi), Casta Diva
(Bellini).

2004
Master Classes in Advanced Drawing, and Slide/Lecture Demonstrations,
Krasnoyarsk School of Fine Arts, Krasnoyarsk (KSIFA), (Siberia), Russia

2001
Master Classes in Advanced Painting, and Slide/Lecture Demonstrations,
KSIFA, Russia

Yolanda Sharpe, candidate for: Art Department Chair
TELEVISION BROADCAST INTERVIEWS

2004
Interview with Yolanda Sharpe, Interviewer: Randolph Johnson, WISFI TV 15 Oneonta

2000
Interview with Yolanda Sharpe, Mountain Updated, aired on Public Access Television

SOLO EXHIBITIONS

2004 Recent Works - Angels, Mott Community College fine Arts Gallery, Flint, MI
2001 Earth Angels, George R. N' Namdi Gallery, Chicago, IL
A New Funk, JRainey Gallery, Detroit, MI
1997 Recent Works, Community Arts Gallery, Little Falls, NY
1996 Paintings and Constructions - New Works, Community Arts Gallery, Little Falls, NY
1992 Angels: Wings of Fire (Series One), George R. N'Namdi Gallery, Birmingham, MI
1991 At Home, Mark Masuoka Gallery, Las Vegas, NV
1989 Textured Intuition, Fine Arts Gallery, SUNY Oneonta, Oneonta, NY
1985 Tangible Faith - Interior View, Ann Arbor Art Association, Ann Arbor, MI
1984 Recent Paintings and Constructions, Sixth Street Gallery, Royal Oak, MI

TWO PERSON EXHIBITIONS

2004 Duets: John Dempsey and Yolanda Sharpe, Faculty Art Exhibit, Fine Arts Gallery, SUNY Oneonta, Oneonta, NY
1994 Mary M. Lum and Yolanda Sharpe, Gallery 53, Cooperstown, NY
1992 Spiritual Natures: The Art of Yolanda Sharpe and Phil Young, The Munson-Williams-Proctor Institute Museum, Utica, NY
1991 The 2.5th Dimension: Chris Calloway and Yolanda Sharpe, Adam Clayton Powell, Jr. State Office Building, The Studio Museum in Harlem, New York, NY
1990 Yolanda Sharpe and Gilda Snowden - Recent Paintings and Wood Constructions, Mark Masuoka Gallery, Las Vegas, NV
Ronald Wilcox, Photographs, Yolanda Sharpe, Paintings and Constructions, Gallery 53 Artworks, Cooperstown, NY
1989 Yolanda Sharpe and Nadine Slowik, Broadway Gallery, Detroit, MI

SELECTED GROUP EXHIBITIONS

2004 Visions in Color, Hartwick College, Foreman Gallery, Oneonta, NY
Prints + Plus, an exhibition of prints by award winning national artists plus prints by regional master artists. Fine Arts Gallery, SUNY Oneonta, Oneonta, NY
2003 Faculty & Friends, Fine Arts Gallery, SUNY Oneonta, Oneonta, NY
2001 The 59th Exhibition of Central New York Artists, Munson Williams Proctor Arts Institute, Utica, NY
1998 Nine Otsego County Painters, Cooperstown Art Association, Cooperstown, NY
1994 The Hale Woodruff Memorial Exhibition, The Studio Museum in Harlem, New York, NY
1993 Gathering Medicine Exhibition, Coast to Coast: National Women Artists of Color, New York, NY

Yolanda Sharpe, candidate for: Art Department Chair
1991 *Artists of Central New York 54th Annual Exhibition*, The Munson-Williams-Proctor Museum, Utica, NY

1990 **Yolanda Sharpe and Gilda Snowden**, Mark Masuoka Gallery, Las Vegas, NV

**Woven Spirits**, Creative Arts Center, Pontiac, MI. Curator: George R. N’Namdi.

**Local Color: An exhibition of rural landscapes**, The Upper Catskill Council of the Arts Gallery, Oneonta, NY

1988 **The Third of Four Exhibitions of 1987 Creative Artist Program Recipients**, The MCA Gallery, Detroit, MI

**Yolanda Sharpe and Charles Steele - Recent Works**, Trinity Christian College, Chicago, IL

1987 **Three Artists: Yuri Krachmaluk, Yolanda Sharpe, and Joe Zajak**, Nawara Gallery, Walled Lake, MI

1986 **Premier Exhibition of the Nawara Gallery**, Nawara Gallery, Walled Lake, MI

**WSU/In Michigan**, Community Arts Gallery, Wayne State University, Detroit, MI

**Works in Collection**, Meadowbrook Gallery, Rochester, MI

**Update: Detroit Artists**, Cranbrook Academy of Art Museum, Bloomfield Hills, MI

**Gilda Snowden Asks**, Pontiac Art Center, Pontiac, MI

1984 **In Tandem**, (made possible by Michigan Council for the Arts), 1983 and 1984 Michigan Council for the Arts Visual Artist Grant Recipients' Exhibition, Pontiac Art Center, Pontiac, MI

**Handmade Artists' Books**, Detroit Artists Market, Detroit, MI

1983 **Myth, Ritual and Symbol**, Detroit artists Market, Detroit, MI

**Art Statements: Changing Styles Emerging**, Pittman Galleries, Detroit, MI

1982 **Currents: Four Michigan Artists**, Jazzonia Gallery, Detroit, MI

1981 **Hung Jury**, Willis Gallery, Detroit, MI

**Bournhardt Building Artists at the D.A.M.**, Detroit Artists Market, Detroit, MI


1980 **Invitational**, Detroit Artists Market, Detroit, MI

**Six Artists in a New Space**, The Detroit Focus Gallery, Detroit, MI

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**SELECTED ARTICLE REVIEWS OF EXHIBITIONS & CRITICAL ESSAYS**


Hakanson-Colby, Joy. “Sharpe’s Angels” *The Detroit News* [Detroit, Michigan] 16 December, 1992


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Yolanda Sharpe, candidate for: Art Department Chair
Hakanson-Colby, Joy. "Female Artists Paint the Town This Month" The Detroit News [Detroit, Michigan] 10 July, 1988
Litwin, Roberta. "Yolanda Sharpe and Nadine Slowik: Broadway Gallery" The Detroit Focus Quarterly, Fall 1988, Volume 7, Number 3
Slowinski, Dolores S. “Yolanda Sharpe: Review” New Art Examiner October 1984, Volume 12, Number 1, page 67

PUBLICATION

AWARDS
2008 Faculty Development Fund of the College Foundation, SUNY Oneonta
2004 Nominated as International Visual Artists of the Year (2004). Selected by the International Biographical Centre of Cambridge, England. Prestigious award available to only a few individuals as decreed by the Research and Advisory Board.
2004 Faculty Creative Activity Grant Program, SUNY Oneonta
1999 Faculty Development Fund of the College Foundation, SUNY Oneonta
1994 The Chancellor’s Award for Excellence in Teaching
1991 Faculty Development Fund of the College Foundation, SUNY Oneonta
1990 New York State Council on the Arts Decentralization Grant
1986 Visual Artists Grant, Michigan Council of the Arts
1984 Visual Artists Grant, Michigan Council of the Arts

Yolanda Sharpe, candidate for: Art Department Chair
PROFESSIONAL ACTIVITIES

● ARTIST REPRESENTATION:
I am currently working with Ms. Melinda Willms, owner of Art Tech Publishing to:

✓ Design professional web site of my paintings, drawings, and artists books
✓ Arrange and schedule solo exhibits in museums
✓ Secure commercial gallery representation in Chicago, NYC, and other mid-Atlantic states
✓ Sell artworks to commercial venues: corporations, collectors
✓ Secure public art commissions

● Collaboration with Master Printer Timothy Sheesley:
Using funds from various grant sources, completed Drawing, Origami, and Lithography = Drawing in the 3rd Dimension. A five-color lithography limited edition (35) print that is presented both flat, and can be folded in an origami configuration. Title: Origami Kitchen


● Guest Lecturer (1993), Topic: Recent Works, shaped oil paintings on canvas and large color pencil drawings. Community Arts Gallery, Little Falls, NY.

● Guest Lecturer (1992), Topic: Angels: Wings of Fire, shaped oil paintings on canvas, Munson-Williams-Proctor Museum, Utica, NY.

● Member of the Board of Governors for Artists Fellowships (1991-2000), New York Foundation for the Arts
  Responsibilities: Sets policy and procedures for the grants program
  • Advises staff on the nature of visual arts disciplines
  • Selects all panelists who review artists' proposals
  • Reviews peer panel recommendations
  • Approves allocations and final awards

● Guest Curator (1992) for Upper Catskill Community Council of the Arts, artist: Gary Fredricksen


● Studio Tour/Slide Lecture and demonstration (1991) for the Utica College, division of Syracuse University


● A Visit in the Studio (1990), Visual Arts Workshop, Grades 6 - 8.

● Slide Workshop Presentation (1990): Artist in Studio, Topic: At Home paintings and studio processes

● Panel Discussion Moderator (1990), with artists Topic: Not A Pretty Picture. Gallery 53, Cooperstown, NY

● Member of Jury Panel (1991) for the Upper Catskill Community Council of the Arts, exhibition season of 1992

Yolanda Sharpe, candidate for: Art Department Chair
Katherine Spitzhoff  
Graphic Design Resume  

2231 County Highway 50  
Cherry Valley, NY 13320  

607.264.3041  
katherine@spitzhoffdesign.com

Recent Employment

2/2004–present  
Spitzhoff Design, Cherry Valley, NY  
Free-lance graphic design studio, concentrating in print, exhibition  
design and environmental graphics for public places. Most of my  
clients are non-profit organizations, cultural institutions, or performing  
arts organizations

The Metropolitan Museum of Art  
Graphic Design Department  
1000 Fifth Avenue  
New York, NY 10028

In this position I both handled my own projects from start to finish  
and also assisted as part of a team on large projects. I worked on  
staff, on a per diem, four day a week basis (average of 32 hours  
per week). Many of my projects were printed materials such as  
brochures, programs, invitations, postcards, menus, newsletters and  
direct mail pieces. The majority of these projects were a service to  
such departments as the Development Office, the Membership  
Department, Education Department and Special Events. I worked  
directly with clients throughout the museum who had varied needs.  
My duties included all phases of getting the project done, from initial  
meeting, designing, pre-press, overseeing proofing, printing and  
delivery, and archiving printed samples and final files. I handled many  
projects at once in a high pressure atmosphere, and have learned to  
break jobs down into parts, prioritize, and schedule work loads.

