Graduate Program Review
2009-2010

School of ART
Tina Fuentes, Interim Director

College of
Visual and Performing Arts
Carol Edwards, Dean

January 2010
PROGRAM REVIEW OUTLINE
School of Art

I. Program Overview – A one to two-page summary of department’s vision and goals.

II. Graduate Curricula and Degree Programs
   A. Scope of programs within the department
   B. Number and types of degrees awarded
      - Degrees Awarded – Academic Year (chart)
      - Comparison of Degrees Awarded – Fall Data (Peer info table)
      - Program Degrees Awarded (table)
   C. Undergraduate and Graduate semester credit hours
      - Semester Credit Hours – Academic Year (chart)
      - SCH compared to Budget - Academic Year (chart)
   D. Number of majors in the department
      - Enrollment by Level – Fall Data (chart)
      - Comparison of Enrollment – Fall Data (Peer info table)
      - Program Enrollment (table)
   E. Course offerings and their enrollments over the past six years (enrollment trends by course)
      - Course Enrollments by Academic Year (table)
   F. Courses cross listed

III. Faculty
   A. Number, rank and demographics of the faculty (tenured and tenure track), GPTI’s and TA’s
      - Teaching Resources (chart)
      - Tenured and Tenure-Track by Rank - Fall Data (chart)
      - Comparison of Full-time Faculty (Peer info table)
   B. List of faculty members (graduate and non-graduate) (table)
   C. Summary of the number of refereed publications and creative activities (table)
   D. Responsibilities and leadership in professional societies
      - Professional Leadership (table)
      - Committee service (table)
   E. Assess average faculty productivity for Fall semesters only (use discipline appropriate criteria to determine)
      - Faculty Workload (table)
      - College SCH/FTE – Fall Data (chart)
      - Department SCH/FTE – Fall Data (chart)

IV. Graduate Students
   A. Demographics of applicants and enrolled students
      - Graduate Student Summary by Category – AY (chart)
      - Graduate Student Summary by Year – AY (chart)
      - Graduate Applicants by Region – Fall/Summer Data (chart)
      - Graduate Applicants - Fall Data (table)
      - Admitted Graduate Students - Fall Data (table)
      - Enrolled New Graduate Students - Fall Data (table)
- Demographics of Enrolled Graduate Students - Fall Data (table)
- Demographics of Enrolled Undergraduate Students - Fall Data (table)
B. Test scores (GRE, GMAT or TOEFL) of enrolled students
- Average GRE Scores for Enrolled Graduate Students – Fall Data (chart)
C. GPA of new students
- New Graduate Students GPA by Level – Fall Data (chart)
D. Time to Degree in Years (chart)
E. Provide a breakdown of how many enrolled graduate students are RA’s, TA’s or GPTI’s (chart)
F. Initial position and place of employment of graduates over the past 6 years (table)
G. Type of financial support available for graduate students.
H. Number of students who have received national and university fellowships, scholarships and other awards
- fellowships awarded (table)
I. Percentage (%) of full time students receiving financial support – percentage of FTS (≥ 16 SCH) with support / the number of FTS
J. Average financial support provided – the average financial support provided per full-time graduate student (including tuition rebate) including research assistantships, teaching assistantships, fellowships, tuition, benefits, etc. that is out-of-pocket.
K. Graduate Student Publications and Creative Activities (table) – rolling three year average of the number of discipline-related refereed papers/publication, juried creative/performance accomplishments, book chapters, books, and external presentations per year per student.
L. Programs for mentoring and professional preparation of graduate students.
M. Department efforts to retain students and graduation rates
N. Percentage of Full Time students –average of the FTS (≥ 9 SCH) / number student enrolled – Fall data
O. Student/Core Faculty Ratio (average of full time student equivalent (FTSE)/rolling) Fall Data

V. Department
A. Department operating expenses
- Department Operating Cost - Academic Year (chart)
- Department Operating Cost as a Fraction of Employees - (table)
B. Summary of Proposals (Submitted)
- Summary of Number of Proposals Written and Accepted (table)
C. External Research expenditures
- Summary of Faculty Awards (table)
- Research Expenditures (chart)
- Peer Institution Info (if available) (table)
D. Internal funding
- Source of Internal Funds (TTU) - (table)
E. Scholarships and endowments
F. Departmental resources for research and teaching (i.e. classroom space, lab facilities) - (table)
G. HEAF expenditures (table)
H. External Program Accreditation – Name of body and date of last program accreditation review including description of body and accreditation specifics.
VI. **Conclusions** – a one- to two-page summary of the observed deficiencies and needs identified by your review. Highlight areas of greatest need and areas of significant contributions.

VII. **Appendices** – should include, but not be limited to, the following:
- **Table of Contents**
  - Strategic plan
    - Attachment from Strategic Planning website
  - Course Offerings (table)
  - Recruiting Materials
  - Graduate Student Handbook
  - Graduate Student Association(s) - Description and information
  - Graduate Faculty Information (current Confirmation/Reconfirmation forms for all tenured and tenure-track faculty)
I. Program Overview – A one to two-page summary of department’s vision and goals.

School of Art Mission Statement

The School of Art provides a supportive, stimulating and challenging environment in which students develop creative and scholarly potential, faculty members pursue excellence in teaching and research, the needs of public and professional constituencies are addressed and promotes intercultural understandings through art.

In keeping with our mission, the School of Art continues to dedicate itself to providing excellence in education in the visual arts. Our vision for the future is to achieve national recognition as a pre-eminent art program in the Southwest. In faculty research, teaching and service, we will strive to advance critical discourse, institute innovative interdisciplinary approaches and expand our programs with contemporary technologies. We will motivate our students to strive for excellence to facilitate their development as critical and creative contributors to artistic, scholarly, and societal discourses.

As we work toward the effective implementation of our mission and our collective vision for the future, the School of Art’s core values provide us with a strong foundation from which to pursue excellence in the advancement of knowledge through our teaching, research/creative activity, and service; sustain the highest standards in performance; and promote creative problem solving, effective communication, critical thinking, cultural and technological literacy, and responsiveness to the needs of our students. As we embrace these values, we are also guided by our respect and appreciation for diversity, academic freedom and shared governance, the needs of our larger community and society, intellectual, creative and academic achievement, traditions of higher education, and our students’ needs.