I also worked on special exhibitions, as part of a team, to produce  
posters, kiosks, labels, wall graphics, maps and directional signage,  
at times working on the installation of these graphics in the galleries  
during the last days before an opening. There are approximately 40  
special exhibitions per year for 19 curatorial departments at the Met.  
In addition there are permanent exhibition spaces that have rotating  
exhibitions and which require upkeep.

Another aspect of my duties at the Met involved teaching members  
of the staff computer programs used by the design department.  
These included Quark Xpress, Illustrator and Photoshop (including  
color correction). I also taught these programs on a consultant basis  
to outside contractors and the typesetting department of our in-house  
print shop.

During the years I spent at the Met I have also worked on freelance  
projects for other cultural institutions such as the Asia Society, the  
Past Employment

Full time Freelance

Siegel & Gale, 1185 Avenue of the Americas, NYC
While working at this international corporate identification firm I assisted in preparation of presentations and implementing of design for many clients such as NYCity Metropolitan Transit, MCI, BankOne, World Trade Center, Internal Revenue Service

Pamlyn Smith Design Inc, 584 Broadway, NYC
Contact: Pam Smith
At this small design firm I oversaw complete projects from initial client input, through production, to completed printed pieces. The majority of the work dealt with highly detailed Real Estate Investment graphics. Responsibilities included: heavy client contact, hiring and scheduling of freelancers, writing spec sheets and getting bids from printers, designing graphics and choosing colors, preparing artwork for printing, overseeing changes, reviewing blues, color keys and match prints from printer, and going on press runs.

J.C.Penney.
Packaging and Labeling Department
1301 Avenue of the Americas, NYC
In a corporate environment I worked as part of a pool of freelancers. Responsibilities included: Concept and implementation of design, Production of rough and tight comps for presentation purposes.

Other Freelance Clients
• Scheinzeit Design
• American Merchandising Corp
• Anaforms
• Technivisuals
• Peat Marwick and Mitchell
• Chartmakers
• Spindler Productions
• Salisbury and Salisbury

Staff Positions
1980–1982
Roger Wade Productions
Concerned with all phases of creating multi media productions, related printed matter, and convention display. Responsible for client contact and production scheduling.

1979–1980
Marcel Dekker Inc.
Prepared Black and white art for printing of medical and technical books and journals.

Education
M.F.A. 1987 Brooklyn College
B.F.A. 1978 St. John’s University
New York Institute of Technology, Summer in Rome 1977
Fashion Institute of Technology. Courses in design and color technology
The New School. Courses in medical illustration
Several seminars and workshops in Photoshop and color correction
Teaching Resume

8/2004–Present
SUNY Oneonta
Art Department
I am currently employed as an adjunct instructor.
The following are the courses I have taught over seven semesters:

**Fall 04**
Two-Dimensional Design Fundamentals Art 140 (two sessions)

**Spring 05**
Two Dimensional Design Fundamentals Art 140
Publication/Graphic Design Cart 208

**Fall 05**
Publication/Graphic Design Cart 208
Intro to Computer Art 201

**Spring 06**
Publication/Graphic Design Cart 208
Intro to Computer Art 201
Advanced Publication/Graphic Design Cart 308

**Fall 06–Spring 08**
Publication/Graphic Design Cart 208 (two sessions)
Advanced Publication/Graphic Design Cart 308

SUNY Cobleskill
Equine Studies
As a community volunteer I assisted a riding instructor, an occupational therapist and a speech therapist in a Therapeutic Riding program. This intervention program uses the horse to assist children with special needs in their development of physical, emotional, social, language and cognitive skills. The Summer program was for pre-schoolers and the Fall session for 7–12 year olds. This volunteer position required knowledge of handling horses as well a basic understanding of working with Autistic and other special needs children. During this experience I learned some activity-related sign language.

1992–2004
While employed at The Metropolitan Museum of Art I gave instruction in Quark XPress, Illustrator and Photoshop on a consultation basis to other design professionals.

Fall semester 1992
Suffolk Community College
Riverhead, NY
As an adjunct instructor, I taught a class of 2-D design.

Saint John’s University
Jamaica, NY
In a Saturday class high school students would earn three college credits. Each semester was broken into three modules. I taught drawing, graphic design, and 2-D Design.
BOBBI GOLDMAN  
255 Gate Rd.  
Po.Box 399  
Stamford, N.Y. 12167  
Bobbigoldm@yahoo.com  
607 652 9050

Education

1996-97 MFA, Graduate Program in Studio Arts, SUNY, Albany, N.Y.  
1994-95 MA, Graduate Program in Studio Arts, SUNY, Albany, N.Y.  
1989-94 Independent Art/Art History Studies, Hartwick College, Oneonta, N.Y.  
1963-67 B.S.P.H.N., R.N., SUNY, Buffalo, N.Y.

Solo Exhibition

2004 "Dream Animals" 55 Mercer Gallery, N.Y.,N.Y.  
2002 "Paperworks’ - Sculptures from the Trees”, 55 Mercer Gallery, N.Y., N.Y.  
2001 "Body Transformations” 55 Mercer Gallery, N.Y., N.Y.  
1998 " Biomorphics” 55 Mercer Gallery, N.Y., N.Y.  
1995 "Sculpture/Paperworks” Grovsner Art Gallery, SUNY Cobleskill, N.Y.

Group Exhibitions

2008 “Art Walk Day Gallery” Phoenix, AZ.  
2006 “ 7 Women Show”  
55 Mercer Gallery, N.Y., N.Y.  
“A Decade of Papermaking” Chenango Co.Council of the Arts. Norwich, N.Y.  
“Summer Sculpture Trail” Cherry Valley Artworks, Cherry Valley, N.Y.  
2005 “CAA National Juried Exhibition” Cooperstown Art Assoc., Cooperstown, N.Y.  
Jurors:  
Stephan Cadwalader  
Catherine Kernan  
AWARD

“ Group Show” Saratoga Arts Council, Saratoga, N.Y  
2004 “Black and White” Foreman Gallery, Hartwick College, Oneonta, N.Y.  
AWARD  
Juror: Ms. Nields

“Annual Walker Price Juried Show”, UCCA Kubiak Gallery, Oneonta, N.Y.

“Sculpture and Painting” State University College, Oneonta, N.Y.  
2001 “Group Faculty Show” Suco Oneonta, Oneonta, N.Y.  

“Marking the Mellenium” Juried show”, Fulton Street Gallery, Troy, N.Y.  
Juror: Denise Bibro

“Friends of Ceres Gallery Show” Ceres Gallery, N.Y., N.Y.  
1999 “National Juried Exhibition”, Cooperstown Art Assoc., Cooperstown, N.Y.  
AWARD  
Juror: Jenny Snider

“Annual Mohawk- Hudson Regional Exhibition” Harmanus Bleeker Bld., Albany
“Sculptors Choose Sculptors” Albany Center Galleries, Albany, N.Y.

“The Arts Center Gallery 3 Person Show” Saratoga, N.Y.

1998  "Artist’s of Mohawk Hudson Region Juried Ex., Albany Airport, Albany, N.Y.  
      Juror: Lela Hersh

“Regional Juried Arts Competition”, CAA, Cooperstown, N.Y.  
      Juror: Nancy Callahan

1997  "Regional Juried Arts Exhibition Broadway Fulton Street Gallery, Troy,  
      N.Y.  
      AWARD  Juror: L. Charloff

“National Juried Exhibition CAA” Cooperstown Art Assoc. Cooperstown,  
      N.Y.  
      AWARD  Juror: Alvera Garcia

“Artists of Mohawk Hudson Region Juried Exhibition”  
      University Art Museum, SUNY Albany, Albany, N.Y.  Juror: Dan Camero

“Breaking Patterns 5 Person Show” UCCCA Kubiak Gallery, Oneonta, N.Y.

“Hartling-Goldman 2 Person Show” SCAC., Cobleskill, N.Y.

1996  "Regional Juried Exhibition", CAA, Cooperstown, N.Y.  
      Juror: John Wineland

1995  "Perspectives-Women’s Caucus for Art”  
      Broadway Gallery, Albany, N.Y.

“Rude and Bold Female” Plaza Gallery, Binghamton, N.Y.

“Paper Works 3-person show “ UCCCA Kubiak Gallery, Oneonta, N.Y.

1994  "Regional Juried Show”, Cooperstown Art Assoc., Cooperstown, N.Y.  
      Juror: Sharon Bates

1993  "Regional Juried Exhibition”,CAS, Cooperstown, N.Y.  Juror: T.Slade

1992-  "Landscapes”, UCCA Kubiak Gallery, Oneonta,N.Y.  
      AWARD  Juror: Richard Artschwager

Teaching Positions:

2000 - 2006  Adjunct Professor, SUNY at Oneonta, Oneonta, N.Y.
May 14, 2008

Kenneth C. Havenstein
4137 Old Vestal Rd, Vestal
New York 13905
(607) 644-9034

Michigan State University: BA: Fine Arts and Humanities 1978
BS: Multi-disciplinary Social Sciences 1978

Wayne State University: MA: Art History 1987

Binghamton University: Ph.D: ABD, 2008
Dissertation: "Choreographing the city: musicality and dance and "Good Government" as interpreted by Ambrogio Lorenzetti in the Sala dei Nove fresco, Palazzo Pubblico, Siena."

Teaching experience: State College at Oneonta: 1998-2008:

ARTH 213: Italian Renaissance Art
ARTH 215: Art of the 17th Century: Baroque Art: Italian and Dutch
ARTH 216: French Painting in the 19th Century
ARTH 217: Modern Art Since 1900
ARTH 218: Modern Art Since 1945
ARTH 219: Contemporary Art
ARTH 220: History of American Art: Painting
ARTH 300: Women as Art/Artist
ARTH 394: Special Topics: Sexuality and Gender
ARTH 399: Independent Study

Teaching experience: Hartwick College: 2003-2008:

WAH 102: Ancient Art
WAH 103: Romanesque/Medieval Art
WAH 104: Modern Art
WAH 200: Images of Women in Western Art

I also co-ordinate the Visual Resources Collection at the State College at Oneonta.
EDUCATION:

1981/1984  NEW YORK UNIVERSITY, New York, N.Y.  
*Master of Fine Arts*

1970/1973  BROOKLYN MUSEUM ART SCHOOL, Bklyn, N.Y.


1959/1964  QUEENS COLLEGE, Queens, N.Y.  
*B.A. Anthropology*

EXHIBITIONS:

2008  STATE UNIVERSITY, ONEONTA  
Artist Books

2006, 2007  BLACK SHEEP GALLERY  
New Lisbon, N.Y.