The individual units within the School of Art have developed mission statements and goals specific to particular degree program or areas of instruction.

Master of Art Education

The MAE program supports practicing teachers and other professionals from diverse disciplines with contemporary social theories and strategies that strengthen their classroom, studio practice and research in relation to art and visual culture. The MAE degree program is composed of a minimum of 36 semester hours of graduate study, including art education classes, art history and studio classes, and a six-hour minor. Students choose one of three options: a thesis for those planning to pursue a Ph. D. and publication, a professional report for those interested in developing a project, or an artistic/studio problem for those defining artistic problems within or across media. Classes can be taken online, at the main campus in Lubbock, and during the summer at the Junction Center, which has excellent glassblowing, ceramic, photography and painting studio facilities in a rural hill setting along the Llano River.
Master of Fine Arts in Studio Art
As the recognized, 60-hour minimum terminal degree in the practice of studio art, the MFA's primary purpose is for students to be prepared for a career in sustained professional creative production of original studio art. Together, our MFA faculty and students form a community of individuals who are dedicated to the specialized technical knowledge and skills that studio areas demand while at the same time pursuing broad creative thinking and conceptual exploration across traditional studio boundaries and academic disciplines. Our graduates go on to become critical and creative contributors to artistic, scholarly, and societal discourses as successful independent artists, teachers and arts professionals. The Master of Fine Arts program at the Texas Tech University School of Art attracts students from all over the United States and beyond who want to prepare themselves for a lifetime of creative activity as artists. Our MFA students work with internationally recognized faculty in Studio and Art History, and are provided individual studio spaces and access to well-equipped facilities in Ceramics, Jewelry Design & Metalsmithing, Painting, Photography, Printmaking, and Sculpture.

Doctor of Philosophy in Fine Arts
The Fine Arts Doctoral major in Art, Critical Studies and Artistic Practice, examines diverse discourses in the visual arts, exploring their trans-disciplinary margins as well as their disciplinary strengths. It considers the political, economic, and aesthetic matrices in which the arts are embedded. It provides knowledge, intellectual strategies, and critical skills that facilitate scholarly achievement at the highest level, innovative contributions to knowledge, and a variety of professional activities in the arts. Our students undertake research topics that require coursework and independent study in a variety of disciplines. Minimum total hours: 60 hours (beyond a 30-hour Master's) plus tool subject and any required leveling.
II. Graduate Curricula and Degree Programs

A. Scope of programs within the department

The Master of Art Education (M.A.E.) is unique in that it is a studio-based program designed to meet the needs of the working teacher through online courses and summer classes held at the TTU Center in Junction, Texas. Classes are also available during the Fall and Spring semesters at the main TTU campus in Lubbock, Texas. The MAE program supports art educators with contemporary social theories and strategies that strengthen their classroom, studio practice and research in relation to art and visual culture. The MAE degree program is composed of a minimum of 36 semester credit hours of graduate study, including 12 semester hours of art education classes, 12 credit hours of art history and studio classes, and a six-hour minor which may be taken from within or outside of the School of Art. Students choose a six-hour capstone project from one of three options: a thesis for those planning to pursue a Ph. D. and publication, a professional report for those interested in developing a project, or an artistic/studio problem for those defining artistic problems within or across media. Classes can be taken online, at the main campus in Lubbock, and during the summer at the Junction Center.

The Master of Fine Arts degree (M.F.A.) is the recognized terminal degree in the practice of art, and its primary purpose is to prepare students for a career in sustained professional creative production of original studio art and become critical and creative contributors to artistic, scholarly, and societal discourses as successful independent artists, teachers, and arts professionals. It is offered with a major in studio art and requires a minimum of 60 semester hours of graduate work. Specialization is possible in the areas of ceramics, jewelry design and metalsmithing, painting, photography, printmaking, or sculpture. The program requires 6 semester credit hours of art core composed of a theory class and seminars in teaching, professional development and general topics; 21 credit hours in the primary studio emphasis, 12 credit hours in a secondary studio emphasis, between six and twelve hours of Art History (depending on number of hours earned in undergraduate study: combined total of undergraduate and graduate hours in Art History must equal at least 18 upon completion of the degree), between three and nine hours of electives, and six hours of MFA report and exhibition.

The Doctor of Philosophy in Fine Arts offers a multi-disciplinary education in Art, Music, Theatre, and Philosophy; provides a comprehensive approach to doctoral study of the arts and of aesthetic principles; and fosters leadership in the arts for institutions of higher education, for the benefit of regional culture, and for the enrichment of society as a whole. The program is interdisciplinary in the sense that all students participate in a core of courses that provide an overview of the arts and an introduction to aesthetics. The major in Art, Critical Studies and Artistic Practice, emphasizes interdependence among the disciplines of the visual arts and presents and models scholarship across disciplinary boundaries. It fosters knowledge of the objects of visual art as well as the social, political, economic, and aesthetic matrices in which the artworks are embedded. Students are required to critique their own assumptions and are provided with opportunities for innovation among the arts disciplines as they develop the intellectual knowledge, creativity, critical methods, and academic skills essential to create an original, substantive contribution to knowledge in the visual arts. The program requires a minimum of 60 hours, including 15 hours of Fine Arts Core courses, 12 hours of Critical Studies and Artistic Practice Core courses, 21 hours of approved coursework in the major and related School of Art
areas, up to six hours in foundation or tool subjects, taken outside the major; and 12 hours of dissertation. Additional requirements are the successful completion of the Fine Arts Core Examination; Art Qualifying Examination; Proposal for Dissertation, Professional Problem, or Internship; and the Dissertation Defense (final examination).
B. Number and types of degrees awarded

**Degrees Awarded - Academic Year (ART)**

<table>
<thead>
<tr>
<th>Year</th>
<th>Bachelor</th>
<th>Masters</th>
<th>Doctorates</th>
</tr>
</thead>
<tbody>
<tr>
<td>03/04</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>04/05</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>05/06</td>
<td>0</td>
<td>9</td>
<td>0</td>
</tr>
<tr>
<td>06/07</td>
<td>10</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>07/08</td>
<td>0</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>08/09</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**Degrees Awarded - Academic Year (FAA)**

<table>
<thead>
<tr>
<th>Year</th>
<th>Bachelor</th>
<th>Masters</th>
<th>Doctorates</th>
</tr>
</thead>
<tbody>
<tr>
<td>03/04</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>04/05</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>05/06</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>06/07</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>07/08</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>08/09</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>
Degrees Awarded - Academic Year (ARTE)

Source: Institutional Research Services

<table>
<thead>
<tr>
<th>Year</th>
<th>Bachelor</th>
<th>Masters</th>
<th>Doctorates</th>
</tr>
</thead>
<tbody>
<tr>
<td>03/04</td>
<td>0</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>04/05</td>
<td>0</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>05/06</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>06/07</td>
<td>0</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>07/08</td>
<td>0</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>08/09</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Graduate Program Degrees Awarded

Source: Institutional Research Services

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>3</td>
<td>7</td>
<td>9</td>
<td>10</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Fine Arts</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Art Education</td>
<td>6</td>
<td>6</td>
<td>2</td>
<td>5</td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

School of Art
C. Undergraduate and graduate semester credit hours

Semester Credit Hours - Academic Year (S of ART)
Source: Institutional Research Services

<table>
<thead>
<tr>
<th>Year</th>
<th>Undergraduate</th>
<th>Graduate</th>
</tr>
</thead>
<tbody>
<tr>
<td>03/04</td>
<td>14,162</td>
<td>848</td>
</tr>
<tr>
<td>04/05</td>
<td>15,479</td>
<td>1,037</td>
</tr>
<tr>
<td>05/06</td>
<td>15,837</td>
<td>1,078</td>
</tr>
<tr>
<td>06/07</td>
<td>16,603</td>
<td>1,060</td>
</tr>
<tr>
<td>07/08</td>
<td>17,106</td>
<td>1,192</td>
</tr>
<tr>
<td>08/09</td>
<td>17,617</td>
<td>1,334</td>
</tr>
</tbody>
</table>

AY SCH compared to Budget (S of ART)
Source: Institutional Research Services

<table>
<thead>
<tr>
<th>Year</th>
<th>Undergraduate</th>
<th>Graduate</th>
<th>Operating Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>03/04</td>
<td>14,162</td>
<td>848</td>
<td>$334,200</td>
</tr>
<tr>
<td>04/05</td>
<td>15,479</td>
<td>1,037</td>
<td>$331,505</td>
</tr>
<tr>
<td>05/06</td>
<td>15,837</td>
<td>1,078</td>
<td>$340,602</td>
</tr>
<tr>
<td>06/07</td>
<td>16,603</td>
<td>1,060</td>
<td>$342,216</td>
</tr>
<tr>
<td>07/08</td>
<td>17,106</td>
<td>1,192</td>
<td>$368,751</td>
</tr>
<tr>
<td>08/09</td>
<td>17,617</td>
<td>1,334</td>
<td>$370,000</td>
</tr>
</tbody>
</table>
D. Number of majors in the department for the fall semesters

![Enrollment by Level - Fall Data (ART)](chart1)

![Enrollment by Level - Fall Data (FAA)](chart2)
### Enrollment by Level - Fall Data (ARTE)

![Bar chart showing enrollment levels for different years.](chart.png)

### Comparison of Enrollment - Fall Data

<table>
<thead>
<tr>
<th>University</th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>University of Arizona</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bachelor</td>
<td>725</td>
<td>730</td>
<td>639</td>
<td>552</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Master</td>
<td>92</td>
<td>91</td>
<td>79</td>
<td>64</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Doctoral</td>
<td>6</td>
<td>6</td>
<td>10</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>University of Florida</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bachelor</td>
<td>1624</td>
<td>1610</td>
<td>1730</td>
<td>1808</td>
<td>1710</td>
<td></td>
</tr>
<tr>
<td>Master</td>
<td>379</td>
<td>392</td>
<td>398</td>
<td>379</td>
<td>336</td>
<td></td>
</tr>
<tr>
<td>Doctoral</td>
<td>47</td>
<td>43</td>
<td>44</td>
<td>80</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td><strong>University of Georgia</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bachelor</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Master</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Doctoral</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Virginia Commonwealth University</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bachelor</td>
<td>2911</td>
<td>2910</td>
<td>2970</td>
<td>3023</td>
<td>3174</td>
<td></td>
</tr>
<tr>
<td>Master</td>
<td>274</td>
<td>276</td>
<td>253</td>
<td>274</td>
<td>265</td>
<td></td>
</tr>
<tr>
<td>Doctoral</td>
<td>20</td>
<td>22</td>
<td>16</td>
<td>21</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td><strong>Texas Tech - Art</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bachelor</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Master</td>
<td>23</td>
<td>27</td>
<td>28</td>
<td>27</td>
<td>26</td>
<td>27</td>
</tr>
<tr>
<td>Doctoral</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Texas Tech - Fine Art</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bachelor</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Master</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Doctoral</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>7</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td><strong>Texas Tech - Art Education</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bachelor</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Master</td>
<td>13</td>
<td>8</td>
<td>16</td>
<td>17</td>
<td>25</td>
<td>19</td>
</tr>
<tr>
<td>Doctoral</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

School of Art
## Graduate Enrollment in the Department

*Source: Institutional Research Services*

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>23</td>
<td>27</td>
<td>28</td>
<td>27</td>
<td>25</td>
<td>27</td>
</tr>
<tr>
<td>Fine Art</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>7</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>Art Education</td>
<td>13</td>
<td>8</td>
<td>16</td>
<td>17</td>
<td>25</td>
<td>19</td>
</tr>
</tbody>
</table>
E. Course enrollments over the past six years (enrollment trends by course)