2005  STUDIO DIONYSIS  
HILTON BLOOM GALLERY

2004  STATE UNIVERSITY, ONEONTA  
Faculty Show

2003  HILTON BLOOM GALLERY

2002  HILTON BLOOM GALLERY, Gilbertsville,  
Memories of 9/11: Artists of the Butternut Valley  
*Group Shows*

2001  HILTON BLOOM GALLERY, Gilbertsville, N.Y.  
*Group Show*

1996  171 GALLERY, Corning, N.Y.  
*Artist Books*

1996  SMITHY-PIONEER GALLERY, Cooperstown, N.Y.  
*Paintings*

1995  KUBIAK GALLERY, Oneonta, N.Y.  
"Bleak Beauty" *Paintings*
1984
A.I.R. GALLERY, Curated by Corinne Robbins
"Women Artists of the 80's"

1983/1985
VISUAL ARTS CENTER, New York, N.Y.
Faculty Show of Paintings

1982
N.Y.U WASHINGTON SQ. GALLERY, New York,
Paintings

1981
GLEN COVE GALLERY, Glen Cove, N.Y.
Paintings and Prints

1981
RUDOLPH STEINER LIBRARY, New York, N.Y.
Watercolors

1979
PLEIDES GALLERY, New York, N.Y.
Paintings

PUBLICATIONS:

Summer/Fall 2001
THE ST. ANN'S REVIEW, Bklyn, N.Y.
Reproduction of Paintings

WORK AND RELATED EXPERIENCE:

2000/Present
STATE UNIVERSITY at ONEONTA
Adjunct Professor of Art

1999/Present
SHEEP RAISING

1997/1999
SETH LOW SCHOOL, Brooklyn, N.Y.
Teacher of Drawing, Painting, Design, and Sculpture

1984/1996
CAVALLARO JUNIOR HIGH SCHOOL, Bklyn, N.Y.
Art Teacher

1983/1985
NEW YORK STATE COUNCIL ON THE ARTS
Appointed Member

1981-1983
BROOKLYN MUSEUM
Instructor, Painting and Life Drawing

1977/1983
VISUAL ARTS CENTER, New York, N.Y.
Instructor, Painting and Drawing

1981/1984
PRATT INSTITUTE, Brooklyn, N.Y.
Instructor, Painting and Drawing
HONORARIUM

MIAMI UNIVERSITY, OXFORD, OHIO 2006
Sean Scherer

Born 1968 Miami, Florida

Education

1986-88 School of the Art Institute of Chicago, Chicago, IL

Solo Exhibitions

2008 Roxbury Arts Group, Roxbury, NY
2006 Galerie Rene Blouin, Montreal, Canada
2001 Galerie Kaj Forsblom, Helsinki, Finland
   Nina Freudenheim, Buffalo, NY
   Arthur Roger, New Orleans, LA
1999 Anna Kustera Gallery, New York, NY
1997 Robert McClain & Co., Houston, TX
   Galerie Kaj Forsblom, Helsinki, Finland
1996 Arthur Roger Gallery, New Orleans, LA
   Grimaldis Gallery, Baltimore, MD
   Galerie Kaj Forsblom, Helsinki, Finland
1995 Robert McClain & Co., Houston, TX
1994 Arthur Roger Gallery, New Orleans, LA
   Nina Freudenheim, Buffalo, NY
1993 Art Chicago, Stux Gallery, New York, NY
1992 Stux Gallery, New York, NY
1991 Stux Gallery, New York, NY
   Galerie Kaj Forsblom, Helsinki, Finland
1990 Stux Gallery, New York, NY

Group Exhibitions

2007 International Art & Design Fair, New York, NY
2006 Rock Paper Scissors, Anna Kustera Gallery, New York, NY
2003 More, M% Gallery, Cleveland, OH
1998 Bit by Bit, Anna Kustera Gallery, New York, NY
1997 Grimaldis Gallery, Baltimore, MD
1996 46th Western New York Exhibition, Albright-Knox Art Gallery, Buffalo, NY
1995 Nina Freudenheim Gallery, Buffalo, NY
   X-Sittings, Anderson Gallery, Buffalo, NY
   Geometric Abstraction, Grimaldis Gallery, Baltimore, MD
   The Golden & The Baroque, Robert McClain & Co., Houston, TX
1994
1995 Chasing Angels, Cristinerose Gallery, New York, NY
1992 Galerie Gloria Cohen, Paris, France
   Schmidt Marcus Gallery, St. Louis, MO

Sean Scherer 2950 East Brook Road, Walton, NY 13856 (607) 865-8096
1990 *All Quiet on the Western Front?* Galerie Antoine Candau, Paris, France  
*Stripes, Bends and Bars*, Schmidt Marcus Gallery, St. Louis, MO  
*Summer Group Show*, Annina Nosei Gallery, New York, NY  
*Summer Review*, Stux Gallery, New York, NY

1989 *Selections from the Artists File*, Artists Space, New York, NY  
*Summer Group Show*, Stux Gallery, New York, NY  
*Invitational*, Stux Gallery, New York, NY

**Selected Bibliography**

Butler, Connie: *Selections from the Artist File* (catalogue essay) Artists Space, New York, 1  
Bromberg, Craig: "The Untitled Orbit," (article) *Art & Auction*, October, 1991  
Hanson, Alan: "Sean Scherer," (review) *Contemporanea*, New York, December, 1990  
*Helsingin Sanomat*: "Sean Scherers," Helsinki, October 5, 1991  
Huntington, Richard: "Painter embarks on a revisionist brush with the past," (review) *The Buffalo News*, October 27, 1994  
*Nikkei Art*, "Sean Scherer," Tokyo, July 1991  
Skelton, Carl: "Beyond Decorative, Sean Scherer at Anna Kustera," *dArt International*, Spring/Summer, 1999  
*The New Yorker*, "Sean Scherer/Keith Boadwee," (review) New York, November 9, 1992  

**Teaching**

Spring 2004 – 2007, State University of New York, College at Oneonta  
Spring 2000, State University of New York at Buffalo  
Spring 1999, State University of New York at Buffalo

Sean Scherer 2950 East Brook Road, Walton, NY 13856 (607) 865-8096
JUNE L. TYLER
411 Burdick Medbury Rd.
Norwich, New York 13815
Phone: (607) 334-8952
Email: tylerpaper@aol.com

EDUCATION
Syracuse University, M.F.A. degree in Printmaking, 1989
University of Wisconsin at Madison, M.A. degree in Graphics and Painting, 1978
S.U.N.Y. at Potsdam, B.A. degree in Studio Art, magna cum laude, 1977

PROFESSIONAL EXPERIENCE
1994 to present - Workshops in Papermaking and Book Arts given in studio, Pondside Pulp & Paper, and at schools, colleges and art institutions (i.e. Syracuse University Papermaking Class and Sculptural Paper Lamps at Brookfield Craft Center, Brookfield, CT)

Fall 2007 and 2001 - 2002 Resident Artist/Instructor, Hartwick College, Oneonta, NY in Printmaking and Papermaking; Fall 2006 in Drawing and Design.

Arts in Education Program Artist Residencies in schools, 5th - 12th grade - Papermaking workshops

1995 to present - Adjunct Drawing & Design Instructor at SUNY. at Oneonta - taught Special Topics: Papermaking course in Spring, 1995.

1980 to 1994 - Professor of Art at Cayuga Community College, Auburn, N.Y.

EXHIBITION RECORD
SOLO

SELECTED TWO - THREE PERSON EXHIBITIONS
"Studio 2," Fine Arts Gallery, SUNY @ Oneonta, 2002
"Paperwork," Kubiak Gallery, Oneonta, N.Y. 1995
Syracuse University, 1989
Wells College, Aurora, N.Y., 1985

SELECTED INVITATIONAL EXHIBITIONS

"The Sam and Adele Golden Foundation for the Arts, 10 Year Celebration and Silent Art Auction


"1997 - 2006 Colorscape Chenango Arts Festival", Norwich, NY. 
1ST Place Cash Award in 3D Mixed Media, 1997 & 1999
Juror for Art Festival, 2001 - 2003

"East of Ithaca: Printmakers from Binghamton and Oneonta," The Ink Shop Gallery, Ithaca, NY, September - October 2002

"From the Earth, a new look at Mother Nature," Chenango County Council of the Arts Gallery, Norwich, NY, January - February 2001

"Earthworks," Fourth in a Series of Exhibitions Celebrating the Natural Elements, Bremer's Farm, Otego, NY, September 1997


SELECTED JURIED EXHIBITIONS


INTERNATIONAL
Janet Wentworth, 665 West Kortright Church Road, East Meredith, NY 13757
telephone – 607/278-5784  e-mail – janetlouise@att.net

Offering: proven teaching ability in drawing and 2-D design; expertise and proven
success in teaching figure drawing to all levels; commitment to student advisement and
participation in the life of the campus community.

TEACHING AND RELATED EXPERIENCE

SUNY College at Oneonta, Oneonta, NY (1/06-present)
Instructor: Drawing: foundation and figure drawing

National Academy of Design School of Fine Art, New York, NY (6/95-5/03)
Instructor: Figure Drawing and Painting

New York Academy of Art, New York, NY (9/99-5/00)
Instructor: Figure Drawing

School of Visual Arts, New York, NY (9/91-6/92)
Instructor: Drawing and Design

Metropolitan Museum of Fine Art, New York, NY (1983-84)
Lecturer: Painting and Art History; Assistant: slide collection library.
(temporary position)

Facilitator: art history program series. (temporary position)

Responsibilities: museum lectures, coordinating international and regional art
exhibits, writing editorials for national newsletter, facilitating panel discussions.