- Figures are totals – classes may be offered more than once a year

**Course Enrollments by Academic Year**
*Source: Institutional Research Services*

<table>
<thead>
<tr>
<th>Department</th>
<th>Subject</th>
<th>Course</th>
<th>2003-04</th>
<th>2004-05</th>
<th>2005-06</th>
<th>2006-07</th>
<th>2007-08</th>
<th>2008-09</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART</td>
<td>ART</td>
<td>5100</td>
<td>48</td>
<td>115</td>
<td>116</td>
<td>109</td>
<td>25</td>
<td>5</td>
<td>418</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5101</td>
<td>22</td>
<td>15</td>
<td>20</td>
<td>13</td>
<td>20</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5102</td>
<td>10</td>
<td>9</td>
<td>9</td>
<td>10</td>
<td>13</td>
<td>11</td>
<td>62</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5105</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5304</td>
<td>26</td>
<td>32</td>
<td>14</td>
<td>38</td>
<td>43</td>
<td>9</td>
<td>162</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5305</td>
<td>11</td>
<td>19</td>
<td>15</td>
<td>9</td>
<td>24</td>
<td>1</td>
<td>79</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5309</td>
<td>13</td>
<td>12</td>
<td>11</td>
<td>5</td>
<td>12</td>
<td>0</td>
<td>53</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5310</td>
<td>19</td>
<td>28</td>
<td>21</td>
<td>8</td>
<td>14</td>
<td>11</td>
<td>101</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5311</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5313</td>
<td>12</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>12</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5314</td>
<td>13</td>
<td>12</td>
<td>11</td>
<td>12</td>
<td>11</td>
<td>0</td>
<td>59</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5315</td>
<td>1</td>
<td>6</td>
<td>2</td>
<td>6</td>
<td>0</td>
<td>5</td>
<td>20</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5316</td>
<td>0</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>6</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5317</td>
<td>5</td>
<td>0</td>
<td>4</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5318</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>7</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5319</td>
<td>5</td>
<td>16</td>
<td>8</td>
<td>1</td>
<td>4</td>
<td>0</td>
<td>34</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5320</td>
<td>7</td>
<td>11</td>
<td>14</td>
<td>7</td>
<td>5</td>
<td>8</td>
<td>52</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5322</td>
<td>24</td>
<td>26</td>
<td>24</td>
<td>22</td>
<td>23</td>
<td>10</td>
<td>129</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5326</td>
<td>12</td>
<td>17</td>
<td>10</td>
<td>14</td>
<td>17</td>
<td>5</td>
<td>75</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5328</td>
<td>11</td>
<td>16</td>
<td>13</td>
<td>17</td>
<td>14</td>
<td>9</td>
<td>80</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5330</td>
<td>11</td>
<td>10</td>
<td>21</td>
<td>21</td>
<td>20</td>
<td>7</td>
<td>90</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5334</td>
<td>20</td>
<td>15</td>
<td>14</td>
<td>18</td>
<td>16</td>
<td>6</td>
<td>89</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5338</td>
<td>14</td>
<td>15</td>
<td>21</td>
<td>17</td>
<td>16</td>
<td>10</td>
<td>93</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5340</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>10</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5360</td>
<td>0</td>
<td>11</td>
<td>0</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>15</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5361</td>
<td>0</td>
<td>0</td>
<td>16</td>
<td>0</td>
<td>26</td>
<td>12</td>
<td>54</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>5363</td>
<td>11</td>
<td>0</td>
<td>10</td>
<td>17</td>
<td>18</td>
<td>0</td>
<td>56</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>6000</td>
<td>0</td>
<td>3</td>
<td>4</td>
<td>7</td>
<td>6</td>
<td>1</td>
<td>21</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>6001</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>6002</td>
<td>13</td>
<td>8</td>
<td>3</td>
<td>4</td>
<td>13</td>
<td>3</td>
<td>44</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>6301</td>
<td>6</td>
<td>18</td>
<td>14</td>
<td>18</td>
<td>15</td>
<td>3</td>
<td>74</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>7000</td>
<td>12</td>
<td>14</td>
<td>59</td>
<td>28</td>
<td>21</td>
<td>16</td>
<td>150</td>
</tr>
<tr>
<td>ART</td>
<td>ART</td>
<td>8000</td>
<td>10</td>
<td>4</td>
<td>5</td>
<td>15</td>
<td>24</td>
<td>8</td>
<td>66</td>
</tr>
<tr>
<td>Totals</td>
<td></td>
<td></td>
<td>336</td>
<td>439</td>
<td>460</td>
<td>436</td>
<td>437</td>
<td>149</td>
<td>2257</td>
</tr>
</tbody>
</table>

School of Art
F. Courses cross listed

- ART 4315/5315
- ART 4318/5317
- ART 4313/5318
- ART 4312/5319
- ART 4320/5320
- ART 4322/5322
- ART 4326/5326
- ART 4328/5328
- ART 4330/5330
- ART 4334/5334
- ART 4338/5338

Syllabi attached.
Instructor: Dr. Carolyn Tate  
Office: Art B-06  Phone: 742-3825 x 236  e-mail <carolyn.tate@ttu.edu>  
Office Hours: W 2 – 5 or by appointment

Course Description  
When anthropologist Alfred Kroeber and colleagues asked the last remaining individual of the so-called Yahi tribe in California, “Who are you? What kind of life have you led?” the Yahi individual, called Ishi, responded with a six-hour tale about the origin of his people’s symbolic animal, the wood duck. To Ishi, his identity was inseparable from the creation story of his people. For him, this was the only reasonable answer to the question. Similarly, in Mesoamerica and throughout the world, creation stories profoundly influenced a culture’s identity, assumptions, social structures, politics, and of course, art.

Creation stories form significant parts of all the major ethnohistoric documents of Mesoamerica, such as the Hero Twins story in the Maya Popol Vuh, and the post-conquest documents of Aztec belief such as the Florentine Codex and the Leyenda de los soles (legends of the suns). Local versions of creation stories were told in Maya hieroglyphic texts, such as that on the Cross Group at Palenque. In other words, scholars are familiar with several versions of Maya and Aztec creation stories through textual versions. Only now is it becoming clear that Mesoamerican peoples used art and architecture to build larger-than-life creation stories in their ceremonial centers and also in the surrounding landscape. They recorded stories, without writing, but instead with sculpture, architecture, and significant materials. Could this be a unique capacity of “art history”—to retrieve meaning solely through analysis of art?

This course introduces well-known creation narratives from three cultures, the Aztec, Maya and Mixtec. In each of these cultures, the story was “written,” either in hieroglyphs on stone or in pictorial manuscripts. We will also consider the evidence for two other creation stories, one portrayed in paint and stone at Teotihuacan and one narrated as an audience processed by groups of sculptures arrayed along a mile-long axis at the Olmec site of La Venta. In these cases, the plan of the city itself also forms a stage for creation rituals.

Successful students will:

1. Be able to identify and discuss in writing the importance of major works of art and architecture from several Mesoamerican cultures.
2. Consider, explore, and be able to articulate the unique ideological and spiritual concepts that comprise these cultures’ creation stories.
3. Explain how certain art objects were used to manifest the master narrative of the creation story.
4. Evaluate the various scholarly approaches that have been used to interpret Mesoamerican art and civilizations.
5. Learn and practice research, writing, and discussion skills.
6. Synthesize knowledge and articulate it in either a) series of essays that compare aspects of the various stories; or b) a research paper that explores, using primary sources, an aspect of the creation stories.

Your performance will be evaluated through a variety of writing assignments, discussion, and tests.

Required Texts
Coursepack. Available only at Copy Tech, (742-2321). Open 8–5 M-F. ESSENTIAL

Written assignments, tests, and grading:
You will write concise one-page critical evaluations (précis) of articles chosen from those indicated in the Coursepack. The précis should state the author and title of the piece, indicate whether it is a journal article or book chapter, etc., and identify the thesis if one is being argued. Discuss the principal points and the lines of evidence the author uses to support the conclusions of an essay or the main points of an informative article. Précis are due on the day for which the article is assigned. Articles over which a précis is required are listed in italics in the Course Schedule. Additional instructions regarding précis will be distributed.

Your major assignment is an analytical research paper. You may 1) consider a Mesoamerican sculpture, painting, or building that is part of a creation story, within its historical, social, economic, political, and formal contexts; 2) take one theme or symbol common to several creation stories and compare and contrast (for example, flint knives or emergence); 3) A comparison of a Mesoamerican creation narrative with another from Mesoamerica or elsewhere; 4) A consideration of a theoretical issue involved with creation narratives, such as creation narratives as spiritual practice, how artists create visual narratives, national or group identity, oral versus written histories, the differences between "cosmogony" and "origins" stories; or 5) a topic of your choice. All topics must be approved by the instructor by Sept 29. This paper is to be well-crafted, in proper scholarly form, with citations, illustrations, and bibliography.

Graduate class: Length: 15 pages plus end matter.
Undergrad seminar: Length: 8 pages plus end matter.
Due dates: Topic: Sept 29; Annotated Bibliography: Oct 20; final version, Dec 1. Additional detailed instructions regarding papers will be distributed.

Test questions will be in the form of short answer, slide identification with discussions of the iconography, importance, historical significance, and meaning of the objects shown, and essays. The final exam will be comprehensive.

**Assignment of grades: (Undergrad)**
Précis (4) @ 5 points each 20% of final grade
Short Essay (600 words) 5%
Discussion 10%
Midterm exam 15%
Annotated bibliography 10%
Research paper, first draft 15%
Grading a fellow student's first draft 5%
Research paper, final draft 10%
Presentation of research 5%
Final exam 5%

**Assignment of grades: (Grad)**
Précis (4) @ 5 points each 20% of final grade
2 Short Essays (600 words) 10%
Discussion 10%
Midterm exam 15%
Annotated bibliography 10%
Research paper, first draft 15%
Grading a fellow student's first draft 5%
Research paper, final draft 10%
Final exam 5%

**Discussion:** Students will be assigned to discussion groups. Each group will lead the class discussion of several readings. However, students will receive individual grades for discussion.

**Criteria:** A: identifies major points and raises questions that lead to further discussion among the class. B: Identifies some points and is able to participate meaningfully in discussions. C: demonstrates knowledge of the scope and content of the reading. D: Contributes a little to the discussion. F: says nothing or offers no insight regarding the reading.

**Course Policies:**
Attendance: Attendance at every class is required. Each unexcused absence in excess of three will result in a deduction of 5 percent from your final grade.
Late Work: Will be graded down one letter grade. Late précis will be accepted one class day late and after that, may not be made up.

Exams: Make-up examinations will be administered at the discretion of the instructor, only if you notify me in advance of your problem and only when documented emergencies (medical, legal) or verified University Business prohibit attendance.

Standards for written work:
All work submitted must be typed, double spaced, in a font no smaller than this (12 point), and printed legibly. Include illustrations and their sources. Bibliographies in American Antiquity or MLA format. Documents of more than one page must be stapled in the upper left hand corner. Products not meeting these standards will not be graded.

Avoiding plagiarism: When using the ideas or information of another scholar in your research, the best tactic is to paraphrase them in your own words, then cite your source. If you use THREE OR MORE CONSECUTIVE WORDS from a published (or internet) source, you must quote the phrase and cite the source. If you do not adhere to these standards, you may commit plagiarism. Any act of plagiarism will result in an "F," either for the assignment, or for the entire course, depending on the extent of the dishonesty.

Department and University Policies:
Academic Honesty Policy: The Faculty is strongly committed to upholding the standards of academic integrity. These standards, at the minimum, require that the students never present the work of others as their own.

Americans with Disabilities Act: Any student who, because of a disabling condition, may require some special arrangements in order to meet course requirements should contact the instructor as soon as possible so that the necessary accommodations can be made.

Health and Safety Policy: The Department of Art will endeavor to comply with the intent of state laws or acts and the University Health and Safety Program in an effort to maintain a safe academic and working environment for students, staff, and faculty.

Religious Holy Days: If you expect to miss a class period due to the observance of a religious holy day, University policy states that you must inform your instructor, in writing, by the sixteenth day of the semester. Accommodation for exams and assignments can then be made.

Civility in the Classroom
Good manners are an indicator of inner strength. In order to assure that all students may maximally benefit from their time in class, individuals may not use and should silence cellular phones or beepers, and should refrain from making offensive remarks, speaking inappropriately, reading outside materials, completing assignments for other classes, sleeping, or engaging in other forms of distraction. Inappropriate behavior shall result, minimally, in a request to leave the classroom.