Freelance Artist, New York, NY (9/80-9/90)
Illustrator: Book and Editorial

EDUCATION

Brooklyn College, Brooklyn, NY – M.F.A. (painting)

Parsons School of Design, New York, NY – B.F.A. (design and illustration)

Art Students League, New York, NY – post graduate: four years of intensive study in
anatomy (with Robert Beverly Hale), drawing, painting and sculpture

National Academy of Design School of Fine Art, New York, N.Y – post graduate: two
years of intensive study in anatomy, drawing, figure painting and sculpture
JANET WENTWORTH
665 West Kortright Church Road, East Meredith, NY
telephone (607)-278-5784 e-mail janetlouise@att.net

SOLO AND GROUP EXHIBITIONS

Cooperstown Art Association, three-person exhibition, Cooperstown, NY (2008)
SUCO Fine Art Gallery, faculty exhibition, Oneonta, NY (2007)
Blue Hills Café Gallery, group exhibition, Oneonta NY (2006)
Word and Image, group exhibition, Oneonta, NY (2005)
National Academy of Design, group faculty exhibitions, New York, NY
(three exhibitions annually, 1995-2003)
  Community Fine Arts Center, Rock Springs, Wyoming
  Stocker Center Gallery, Elyria, Ohio
  Saginaw Arts Museum, Saginaw, Michigan
  Midwest Museum of American Art, Elkhart, Indiana
Albertus Magnus College, (Women’s History Month), New Haven, CT (1997)
Athens Cultural Center, Nat’l Association of Women Artists, Athens, Greece (1996)
National Association of Women Artists, 103rd, 105th, 106th and 107th annual Juried
West Broadway Gallery, New York, NY, group exhibition (1994)
First Street Gallery, New York, NY, group exhibition (1994)
First Street Gallery, Annual National Painting Competition, New York, NY (1994)
Chelsea Art Center, East Norwich, NY, group exhibition (1994)
Degas Pastel Society, fourth and fifth Biennial National Museum Tours:
  Lauren Rogers Museum of Art, Laurel, MS (1993)
  Longview Museum and Arts Center, Longview, TX (1994)
  World Trade Center, New Orleans, LA (1994)
Pastel Society of America, 12th, 21st, and 22nd annual juried exhibitions, New York, NY
Butler Institute of American Art, 57th Annual Juried Exhibition, Youngstown, OH (’93)
C.W. Post College Exhibition Center, Brookville, NY, group exhibition (1993)
Goodman Design Gallery, South Hampton, NY, group exhibition (1993)
Catherine Smith Gallery, Boone, NC, group exhibition (1993)
New England Fine Art Institute, “State of the Art, ’93” juried exhibition, Woburn, MA
Halpert Biennial, juried exhibition, Boone, NC (1993)
ARC Gallery, Chicago, IL, group exhibition (1992)  
Independent Arts Gallery, Astoria, NY, group exhibition (1992)  
Federal Plaza Exhibition Center, New York, NY, group exhibition (1992)  

JANET WENTWORTH  
665 West Kortright Church Road, East Meredith, NY 13757  

Solo and Group Exhibitions, cont.  

Concordia College Gallery, Bronxville, NY, group exhibition (1992)  
Peel Gallery, Danby, VT, 3-person and group exhibitions (1984-92)  
West Beth Gallery, New York, NY, solo exhibition (1990)  
Catherine Lorillard Wolfe Show, juried exhibition, New York, NY (1987)  
Copley Society, juried exhibition, Boston, MA (1986)  
Parsons Exhibition Center, New York, NY, group exhibition (1985)  
Cork Gallery, New York, NY, group exhibition (1985)  
Knickerbocker Artists of New York, juried exhibition, New York, NY (1985)  
Regis College Art Gallery, Weston, MA, group exhibition (1984)  
Bare Cove Gallery, Hingham, MA, 3-person exhibition (1977)  
American Watercolor Society, juried exhibition, New York, NY (1976)  
Bay View Gallery, Camden, ME, group exhibition (1974, 75)  
Union Carbide Exhibition Center, juried exhibition, New York, NY (1975)  
Boston Watercolor Society, juried exhibition, Boston, MA (1975)  

Awards  

Juror’s Choice Award, Academic Artists Association, Springfield, MA (1997)  
Merit Award, Visions Gallery, Albany, NY (1995)  
Susan Kahn Memorial Award, National Association of Women Artists, NYC (1995)  
Norman Wenig Memorial Award, Pastel Society of America, New York, NY (1993)  
$500 Grant, Stacey Foundation (1992)  
Scholarship for Study in France, La Napoule Art Foundation (twice recipient 1985, 86)  
Certificate of Merit, Salmagundi Club, New York, NY (1985)  
Paul Rabut Memorial Award, Society of Illustrators, New York, NY (1985)  
$3000 Grant, Posey Foundation (1985)
Pastel Society Plaque Award, Knickerbockers Artists, New York, NY (1985)
$7500 Grant, Revson Foundation (1984)
Board of Directors Award, Pastel Society of America, New York, NY (1984)
First Prize, Art Students League Annual Exhibition, New York, NY (1982)
Gold Medal of Honor, Copley Society, Boston, MA (1980)
Degree Options

Choosing A Degree

Both the BA and BFA degrees have a great deal to offer a student. Choosing the right degree depends on the individual student’s interests, his or her aptitude for study in Art or Graphic Design, and his or her long-term goals.

For students with a variety of interests and skills, the BA offers a better opportunity for study outside of Art or Graphic Design. Students earning second degrees or minors increase their range of opportunities for life after graduation, whether that be a professional career, or graduate study.

The BFA degree allows for more in-depth study in Art and Graphic Design. Students in the BFA Studio Art program need to be aware that graduate studies, either the Master of Fine Arts (MFA) or the Master of Arts in Teaching: Art Education (MAT) are strongly recommended. Many students who pursue a BFA in Graphic Design will focus on two discipline areas to broaden their skill sets and increase the viability of their professional portfolio. For example, many Graphic Design majors study both print media and interactive integrated media design. Additional areas of study are illustration and photography. Graphic Design majors with a serious interest in web design or multimedia are strongly advised to earn a BA degree with a second major. Second majors for students interested in web design could be Information Science or Computer Science. A second major for multimedia would be Broadcasting.

A misconception many students have is that they need a BFA degree in order to go on to a graduate program in Art Education. While this is true for the MAT program at Oswego, it is not true for all graduate programs in Art Education and is certainly not a standard. It should also be noted that entrance into the BFA degree does not guarantee entrance into the MAT program at Oswego, nor any other graduate program at Oswego. NOTE: All degree programs in the Art Department require a grade of C- (C minus) or better in all courses taken to fulfill major requirements.

Degree Options

Bachelors of Art (BA)

Students earning an art minor or BA degree are given the choice of studying art history, studio art or graphic design. The BA offers ample opportunity for multiple or interdisciplinary studies in various programs across campus including psychology, cognitive science, communications, advertising/marketing, technology education and information science, among others. Many BA students earn a second degree or minor in a complementary area of interest such as psychology, cognitive science, technology education, advertising/marketing, computer science, communications, broadcasting, or information science. BA art students can follow one of three different tracks depending on their chosen concentration:

BA: Track I – Studio Art
BA: Track II – Art History
BA: Track III – Graphic Design

Bachelor of Fine Arts (BFA)

For those students seeking a demanding program with a high degree of focus and academic effort, the BFA offers in-depth study of either studio art or graphic design. The BFA is limited to a select group of students chosen through a separate application process. Typical students seeking this program have long-term plans for graduate study in the fine, applied or educational arts, or a professional life in the graphic arts. The program is extensive and demanding and access is limited. Admission requires a diverse portfolio, exemplary academic performance, and natural talent. BFA art students have two degree options depending on their chosen concentration:

BFA: Studio Art
BFA: Graphic Design

Master of Art (MA)

Advanced study in Studio Art or Graphic Design.
BA Degree Options

Graduation Requirements

- 122 hours to graduate
- 33 hours minimum in Art in Track I & II
- 39 hours minimum in Art in Track III
- 48 hours maximum in Art
- 90 hours Liberal Arts
- 42 hours of upper division credit

BA: Track I – Studio Art

Studio offerings include Drawing, Design, Illustration, Painting, Photography, Printmaking, Ceramics, Sculpture, and Graphic Design. Students in the BA Studio Art program look for careers in diverse areas. If students combine the BA with a second major or minor they are able to seek opportunities in many fields including Scientific Illustration, Arts Management, and Art Therapy, as well as Psychology, Sociology, or Anthropology. Some BA students continue in graduate studies in Business, Art Therapy, Education, the Cognitive or the Social Sciences.

Requirements (33-48 Semester Hours):

A. Art History: 9 semester hours – Survey I, Survey II, Art History or Museum Studies elective
B. Foundations: 9 semester hours – 2-D Design I, Drawing I, Studio Elective
C. Art electives: 15 semester hours – Choice of courses in Design, Drawing, Photography, Painting, Printmaking, Graphic Design, Sculpture, and Ceramics
D. Art Department electives: 0-15 semester hours – Students can choose to earn an additional 15 semester hours of credit from any Art, Art History or Graphic Design course offered.

JA: Track II – Art History

Offerings in Art History are particularly extensive for a college the size of Oswego. Students take a two semester Survey of Art and may select upper division courses such as Medieval, Renaissance, Twentieth-Century, Chinese, Japanese, Islamic, Native American, or Museum Studies. Students in Museum Studies and Art History look for careers in institutions and archives.

Requirements (33-48 Semester Hours):

A. Core Requirement: 6 semester hours – Survey I and Survey II
B. Studio: 6 semester hours – 2-D Design I and Drawing I
C. Art History electives: 21 semester hours
D. Art Department electives: 0-15 semester hours – Students can earn an additional 15 semester hours of credit from any Art, Art History or Graphic Design course offered.

BA: Track III – Graphic Design

Offerings include Drawing, Design, Graphic Design, Web Design, Multimedia Design, Illustration, Photography, and Printmaking. Students who earn this degree look for careers as in-house Graphic Designers as well as work in design studios and advertising agencies. Students who couple a BA in Graphic Design with a second major can work in any number of Graphic Communication and Telecommunication fields. Some BA students opt for graduate studies in MA and MFA programs in Graphic Design, Broadcasting, Digital Media, Advertising and Marketing. Others continue on the graduate level in such twenty-first century disciplines as Information Architecture or Human Computer Interface Design.

Requirements (33-48 Semester Hours):

A. Art History: 9 semester hours – Survey I, Survey II, Art History or Museum Studies elective
B. Foundations: 9 semester hours – 2-D Design I, Drawing I, 3-D Design or 2-D Design II

D. Graphic Design electives: 3 semester hours – Students can choose to earn an additional 3 semester hours of credit from any Graphic Design or Digital Photography course.

E. Specialty Area: 3-12 semester hours – Students can choose a 4 course sequence in one of the following areas: Broadcasting, Fine Art, Illustration, Information Science, Photography, Print Media, Public Relations, Set Design, or 3-D Modeling and Animation.

Options For Second Majors & Minors

Combinations Suggested for BA: Track I – Studio Art

Preparing For Work In A Gallery Or Museum

- A minor in Arts Management. May also wish to consider a minor in Business Administration with a Marketing Emphasis, or Business Administration—Leadership Emphasis
- A minor in Art History
- A second major in Public Relations

Preparing For Work Or Graduate Study In Art Therapy

- A minor in Expressive Art Therapy

Combinations Suggested for BA: Track II – Art History

Preparing For Work In A Gallery Or Museum

- A minor in Arts Management. May also wish to consider a minor in Business Administration with a Marketing Emphasis, or Business Administration—Leadership Emphasis
- A second major in Public Relations

Combinations Suggested for BA: Track III – Graphic Design

Preparing For Work In An Agency Or Large Company

- Second major in Public Relations. May also wish to consider a minor in Business Administration with a Marketing Emphasis
- Minor in Business Administration—Marketing Emphasis. May also wish to consider a second minor in Business Administration—Leadership Emphasis

Preparing For Work In The Telecommunications Industry

- Second major in Broadcasting and Mass Communication

Preparing For Work Or Graduate Studies In Web Or Multimedia Design

- Second major in Information Science
- Minor in Information Science. May also wish to consider a second minor in Computer Science.

Preparing For Work Or Graduate Studies In Scenic Art Or Environmental Art Design

- Second major or minor in Theatre with a focus on Set Design and Stage Craft.
ART INFORMATION | GRAPHIC DESIGN INFORMATION | COURSES BY SUBJECT

**Department of Art**

**Program Requirements**

**Art Major - Arts and Sciences, B.A. Degree** 33-48 cr

**Track I - Studio Emphasis**

**A. Core Requirements - Studio 9 cr**

- Art 105 - Design I-Two-Dimensional
- Art 210 - Drawing I
- One other basic studio course

**B. Core Requirements - Art History 9 cr**

- Art 250 - Western Heritage I-Survey of Art I
- Art 251 - Western Heritage II-Survey of Art II
- One other art history course

**C. Electives 15 cr**

- Art courses totaling a minimum of fifteen hours, selected with departmental advisement

**D. Cognate Requirements 0 cr**

- None

**Art Major - Arts and Sciences, B.F.A. Studio Degree** 75-81 cr

"The BFA Art-Studio program and the BFA Graphic Design are competitive programs and interested students must submit a portfolio to be accepted.

**Core Requirements 54-60 cr**

**Foundations 30 cr**

- Art 105 - Design I-Two-Dimensional
- Art 106 - Design I-Three-Dimensional
- Art 205 - Design II-Two-Dimensional
- A second 3-D course
- Art 210 - Drawing I
- Art 215 - Painting I
- Art 225 - Introduction to Printmaking
- Art 240 - Photography I
- Art 310 - Drawing II
- Art 300 - Figure Drawing I

**Art History/Museum Studies 15 cr**

- Art 250 - Western Heritage I-Survey of Art I
- Art 251 - Western Heritage II-Survey of Art II
- Upper division Art History/Museum Studies
- Art 353 - Twentieth-Century Art
- Art 471 - Seminar in Contemporary Art Issues

**Major Studio Area 19-15 cr**

**Departmental Electives (Studio Area, Art History/Museum Studies Electives) 21 cr**

All courses credited to the major must earn grades of C- or better in (core, elective, and cognate).

"Sorry, the program requirements you requested are not available. Please contact the Registrar's Office for more information.

**Art History Minor - Arts and Sciences 21 cr**
Core Requirements 6 cr
- Art 250 - Western Heritage I - Survey of Art I
- Art 251 - Western Heritage II - Survey of Art II

Electives 15 cr
- Electives at the 300 or 400 level from either pre-seventeenth century western art or eastern art with advisor approval ... 3 cr
- Electives at the 300 or 400 level selected with advisor approval ... 12 cr

Cognate 0 cr
- None

All courses credited to the minor must earn grades of C- or better (core, elective, and cognate).

Art Minor - Arts and Sciences 21 cr

A. Core Requirements 15 cr
- Art 105 - Design I - Two-Dimensional
- Art 210 - Drawing I
- One other basic studio course
- Art 250 - Western Heritage I - Survey of Art I
- Art 251 - Western Heritage II - Survey of Art II

B. Electives 9 cr
- Art electives, under advisement

C. Cognate Requirements 0 cr
- None

Note: Students who wish to earn a minor in Art must earn grades of C- or better in all courses credited to the minor (core, elective, and cognate courses).

Museum Studies Minor - Arts and Sciences 24 cr

A. Core Requirements 12 cr
- Art 380 - Introduction to Museum Studies
- Art 381 - Contemporary Museum Issues
- Art 498, or His 498 Internship

B. Specialization Requirements 3-6 cr
- Students who are not Art Majors but who are interested in a Minor in Museum Studies with an Art emphasis must complete the following:
  - Art 250 - Western Heritage I - Survey of Art I
  - Art 251 - Western Heritage II - Survey of Art II
- Students interested in a Minor in Museum Studies with a Historical Agencies emphasis must complete the following:
  - His 452 - Seminar in Regional and Local U.S. History

C. Electives 6-9 cr
- Selective courses, under advisement

D. Cognate Requirements 0 cr
- None

All courses credited to the minor must earn grades of C- or better (core, elective, and cognate).

NOTE: Students should develop an individual plan of study with their program coordinators at least three semesters prior to graduation.
Faculty

Department Chairperson
Cynthia Clabough
clabough@oswego.edu

Ceramics
Richard Zakin
zakin@oswego.edu

Graphic Design
Cynthia Clabough
clabough@oswego.edu
Cara Brewer Thompson
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http://www.classes.brewerthompson.com
Kelly Roe
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Art History
Telen Zakin
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Lisa Langlois
langlois@oswego.edu
Lisa Seppi
seppi@oswego.edu

Drawing
Juan Perdiguero
perdigue@oswego.edu

Painting
Jeremy Hughes
http://www.jeremyhughesart.com
whughes@oswego.edu

Photography
Julieve Jubin
jubin@oswego.edu

Foundations
Richard Metzgar
metzgar@oswego.edu
www.oswego.edu/~metzgar
Sculpture
Kathy Budd
kbudd@oswego.edu

Printmaking
Michael Thomas
mthomas@oswego.edu
Art History: Major Information

Basic Requirements

- 6 hrs. from ArtH. 171 F/History of Western Art: Prehistoric through Gothic, 172 F/History of Western Art: Renaissance through Rococo, 173 F/History of Western Art: Neoclassicism to Contemporary
- 3 hrs. from ArtH. 201 Ancient to Byzantine Art: Religion and Philosophy, 202 Crusaders, Saints and Sinners: Art and Spirituality in Medieval Europe, 203 Renaissance Europe: Rebirth of Classical Culture
- 3 hrs. from ArtH. 203, 213 High Renaissance and Mannerism in Europe (1480-1600), 305 Italian and Northern Renaissance Art (1300-1600), 384 Baroque Art in Italy, Spain, France, and The Netherlands
- 3 hrs. from ArtH. 278 F/19th Century European Art from the French Revolution to the Post-Impressionists, 285 Issues in Contemporary Art, 287 F/Avant-Garde Modernism (1900-1950)
- 3 hrs. from ArtH. 180 F/M/Introduction to the Art of Africa, Oceania, the Americas, and Asia, 281 M/Pre-Columbian and Latin American Art, 282 From Spain to the Americas: Hispanic Art and Culture (1400-Contemporary), 284 M/Asian Art: The Spiritual Traditions of India, China, and Japan
- 3 hrs. from ArtH. 300 Major Artists and Issues, 305 Italian and Northern Renaissance Art (1300-1600), 310 Women and Art, 384 Baroque Art in Italy, Spain, France, and The Netherlands
- 3 hrs. ArtH. 387 Research Methods in Art History
- 24 total semester hours

Elective Requirements

- 6 hrs. from ArtS. 245 Ceramics I and 345 Ceramics II OR 200 Computer Art I and 204 Graphic Design OR 100 F/Two-Dimensional Design and 101 Three-Dimensional Design OR 210 F/Drawing I and 310 Drawing II OR 210 F/Drawing I and 215 Figure Drawing I OR 250 Jewelry and Metals I and 350 Jewelry and Metals II OR 250 Jewelry and Metals I and 305 Metalsmithing OR 235 F/Digital Photography I and 335 Digital Photography II OR 230 Printmaking I and 330 Printmaking II OR 240 Sculpture I and 340 Sculpture II OR 6 hours from 220 Oil Painting I, 222 Mixed Media Painting, 225 F/Watercolor I, 320 Oil Painting II, 325 Watercolor II
- 6 hrs. additional ArtS courses
- 12 total semester hours
- 36 total semester hours

Additional Requirements

- Attendance at two Lederer Gallery Openings each semester

Minimum Competence Requirement

- A grade of C- or better is required for all required courses, whether Basic or Elective

Department Writing Requirement

- Students majoring in Art History meet the writing requirement through papers written in 200- or 300-level art history courses.
Art Studio: Major Information

<table>
<thead>
<tr>
<th>Major Information</th>
<th>Minor Information</th>
<th>Graphics Production Minor</th>
<th>Courses</th>
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</table>

**Basic Course Requirements (Foundations)**
- 3 hrs. ArtS 100 F/Two-Dimensional Design
- 3 hrs. ArtS 101 F/Three-Dimensional Design
- 3 hrs. ArtS 200 F/Computer Art I
- 3 hrs. ArtS 210 F/Drawing I
- 3 hrs. ArtS 310 Drawing II
- 15 total semester hours

**Studio Concentration Requirements**
- 9 hrs. in one concentration area:
  - Ceramics: ArtS 245 Ceramics I, ArtS 345 Ceramics II, and ArtS 346 Ceramics III, OR
  - Drawing: ArtS 215 Figure Drawing I, ArtS 315 Figure Drawing II, and ArtS 316 Figure Drawing III, OR
  - Jewelry and Metals: three courses from ArtS 250 Jewelry and Metals I, ArtS 350 Jewelry and Metals II, ArtS 351 Jewelry and Metals III, and ArtS 305 Metalsmithing, OR
  - Painting: ArtS 220 Oil Painting I, ArtS 320 Oil Painting II, and ArtS 321 Oil Painting III, OR
  - ArtS 225 Watercolor I, ArtS 325 Watercolor II, and ArtS 326 Watercolor III, OR
  - Sculpture: ArtS 240 Sculpture I, ArtS 340 Sculpture II, and ArtS 341 Sculpture III
- 6 hrs. (in a different concentration from 9 hrs. above)
  - Ceramics: ArtS 245 Ceramics I, ArtS 345 Ceramics II OR
  - ArtS F/200 Computer Art, ArtS 204 Graphic Design OR
  - Drawing: ArtS 215 Figure Drawing I, ArtS 315 Figure Drawing II, OR
  - Jewelry and Metals: two courses from ArtS 250 Jewelry and Metals I, ArtS 350 Jewelry and Metals II, ArtS 305 Metalsmithing OR
  - Painting: ArtS 220 Oil Painting I, ArtS 320 Oil Painting II, OR
  - ArtS 225 Watercolor I, ArtS 325 Watercolor II OR
  - Photography: ArtS 235 F/Digital Photography I, ArtS 335 Digital Photography II OR
  - Printmaking: ArtS 230 Printmaking I, ArtS 330 Printmaking II OR
  - Sculpture: ArtS 240 Sculpture I, ArtS 340 Sculpture II
- 15 total semester hours

**Capstone Requirements**
- 1 hr. ArtS 265 Sophomore Foundation Portfolio Review
- 3 hrs. ArtS 387 Junior Studio Seminar
- 2 hrs. ArtS 370 Senior Exhibition Review

**Art History Requirement**
- 9 hrs. ArtH; three courses under ArtH, one of which must be at the 200 or 300 level
- 45 total semester hours

**Additional Requirements**
• Attendance at two gallery openings and one visiting artist lecture each semester

Minimum Competence Requirements

• A grade of C- or better is required for all ArtS and ArtH courses used to fulfill major requirements.