Course Schedule:
Readings from the Coe and Koontz text are referred to as Mexico. Readings from Christenson's Popol Vuh are referred to in that way. Other readings are available in the Coursepack.
You should finish reading assignments as preparation for the class for which they are listed. Pointing fingers (+) indicate articles about which you may write a précis.

INTRODUCTION.
Aug 26. Introduction to class. Mesoamerican Cosmology and Geography.

Aug 28. Animate Objects: an overview of Mesoamerican Art. MESOAMERICAN CALENDAR
Read Mexico. introduction.

Sept. 2. Creation and Procreation and five categories of Mesoamerican Creation Stories.

Due: one 500 to 750-word essay that synthesizes ideas from the following three short pieces from the Coursepack:
- Graulich, "Creation Myths" from Oxford Encyclopedia of Mesoamerican Culture.

UNIT ONE part 1. Aztecs: Journey to the Center
Sept 4. Written in script (Nahuatl): an Aztec Creation Story.
Coursepack: Bierhorst, "Legend of the Five Suns" from the Codex Chimalpopoca.
\* Discussion assignments.

\* Coursepack: Boone, "Migration Histories as Ritual Performance."

UNIT TWO. The Maya: The Hero Twins and the Ballgame: ‘Power’ is Control over Life and Death
Sept 11. Written in script (Quiché): The four attempts to make the world and its humans.
Read Christenson’s translation, Popol Vuh, 42-58, 59-90 and compare to versions by Tedlock and the Christenson poetic version (both in coursepack)
\* Discussion assignments.


Sept 18. Meet at the Main Library

Read: Christenson, Popol Vuh, 192-255.
\* Discussion assignments.

Sept 25. Written in script (Quiché): Origins of the Quiché
Read Christenson’s Popol Vuh, 256-305
\* Discussion assignments.

Sept 30. Discussion of the mechanics of the research paper. Everyone will make a brief statement about what they are planning to research.

Oct. 2. Art and the City at Palenque. SUBMIT PAPER TOPICS FOR APPROVAL.
Get started on next article.
GRADS: Due: 750-word essay on an aspect of Popol Vuh.

Oct. 7. Written in hieroglyphs: Maya Creation Story at Palenque.
GRADS: also Tate, "Holy Mother Earth," same volume, 280 -318. Précis should incorporate both.

Oct. 9. MIDTERM EXAM.

UNIT THREE: the Mixtecs: Cosmic Explosions
Coursepack, Boone, "Mixtec Genealogical Histories: Origins" from Stories in Red and Black, 2000, pp 87 - 96. Meet at Special Collections Library to see codex facsimiles.

Oct. 16. SUBMIT ANNOTATED BIBLIOGRAPHY FOR RESEARCH PAPER.
Written in pictorial manuscript: The Creation Stories of the Mixtec.

Oct. 21. Written in pictorial manuscript: The Hero Stories of the Mixtec.

Oct. 23. Written in pictorial manuscript: Cosmogony in the Codex Borgia
Coursepack, Boone, excerpt from *Cycles of Time and Meaning in the Mexican Books of Fate*, 2007
Discussion assignments.
CT to Michigan

**UNIT FOUR: Teotihuacan.**
Oct 28. Discuss research papers.


Nov. 4. Written in architecture: Teotihuacan.
* Coursepack: Coggins, “Creation religion and the numbers at Teotihuacan and Izapa.”
Discussion assignments.

**UNIT FIVE: “Olmec”: The Birth of Mesoamerican Culture.**

Nov. 11. Carved in a Ritual Landscape: LaVenta’s Creation Story.
* Handout, Tate, Landscape and a Visual Narrative of Creation and Origin at LaVenta., from Staller, John (ed.), *Landscapes of Creation and Origin in the Americas*, Springer Verlag, 2008
Discussion assignments.

Nov. 13. Olmec across Mesoamerica: Sacred Geography at Teopantecuanitlan and Chalcatzingo. DUE: First drafts of research paper. We will exchange them and each of you will grade another’s paper over the weekend.

Nov. 18. Drawing together the elements of all the creation stories.
Discussion assignments.

**UNIT ONE, PART 2. Return to the Aztecs.**
Nov. 20. Aztec metropolitan sculpture. Read *Mexico* 185 – 192.


Nov 27. Thanksgiving

Dec. 2. Last day of class. Course Evaluation. Final exam distributed. RESEARCH PAPER DUE

**FINAL EXAM: Wednesday, December 10, 4:30 to 7:00 pm**
Due: Take-home final exam.
Students will give a 10 minute presentation of their research.
Office: 218 Administration Building, by appt., 742-0700, email <brian.steele@ttu.edu>

Lectures: Art B-01, MTWRF, 10:00-11:50

Course description: Prerequisite, Art 1309, 1311, or consent of instructor. A study of aesthetic and intellectual directions in the age of Humanism. Repeatable for credit in different emphasis: this session emphasizes Art and Life in 15th Century Florence.

Purpose: to introduce students to culture in 15th-century Florence, within which patrons and artists developed distinctive means of expressing ideas and values that we characterize as Renaissance art. Knowledge of representative themes offers students the means to explore works of art in terms of relationships to such factors as: religious ideology, patrons' concerns, & artists' interests; humanism, civic identity; & religion; interplay between "scientific" attitudes and emergent art theory; and issues of gender.

Outcomes: Students will identify the dates & stylistic characteristics of major artists and works; will demonstrate formal and intellectual knowledge of art works; will discuss religious concepts, historical figures & events, etc., in their relation to art and artists; will exhibit ability to analyze and critique professional scholarship; will demonstrate basic competence in art-historical research techniques and strategies; will demonstrate ability to synthesize, organize, and present research in written form. Graduate students will produce sophisticated and comprehensive research and discussion in written form. Students who exhibit fastidious note-taking skills are likely to enjoy greater success in the course.