Department Writing Requirements

• Each student will submit an Art History paper from a 200 or 300 level course as evidence of writing competence.
Art Faculty

Professors

Marilyn Board [Webpage] [E-Mail]
BA University of Wisconsin; MA, PhD University of Illinois at Urbana.
Art History. Brodie 224. 245-5811.

Lynette Bosch [Webpage] [E-Mail]
BA Queens College, CUNY; MA Hunter College; MFA, PhD Princeton University.
Art History. Brodie 230. 245-5419.

Tom MacPherson [Webpage] [E-Mail]
BA SUNY Oswego; MFA University of South Carolina.
Art studio; drawing. Brodie 227. 245-5817.

Carl Shanahan [Webpage] [E-Mail]
BS Edinboro University of Pennsylvania; MFA Northern Illinois University.
Art studio; ceramics. Brodie 242. 245-5816.

Michael Teres [Webpage] [E-Mail]
BA Hunter College; MFA University of Iowa.
Art studio; photography; computer graphics. Brodie 228. 245-5801.

Associate Professors

Doug Anderson [Webpage] [E-Mail]
BFA University of Arizona; MFA University of Wisconsin.
Art studio; 2D design, drawing, painting. Brodie 225. 245-5491.

Patrice Case [Webpage] [E-Mail]
BS Ball State University; MFA University of Arizona.
Art studio; 2D and 3D design, jewelry, metal work. Brodie 226. 245-5493.

Assistant Professor

Dan DeZarn [Webpage] [E-Mail]
BFA Northern Kentucky University; MFA University of Tennessee.
Art studio; sculpture; wood; 3D. Brodie 233. 245-5810.

Adjunct Faculty

Kristina Laun [Webpage] [E-Mail]
Art history. Brodie 231. 245-5817.
Lanna Pejovic  [Webpage] [E-Mail]
Art studio. Brodie 234. 245-5811.

Gallery Director

Cynthia Hawkins  [Webpage] [E-Mail]
BA Queens College; MFA Maryland Institute College of Art; MA in Museum Professions Seton Hall University.
Brodie 232. 245-5813
Founded in 1889 as Normal School to prepare elementary school teachers
5,137 students (undergraduate and graduate; fall 2007)
More than 800 faculty and staff
In excess of 20,000 alumni
Average class size 24 students
Student/Teacher ratio: 16 to 1
Professors holding terminal degrees: 95%
Fall 2007 Admissions Profile: applications for full-time admission- 4,556; students offered admission- 62%; freshmen offered admission – 58%; mean SAT -1022; total number of new full-time students enrolled – 1,261; freshmen living on campus- 88%
Diversity: In 2007, students of color accounted for 16% of all undergraduates.

Bachelor of Arts Degree in Visual Arts offers five concentrations:

Art History
Digital Art & Design
Painting & Drawing
Printmaking
Sculpture

Full-Time Faculty:

11 Full-Time Faculty: 3 in Art History; 3 in Digital Art & Design; 3 in Painting and Drawing; 1 in Printmaking; 1 in Sculpture.

Anne Dawson, Art History, Dept. Chair
Mariana Aguire, Assistant Professor, Art History
Imma Aroyo, Professor of Art, Printmaking
June Bisantz, Professor of Art, Digital Art & Design
Lula Mae Blocton, Professor of Art, Painting and Drawing
Sharon L. Butler, Associate Professor of Art, Digital Art & Design
Gail Gelburt, Associate Professor of Art History, Art History
William (Andy) Jones, Associate Professor of Art, Painting & Drawing
Terry Lennox, Assistant Professor of Art, Digital Art & Design
Qimin Liu, Associate Professor of Art, Painting & Drawing
Claudia Widdiss, Professor of Art, Sculpture

Adjunct Staff
21 Adjunct
Visual Arts Foundation Requirements

The Bachelor of Art (BA) in Visual Arts consists of 48 credits, including 24 credits of foundation courses, 21 credits in chosen concentration, and a 3-credit capstone course. Grades of less than 2.0 (C) will not count toward the major.

I. Required Foundation Courses- 24 credits
II. Required Courses for the Concentration- 21 credits
III. Major Capstone Course- 3 credits

Required Foundation Courses

Studio Arts Foundation Courses (18 credits)

a. Art 110 Two-Dimensional Design
b. ART 111 Three-Dimensional Design (or Art 207 Ceramic Sculpture, or Art 208 Surface Design

c. ART 112 Color Theory
d. ART 124 Digital Imaging and Basic Website Design
e. ART 201 Relief Printmaking
f. ART 202 Drawing I

Art History Foundation Courses (6 credits)

a. ART 211 Art History I: Pre-History to 1400
b. ART 212 Art History II: 1400 to Present

Art History Concentration (24 credits total)

Required Courses in the Art History Concentration (15 Credits total)

a. ART 225 Asian Art and Culture
b. ART 313 Renaissance Art
c. ART 340 Modern Art
d. ART 360 American Art
e. ART 402 Issues in Contemporary Art

Choice of at least TWO from the following (6 credits)

a. ART 333 Graphic Design History
b. ART 345 Museum Studies
c. ART 355 Women and the Visual Arts
d. ART 365 Special Topics Art / Art History
e. ART 369 African American Art
f. ART 470 Advanced Topics in Art / Art History
g. ART 480 Independent Study  
h. ART 490 Internship

Major Capstone Course (3 credits):

ART 486 Senior Project Art History

Digital Art and Design Concentration (24 credits total)

Required Digital Art and Art Techniques Courses (3 credits)

a. ART 122 Digital Illustration and Page Layout  
b. ART 124 Digital Imaging and Basic Website Design (course included in Visual Arts Major Foundation Requirements)

After completing the two Digital Art Techniques courses (ART 122 and ART 124) students will be required to submit a portfolio for admission into the Digital Art and Design Program. The portfolio will include ten samples of the student’s work (two samples each from Illustrator, InDesign, Photoshop, and Dreamweaver and two samples from either Drawing I or 2-Dimensional Design). Portfolios must be carefully prepared according to guidelines available in the art office. Portfolios must be submitted and program admission approved before students can enroll in 300 level design courses.

Required Design Courses (9 credits total)

a. ART 203 Graphic Design I  
b. ART 204 Graphic Design II  
c. ART 335 Graphic Design III

Choice of THREE courses from the following (9 credits)

a. ART 213 Creating Information Graphics  
b. ART 226 Public Art: Art and the Community  
c. ART 228 Creative Problem Solving  
d. ART 325 2D Animation  
e. ART 327 Magazine Design  
f. ART 330 Package Design  
g. ART 338 Graphic Design Style  
h. ART 343 Introduction to 3D Animation  
i. ART 350 Video Art  
j. ART 365 Special Topics in Art/Digital Art and Design  
k. ART 390 Practicum  
l. ART 403 3-D Imaging/Animation  
m. ART 410 Web Design  
n. ART 421 Digital Portfolio Preparation
o. ART 436 Graphic Design IV  
p. ART 450 Advanced Digital Illustration  
q. ART 451 Motion Graphics  
r. ART 470 Advanced Topics in Art/Digital Art and Design  
s. ART 480 Independent Study  
t. ART 490 Internship  
u. COM 310 Digital Photography  

Major Capstone Course: Choose ONE of the following courses (3 credits):  

a. ART 432 ECSU Design Group  
b. ART 436 Graphic Design IV  

**Painting and Drawing:**

Required courses in the Painting and Drawing Concentration (15 credits total):  

a. ART 215 Painting I  
b. ART 308 Painting II  
c. ART 309 Figure Drawing I  
d. ART 352 Drawing II  
e. ART 408 Advanced Painting or ART 409 Figure Drawing II or ART 430 Advanced Drawing  

Choice of at least TWO courses from the following (6 credits)  

a. ART 205 Water Media  
b. ART 307 Portraiture  
c. ART 314 Landscape Painting I  
d. ART 365 Special Topics in ART/Painting and Drawing  
e. ART 390 Practicum  
f. ART 395 Drawing in Color  
g. ART 408 Advanced Painting  
h. ART 409 Figure Drawing II  
i. ART 414 Landscape Painting II  
j. ART 419 Professional Practices for Artists  
k. ART 430 Advanced Drawing  
l. ART 480 Independent Study  
m. ART 490 Internship  

Major Capstone Course (3 credits)  

**ART 485 Senior Project in Studio Art**  

**Printmaking Concentration:**

Required courses in Printmaking Concentration (12 credits total)
a. ART 230 Visual Journals and Bookmaking
b. ART 317 Polyester Plate Lithography
c. ART 318 Intaglio Printmaking I
d. ART 320 Water Based Screen Printing I

Choice of at least THREE courses from the following (9 credits)

a. ART 220 Relief Printmaking II
b. ART 319 Expressions with Handmade Paper
c. ART 365 Special Topics in Art/Printmaking
d. ART 418 Water Based Screen Printing II
e. ART 420 Intaglio Printmaking II
f. ART 470 Advanced Topics in Art/Printmaking
g. ART 480 Independent Study
h. ART 490 Internship

Major Capstone Course (3 credits)

ART 485 Senior Project in Studio Art

Sculpture Concentration (24 credits total):

Required courses in the Sculpture Concentration (12 credits)

a. ART 206 Sculpture I
b. ART 306 Wood Sculpture I or ART 315 Figure Modeling
c. ART 324 Metal Construction
d. ART 406 Sculpture II

Choice of at least THREE courses from the following (9 credits)

a. ART 114 Ceramics
b. ART 207 Ceramic Sculpture
c. ART 208 Surface Design
d. ART 235 Relief Sculpture
e. ART 306 Wood Sculpture
f. ART 315 Figure Modeling
g. ART 365 Special Topics in Art/Sculpture
h. ART 390 Practicum
i. ART 415 Advanced Figure Modeling
j. ART 470 Advanced Topics in Art/Sculpture
k. ART 480 Independent Study
l. ART 490 Independent Study

Major Capstone Course (3 credits)
ART 485 Senior Project in Studio Art
Outside Program Review
SUNY Oneonta Art Department Program Review

Submitted by:

Sharon L. Butler
Associate Professor
Eastern Connecticut State University

Laurie Sloan
Associate Professor
University of Connecticut

December 2008
Outside Program Review / SUNY Oneonta Art Department Program Review

Submitted by:
Sharon L. Butler, Associate Professor, Eastern Connecticut State University
Laurie Sloan, Associate Professor, University of Connecticut

December 2008

Introduction

Meeting the faculty and administration at another institution is always enjoyable and informative. At Oneonta, we observed classes, spoke with individual faculty, students, and administrators, and we left with the impression that the art department is continuing to build a vital, relevant program.

Faculty Achievements

The Art Department faculty are productive artists and scholars with accomplished professional profiles. They are active in both national and international arenas. The curricula vitae point to some remarkable individual accomplishments in the field, including exhibitions at prestigious venues, works included in important public and private collections, publications in notable journals, and invited presentations made to well-known academic and professional constituencies. The faculty have received numerous grants and awards for creative and scholarly work, as well as formal recognition for high-quality teaching. They are clearly interested in professional development and in keeping current in their respective fields as evidenced by professional affiliations and attendance at relevant conferences and workshops. This is a diverse faculty and somewhat unusual in that each member seems to have multiple areas of creative interest and expertise upon which to draw, so that students have access to a rich and varied learning experience.

Student Opportunities

The Art Department has developed a number of excellent opportunities for students.

Establishing art scholarships like the Martin-Mullen makes the Oneonta art program distinctive and helps attract talented students. At the same time, students who receive scholarships not only have the benefit of financial assistance, but also secure an honor to put on their résumés upon graduation.

The exhibition opportunities are equally valuable in terms of building both skills and résumé credentials. Every art student needs to learn how to prepare artwork, hang exhibitions, and publicize them, and the Art Department at Oneonta provides plenty of opportunities for engaging in these activities and sharpening the skills required. Collaborations with professional gallery directors casually as well as through organized internships are also extremely valuable experiences insofar as they acclimate students
to the workplace and thereby ease the transition from the academic world to the job market.

For art students, who often think they may not be fully qualified to earn a living, internships instill confidence and offer hope. By participating in them, students are able to apply what they have learned academically in the real world, and thus confirm that studying art they have, in fact, accumulated skills that have practical value. The department’s strong support for the internship program at Oneonta is a sound policy that is well calculated to appeal to prospective students and create opportunities for fruitful interaction with the wider arts community.

**Studio Art Concentration Mission**

The Studio Art Concentration Mission Statement reflects a sensible, traditional approach to art making in which students master a specific set of art-making skills (including digital), learn to analyze their work in both a historical and a contemporary context, and work toward developing their own respective visual aesthetics. The Art Department also has a clear understanding of its important contribution to the larger Liberal Arts mission of the university in that the department offers a substantial number of General Education courses.

**Studio Art Concentration Curriculum**

In line with its mission, the Art Major offers a range of courses that advance its programmatic goals. The Studio Art Concentration serves Art majors, Computer Art majors, as well as students from the university community interested in taking courses to satisfy general education requirements. An Art Minor is also available.

Strengths:

- There is an appropriate focus and high priority assigned to assuring that students in the studio art concentration acquire a solid foundation in two-dimensional design, three dimensional design, and drawing, and an impressive collective effort has been undertaken to make sure the content of these courses is appropriate and effective across the board.

- A rich program of studio electives is provided for upper level students so that they can build upon the foundation experience to develop their conceptual and technical abilities. Students can choose a focus from several media areas consistent with most university B.A. program offerings in studio art. The curriculum features variety and flexibility, and also affords students the opportunity to pursue a particular area in greater depth. Students can choose to solidify their experience with additional upper-level course electives beyond the minimum required for the degree in order to be better prepared for graduate study or professional involvement in the field.

- The art history foundation courses required for the studio art concentration are appropriate, and students may take additional art history electives to supplement their learning.
• Students have good opportunity to gain important experience with digital technologies in computer art courses. These courses can support the studio art major focusing in computer art, and can also function as elective courses for other students in the department. Digital technologies have also been incorporated into more traditional areas across the curriculum.

Challenges:

• It does not appear that there are an adequate number of upper-level course offerings in a given semester. Students would certainly benefit from having additional studio elective courses from which to choose. It is crucial for them to have the opportunity to access and investigate a broader range of approaches within a particular discipline.

• Independent, advanced courses are important for the development of a student’s ideas and abilities. While faculty have done the best they can to solve the staffing problem by “stacking” classes, this practice can shortchange both introductory and advanced students. There may be some advantages to having several levels working together, but stand-alone classes with level-appropriate content, requirements, and goals are preferable overall.

• A capstone course for graduating seniors might be effective for those planning to pursue graduate study and those preparing to become professionals in art or related fields.

**Studio Art Concentration Staffing**

The Art Major has become increasingly popular, which is a credit to the department faculty and to the university. As stated previously, the faculty who teach in the Studio Art concentration are accomplished, capable individuals, dedicated to providing quality programs for their students.

Strengths:

• The eight full-time faculty cover diverse coursework serving both Computer Art and Art Majors, so the two programs are thoughtfully and effectively intertwined and mutually dependent in numerous creative ways.

• Full-time faculty are increasingly teaching more of the foundation courses, which ensures quality and consistent course objectives. Recent faculty hires have improved the Department’s capacity on this score.

Challenges:

• Increased enrollment has not been answered by commensurate increases in full-time faculty and other crucial staff additions. The over-reliance on part-time faculty makes maintaining consistent standards and course content difficult. New
faculty hires would help to sustain the current level of quality and meet some immediate curricular needs as well as addressing ongoing facility maintenance/safety issues. Additional faculty to serve the Art major are needed in several areas, including Graphic Design, 3-D Modeling and Animation, and Ceramics.

- Art studios, especially those utilizing specialized equipment, tools, and materials, require faculty oversight for both maintenance and safety. With additional, responsible full-time faculty, the quality and safety in the studios would be enhanced. The current part-time instructional support staff person who helps to maintain the 3-D area facilities is critical. But additional support and supervision appear imperative to ensure the safety of the students.

- Some faculty, especially in the 2-D area, are required to divide their responsibilities between the foundation area and their own areas of specialization. It would be beneficial to the students if more faculty were available to teach a greater range of advanced courses within a particular area of focus, thus helping to prepare them for graduate or professional pursuits. At the same time, it would be advantageous to have more full-time faculty to teach foundation courses for the reasons stated above.

- Currently the courses offered in the Art Department are filled almost exclusively with Art and Computer Art majors. With the addition of faculty, more courses could be offered so that students from other majors could enroll. The resulting cross-disciplinary communication would broaden the experiences of majors as well as non-majors, and would further the liberal arts mission of the university.

- If a capstone class were added, there would be a need for additional full-time faculty to teach students who would elect to take this course.

Art History Concentration Mission

SUNY Oneonta’s Art History concentration is notable for its pragmatic approach to the subject. With limited resources, the program manages to bolster and enrich the Art major by providing foundation courses and electives, and also supports the liberal arts mission of the university by contributing to the General Education program. We fully agree with the Art History mission statement that an understanding of Art History is an important component to a liberal arts education. We are not sure, however, that that the statement need concede that “the world does not need many more art historians” as a guiding principle. While it may be true that art historians are not the most easily employable members of a graduating class, that explicit representation may suggest to some that the department itself considers the subject unimportant – hardly inspiring to those who choose to devote much of their undergraduate effort to studying art history. In fact, in our view, art history is a prime intellectual constituent of art as a whole. Treating it as such in the mission statement might enable the Art History concentration, which has evidently stagnated since it was rolled into the Studio Art major in 1998, to grow.
Art History Concentration Curriculum

Consistent with its programmatic goals, the Art Major offers a range of foundation and upper level courses serving students in the art major, computer art major and students taking the courses as part of the general education requirements. An Art History Minor is also available.

Strengths:

• The concentration stresses a strong foundation in introductory art history courses and requires an appropriate number of studio art credits to build a solid base for further study in the concentration.

• The concentration offers a wide range of courses dealing with important, major periods in Western visual culture. At the same time, faculty have expanded course content to enable students to gain an understanding and awareness of diverse cultural perspectives relating to race, class, and gender, as well as non-Western and Latin American Art.

• The art history area has incorporated digital technologies in the development and delivery of course materials, including the creation of image banks and web-based teaching tools. They are in the process of transitioning the visual resources collection from slides to digital files.

Challenges:

• It would be beneficial to Art Majors and other students if a greater range of upper-level courses were offered every semester.

Art History Area Staffing

The faculty who teach in the Art Major are also accomplished, capable individuals, dedicated to providing quality programs for their students.

Strengths:

• Art history staffing includes one full-time and one part-time faculty who work very hard to teach all courses and maintain the visual resource collection.

Challenges:

• If there were additional faculty, a greater range and quantity of art history courses for majors and non-majors could be offered in a given semester.

• These new faculty could help to flesh out the curriculum to include courses dedicated to diverse cultural perspectives including non-Western and Latin American Art, Feminist Art, critical theory, and other contemporary issues in art.
Greater availability of courses focusing on multi-cultural perspectives would be in line with the stated mission of the university.

Assessment of Student Learning Outcomes

Because the department relies so heavily on adjunct faculty to teach foundation courses, course assessment has become a vital instrument for guaranteeing consistent course content within all course sections. By analyzing desired student outcomes in terms of both particular course content and larger programmatic goals, the assessment team has clearly defined the learning objectives for each course. The outlines setting forth these objectives, combined with peer and student evaluations of faculty, form the basis for a more consistent foundation skill-set that prepares students uniformly for upper-level course work. In response to the faculty’s effort, the Student Perception of Instruction figures have steadily improved, and are now above average relative to overall university instruction evaluations.