Required text: Frederick Hartt, Italian Renaissance Art, 6th ed., revised by David Wilkins. Recommended, particularly for those who will take additional art history coursework, is Anne D'Alleva, Look! Again; the primary text is available at the Texas Tech Bookstore. Additional readings are on reserve in the main library and via eReserve. Instructions to access Image Files will be given in class. Electronic Reserve is accessed by pointing your browser to: http://library.ttu.edu Click on: Course Reserves >>> Search Course Reserve >>> Choose Category, Enter Search Term. Choose to search Instructor Name (Steele). Find item, click on blue hyperlinked number of selection; page loads; click External Link at bottom of record; Electronic Copyright statement appears; click on blue chain link to view document.

Nota Bene: the text discusses works of art, artists, & biographies as the "Art" in "Art & Life in 15c. Florence." "Life," i.e., the cultural structures of the era, is presented in lectures and must be recorded in notes.

Course requirements: attendance and participation are expected and may affect your course grade as outlined in "Evaluation." Four required units are averaged to compute your grade: (1) a quiz and a midterm exam comprised of sections completed in class and at home [40, 60 pts. respectively], (2) a quiz and a final exam comprised of sections completed in class and at home [40, 60 pts. respectively], (3) practice assignment plus three (undergraduate) or five (graduate) critical readings completed as out-of-class assignments [33, 33, & 34 pts., or 20 pts. each of 5, respectively], and (4) an extended critical review or research paper [details to follow, 100 pts.]. Each of the four units is assigned a value of 100 points. Students taking the course for graduate credit should display a comprehensive and sophisticated grasp of issues, meet at intervals for consultation, and read & discuss a series of selections that focus upon differing critical or methodological strategies for examining art created during this period. Graduate research papers are ten-fifteen text pages; approved topics may require greater length.

Assignments and expectations. Teaching creates a climate for learning by making available resources, i.e. a text, reserve list, and bibliographic references. The list of lectures outlines the basic structure of the course by identifying a sequence of representative topics to study in relation to major artists and works. Terms and works of art specified each class session identify material to study for exams; individual images are also available via the Visual Resource Center. Lectures primarily present major themes or topics such as the use and/or appearance
of images in relation to intellectual interests of the period; these topics are representative, that is, many works not examined in a given topical section would repay examination in light of that topic, or works presented in one lecture-context may be studied appropriately in relation to other topics. The aim is to present information that constructs a comprehensive view of artistic life during the period over the duration of the course, by examining such issues as functions of art and effects on imagery, iconography & meaning; social factors such as artists', patrons', or viewers' relation to political, intellectual, or religious movements; art theory; & gender. Lectures may summarize artists' achievements for which they are remembered, but do not focus on artists' biographies. Your text is the major resource for examining artists in a chronological and largely biographical scheme.

**Learning** requires an individual to synthesize and reconcile ideas in order to reach conclusions. First work with material presented in lectures and text; then consult materials place on library reserve, as required or recommended in class. Read as much information as possible, and synthesize it in relation to images.

**Basic Assignments:** First, consult the list of materials presented in lecture, and use the table of contents and index in your text to locate reading material on specific artists, works, and terms. Define terms and relate them to art and artists, memorize the artist, title, & date of individual works that appear on the VRC site, and analyze artists' styles. Then, learn about themes or topics presented in lectures and readings (see "purpose" above). Graduate students will receive more specific study assignments in separate sessions.

Students are responsible for obtaining any information missed due to absence.

**Evaluation:** See "requirements," above. Exams and critical readings comprise four units that are averaged to compute course grades.

Exams evaluate the amount and quality of learning. Regardless of length, factual (identification) material provides a percentage score that is weighed against the verbal/conceptual sections (ordinarily scored by letter-grade) of each unit. Depending upon the quality of discussion, factual information accounts for approximately 40% of the unit evaluation. Each exam may include definition of terms, slide identification & comment, comparisons, and/or essays.

Evaluative standards for readings and research projects are defined in project guidelines that will be distributed at a later date, and are based upon completion of requirements, demonstration of intellectual synthesis, and presentation in logical and grammatical form. Students who may be absent are responsible for obtaining & following guidelines.

Letter grades convert to points on the following basis. Using a ten-point breakdown, 90s indicate an A, etc.; 90-92 is an A-, 93-96 is an A, 97-99 is an A+, etc. Although it may be lower, ordinarily an F is an earned grade scoring in the 50s. Failure to complete an assignment receives 0 points; regardless of point scores, a student maintaining excellent (A) performance completes all assignments. Required work is accepted up to 3 days late, but suffers a penalty of one full grade level, usually affecting levels A-D. The course total of 400 points converts to a percentage score corresponding to the ten-point breakdown noted above.

University procedures regulate penalties for any academic dishonesty.

**Attendance:** Regular attendance is essential to recording aspects of 15th century culture, and it helps students isolate concepts, terms, and objects to study. Thus, more than three absences jeopardize performance. Attendance also may contribute to a final grade: should it average to a fraction of a point, superior attendance (fewer than three absences) and/or participation may boost the numerical score. Such discretionary factors ordinarily affect only D, C, & B grades.

**Academic honesty (integrity):** It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity. The attempt of students to present as their own any work that they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable to serious consequences, possibly suspension. Offering the work of another as one's own, without proper acknowledgment, is plagiarism; therefore any student who fails to give credit for quotations or an essentially identical expression of material taken from books, encyclopedias, magazines, and other reference works, or from the themes, reports, or other writings of oneself or a fellow student, is guilty of plagiarism.

**Troublesome behavior:** Students are expected to assist in maintaining an environment that is conducive to learning so that all can benefit from time spent in class. Unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking, making offensive remarks, reading newspapers, sleeping or engaging in other forms of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class. Unless the instructor requires it, you may not surf the Internet.
check your email during class time. If a student is found doing either of these things, you will be asked to leave the class and earn an absence for that session.

Sexual Harassment: This course observes university guidelines for avoiding sexual harassment. However, because the arts often imitate and represent human living and because sexuality is part of life, some materials deal with sexual behaviors, gender situations, and/or language. People offended by such subjects may want to reconsider taking this course.

Disabling Conditions: Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, you may contact the Student Disability Services office at 335 West Hall or 806-742-2405.