Nevertheless, having studied the assessment instruments the department has developed, we are concerned that the process and forms are unnecessarily cumbersome and believe the process should be simplified and streamlined. The faculty already carries a heavy workload, and adding bureaucratically demanding and time-consuming assessment responsibilities like those described in Appendix 4 could well distract them from their teaching, scholarship, and research. The forms initially may have been helpful for creating uniform course content, but now the process can afford to be less onerous for individual faculty members.

Using the Annual Student Show as an assessment tool is an inventive, efficient, inexpensive, and enjoyable way to get ongoing feedback about the program from arts professionals in the community, and to forge potentially useful connections between students and members of that community.

Resources

Facilities:

Strengths:

As pointed out in the review materials, programmatic goals and increased enrollment have driven the decisions relative to facilities allotment and use. Historically, the department has had to depend on the resourcefulness, expertise, and dedication of the faculty working creatively to maintain a solid teaching program in some inadequate and outdated labs and classrooms, with little additional technical support. Over the years a number of necessary changes and improvements have been made. In particular, the renovation currently underway will solve many of the most challenging facility-related issues. The renovation plans seem appropriate and will allow expanded possibilities for the incorporation and expansion of digital technologies across the curriculum, workable learning spaces with room for necessary equipment and storage, and the separation of processes along with better floor plans to ensure student safety.
Challenges:

- A full-time Lab Technician should be in place to oversee the 3-D area and to help service other areas of the Art concentration. It is crucial to have a technician responsible for safety and basic operations, including tool and equipment maintenance, as well as for overseeing students working outside of class time.

- If enrollment in the department continues to increase, more instructional space will probably be needed to accommodate the increased number of classes offered. In studio art classes, it is often impossible simply to raise the capacity of a given course because the workshop format and safety considerations do not allow it.

- With additional classes scheduled, students will need access to more open lab spaces outside of class time.

- Infrastructure for all programs will require periodic updating to remain current, effective, and safe.

Budget and Finance:

The growth of the Art Department’s budget reflects the overall increase in the number of student majors in the art program, but still falls short of the allocated budgets at the benchmark institutions.

According to the Department’s report, several hurdles regarding student supplies and materials have been successfully overcome by creating an Income Fund Reimbursable (IFR) account. The account will make funding easier and, at the same time, enable students, who are also feeling the budget crunch, to buy materials at lower, near-wholesale prices.

In 2006-07, Academic Equipment Purchases for Infrastructure funds enabled the Department to purchase essential equipment in support of courses in the painting, 3-D, photography and computer art areas. They also purchased a new photocopier for the office. With the opening of the new facilities and these equipment upgrades/replacements, the art program will be more able to meet their programmatic goals and service the growing number of art majors.

New methods for allocating budget funds have begun to make it possible to increase the budget for faculty travel to conferences and workshops. Faculty development opportunities are necessary in order to keep the faculty current on contemporary art concepts and practice, and should garner the administration’s full support. Arguably more than any other discipline, art requires its practitioners and scholars to experience exhibited work directly to acquire a full understanding of that work. Viewing images on the Internet and reading art reviews can never replace a trip to, say, the Museum of Modern Art.
Use of Technology in Teaching and Learning

Incorporating digital technology in an art program has a hefty price tag, and raises abundant maintenance issues, but it is well worth the effort and warrants continued administrative support.

The Art Department’s embrace of technology across the studio art and art history curricula is exemplary and helps make Oneonta’s program distinctive. Faculty teach digital artmaking techniques to Studio Arts students in the computer labs, and also use digital technology to deliver course content. In the next five years, the art classrooms will be outfitted with digital projection systems and Internet connectivity, which will essentially bring the entire world of art into the classroom. The Art Department is also creatively utilizing digital technology to document student work and facilitate other assessment activities.

The biggest challenge facing the Department’s ongoing quest to integrate technology across the curriculum involves maintenance and troubleshooting. Currently, the art department relies on IT to handle technical problems. In teaching labs, timely response to technical problems is essential. Teaching in a poorly or sluggishly functioning lab creates a difficult situation, frustrating both student and faculty alike. The department is fortunate to employ a technical assistant who can troubleshoot effectively on an ad hoc basis. Nevertheless, the Department would do well to consider a more permanent systemic solution, the need for which will intensify when the Department’s renovated facility opens. When that occurs, the number of labs in the Art Department will multiply, and, correspondingly, the Department’s maintenance requirements will burgeon. In this light, we think it would be advisable for the IT Department to designate one of their technicians to oversee the art labs exclusively.

In terms of program promotion and communication with enrolled students, there is no more important tool these days than an art department’s website. Commendably, SUNY Oneonta’s Art Department has taken the time to design an interesting and alluring home page. We recommend, however, that the Department expend greater effort to update information and use the site to communicate with enrolled students. We recognize that doing so would impose one more administrative responsibility on a faculty that already has its fair share of them. Perhaps the most graceful solution would be to assign the task to a single faculty member as part of his or her departmental service on a rotating basis in the same way that faculty have been assigned to oversee Assessment coordination and Internship programs.

Benchmarking

The chosen benchmark institutions are appropriately comparable, and the report highlights similarities and differences in useful ways. The four university B.A. programs are largely parallel especially with regard to foundation requirements. It is noted that Oneonta’s B.A. degree in Art requires a minimum of only 33 credits in art and art history courses, while two of the other institutions require 45 and 48. But the option at Oneonta for students to complete as many as 60 s.h. allows for flexibility for those students who
wish to place themselves in a better position to pursue graduate study or to compete effectively in the professional arena.

The most conspicuous aspect of the data is the small number of full-time Art Department faculty at Oneonta relative to the benchmarked institutions. The shortfall is especially pronounced when comparing the number of majors to the number of full-time faculty in each program. Two of the other institutions have a greater number of sections taught by adjuncts, but this appears to be substantially attributable to the lighter teaching loads for full-time faculty (3/3 as opposed to Oneonta’s 4/4.) Geneseo does limit enrollment by having a portfolio entrance requirement. It should be noted, however, that 8 faculty serve 109 majors at Geneseo while 8.5 faculty serve 287 majors at Oneonta. The decision was made not to have a portfolio entrance requirement at Oneonta, ensuring greater access to the department’s programs.

The table in the report shows that Oneonta’s program receives considerably less funding than at least two of the benchmark institutions, with less than half of the budget of ECSU.

Summary

Our visit to the department left us with the impression that this is a dynamic department with an accomplished, dedicated faculty working with limited resources to support a rapidly growing program. The long overdue facilities renovation will go a long way toward improving the challenging circumstances, but increased staffing is crucial. We were impressed with the unusual degree of collegiality we observed given the state of affairs.

As the Provost mentioned, the best publicity is word-of-mouth. Clearly Oneonta, whose art program is gaining a national reputation, is highly regarded by the current students and alumni. The changes we recommend will ensure that this reputation remains intact.
Program’s Response to Report of the External Reviewers

The Art Department has found the process of doing a program review to be beneficial. It has given us the opportunity to take stock of where we have come from, where we are, and where we are planning to go. The review process has allowed us to articulate in a formal way what we consider to be our strengths and challenges. We found it to be particularly useful to bring in the external reviewers. The Art Department is very pleased with the Outside Program Review of the department conducted by Sharon Butler and Laurie Sloan. Their report effectively highlights the department’s strengths and challenges. It is reassuring to us that the conclusions reached in their report mirror the department’s own assessment.

A theme throughout the review is the question of staffing limitations. When for example, the report calls attention to the need of additional upper-level studio electives and when it comments on the practice of “stacking” introductory and advanced courses, the department fully concurs, but limitations in staffing make it impossible overcome these “challenges.” Similarly the desirability to meet the needs of the College’s Liberal Arts mission and at the same time to develop a capstone course for majors reflects the ongoing challenge of meeting the needs of the different constituencies, the department major versus the general college population. Both constituencies are important, but staffing limitations make it difficult for the department to meet these needs. We fully concur with the challenges that they have articulated in the sections entitled “Studio Art Concentration Staffing” and “Art History Concentration Staffing.” Range and diversity of offerings, consistency in the program from foundation to advanced courses, and safety concerns are all issues that the department has articulated. These concerns are even more dramatic considering the significant increase in demand for the major and general education courses.

We appreciate their comments about the efforts to assess student learning outcomes. Considerable effort has been spent on developing the instruments to assess the 2D foundation courses. We agree that that the heavy reliance on adjunct staffing to teach these courses makes it important to pay attention to insuring the coherence of the curriculum. We also agree that assessment can prove to be an end in itself taking faculty attention away from their primary responsibilities. The Annual Student Show does present for the department, as the reviewers observe, a relatively unique and very public opportunity for assessment.

In the discussion of facilities, we are pleased to see that they have highlighted the importance of having a full-time Lab Technician to oversee the 3-D area. We also see the value of having available technical support to help faculty make the transition to digital technology. The person currently working part-time is well qualified to meet both of these needs. We would hope that he will become full-time. This will be even more important once the building renovations are completed.

As the review observes, there is a need for additional instructional space even when the renovations are completed. We would like to work with the administration to look for
existing spaces on campus that could be used to meet our needs. The space in Lee Hall currently being used by the department during the renovation period could easily be made into a wonderful studio space to teach 2d and 3d foundation courses as well as advanced drawing, design, and watercolor classes. During this renovation period, the Art History area has been using the facilities in IRC. We appreciate the efforts of individuals like Mark English to respond to our technology requests. Working with the registrar to ensure that these specially equipped rooms are available to the Art History area will be important.

The reviewers highlighted the benefits of integrating technology into studio and art history classes in creative ways and how this provides a distinctive advantage to our program. They noted the innovative use of technology in the curriculum, in content delivery, in assessment, and in communication. They also identified the challenges this distinctive programmatic advantage poses in terms of facilities and maintenance. The department has been addressing the issues of studio maintenance and will continue to do so with the cooperation of Academic Computer Services and the administration. The department has also implemented an in-house program to train faculty and staff in the digital tools, and at the reviewers’ suggestion, is beginning a study to determine how to best utilize its web site to enhance communication with its enrolled students.

We appreciate the reviewers’ observations about the challenges the department faces in budget and finance. We are glad that they observed the disparity to the benchmarked institutions. We hope the administration will work with the department to establish additional IFR accounts to help support other studio areas.

At the end of this review process, the Art Department feels proud of what it has accomplished. We feel that we have created a program grounded in solid foundations and integrated with a good blend of traditional studio and art history courses along with courses that explore the new digital technologies. The success of what we have accomplished is reflected in the steady demand for our programs. We look forward to working with the administration to meet the challenges articulated in this review.