Health & Safety: The School of Art will endeavor to comply with the intent of state laws and the University Health and Safety Program in an effort to maintain a safe working environment. Students are expected to take note of cautions and safety procedures listed in textbooks or covered in class. Accidents should be reported immediately and injuries should receive prompt medical attention. Broken equipment should be reported in order to make timely repairs and avoid hazards.

CONTENT OUTLINE:

July 7 Introduction; Burckhardt's Renaissance Today; Panofsky's Revision & Methods...[35-36].......
8 [reading Panofsky] Humanism, Secularism, & Religion: Architecture as Microcosm; Brunelleschi...[17-24; 159-171]
9 [reading Dillon on Donatue] Economics of Art: Materials & Techniques of the Painter...[24-35]....
10 [practice Hood, "Varallo"]. Art, Religion, & Patronage: Ghiberti's Doors for the Baptistry...[177-185; 250-252]......
11 Art, Religion, & Patronage: the OrSanMichele projects...[182-195]...
12 [précis Hood, "St. Dominic"]; Individuals & Constituencies Gentile da Fabriano: Mn Angelico...[201-204; 221-229].
13 Individuals & Constituencies: Masaccio; Donatello & Luca della Robbia...[205-220; 253-261]....
14 [grad précis Paolo Ucello] Donatello & Medici...[253-261; 299-304]; Science of Art: Optics & Theory in Alberti's Della Pittura...[229-241; 249-252]...
15 MIDTERM QUIZ; Science of Art, cont'd...[265-292]...
16 Commissions: Uomini famosi & Condottieri...[review segments; 332-336]...
17 EXAMINATION DUE, 5:00, CVPA office; Commissions: Wall Tombs [review 273-280]....
18 Refinement & Luxury in Medicean Florence: Leon Battista Alberti on Architecture...[239-249; review segments; 311-318]...
19 Neoplatonism, Lorenzo de' Medici, Botticelli...[337-352]....
20 [précis Simons]; Women, Family, Marriage: Alberti's Della Famiglia...[336-337; review]....
21 FINAL QUIZ; Children: Education and Value...[review segments]....

August 3 Religion & ethics, part two...["""]...
4 [précis Garrard]; The Young Leonardo; The Young Michelangelo...[469-478]....
5 [final project due but will accept without penalty until 5:00, Friday 8/7]...Savonarola...
6 FINAL EXAM DUE AT FINAL SESSION (1:00); Course Evaluations...
7 [final project accepted without penalty until 5:00, Friday 8/7]....

Last Day to Drop on web: JULY 10; Last to drop W/WP: JULY 27; Last to withdraw from University: AUGUST 3.

FINAL EXAMINATION DUE: Friday, August 7, 1:00 P.M. (11:00 A.M.-1:30 P.M.)
RESERVE LIST (PHYSICAL)

Baxandall, Michael. *Painting and Experience in Fifteenth-Century Italy.* ND615/B3

Bradshaw, Marilyn. *Italian Renaissance Art: A Sourcebook.* (personal copy)


Cole, Bruce. *Italian Art 1250-1550; The Relation of Renaissance Art to Life and Society.* N6915/C6/1987

The Expanding Discourse: Feminism and Art History.--Norma Brodhead and Mary-D. Garrard, eds.--N724/F45/S96/1992. [TTU Library copy vanished from shelves.]

Gilbert, Creighton E. *Italian Art 1400-1500; Sources and Documents.* ND615/178


Musacchio, Jacqueline. *Art, Marriage & Family in the Florentine Renaissance Palace.* HQ630.15/F58/M87/2008

Panofsky, Erwin. *Studies in Iconology: Humanistic Themes in the Art of the Renaissance.* N6370/P3

Pope-Hennessy, John W. *An Introduction to Italian Sculpture.* 1. Italian Gothic Sculpture; 2. Italian Renaissance Sculpture; 3. Italian High Renaissance and Baroque Sculpture. NB611 .P6 1986

Seymour, Charles. *Sculpture in Italy: 1400-1500.* NB615 .S45

Welch, Evelyn S. *Art and Society in Italy, 1350-1500.* N6915/W42/1997

READINGS (E-RESERVE)


Simons, Patricia. "Women in Frames: The Gaze, the Eye, the Profile in Renaissance Portraiture," in Expanding Discourse.


ART 4313/001 / FALL 2008

MEDIEVAL ART: c. 400-1150 AD

CLASS SCHEDULE: Tuesdays & Thursdays 3:30-4:50 pm in ARTB-01

INSTRUCTOR: Dr Janis Elliott TEL: 742 3825 x 235 OEncE: Art B-05

EMAIL: janis.elliott@ltu.edu

CONSULTATION HOURS: Tuesdays & Thursdays 5:00-6:00 or by appointment on Wednesdays.

COURSE DESCRIPTION: The Middle Ages have commonly but erroneously been called the "Dark Ages". This course will demonstrate the artistic achievements of the medieval world, concentrating on art and architecture as expressions of Christian faith and culture. Major themes may include: the heritage of the ancient world; the cult of relics; pilgrimage; church decoration as the Bible of the illiterate; modes of vision and representation; monasticism; manuscript production; the cult of the Virgin Mary; the roles of women in the Middle Ages. Student presentations and participation in class discussions are required.

NOTE: This is a writing-intensive course. Contact the Writing Center if you need help.

TEXTBOOK:

EXPECTED STUDENT LEARNING OUTCOMES:
- By writing and presenting precis of assigned readings students will develop the tools to analyze and interpret art and architecture of the medieval period in its historical context which will enrich the ways they can approach any visual cultures of the distant past.
- Through written tests students will learn to identify works of art from different periods throughout the European middle ages and to describe the historical context in which the works were made.
- Through term paper assignments students will develop research, writing and communication skills to create thoughtful, logical and persuasive interpretations of medieval visual culture.

ASSESSMENT OF LEARNING OUTCOMES:
Precis of readings (involves some presentation) 15 %
Tests: 25 %
- Mid-term Test 20 %
- Quiz 5 %
Research Paper: 50 %
- Preliminary Bibliography and Outline 20 %
- Paper 20 %
- Class Presentation 10 %
Class Participation 10 %

Precis (15%)
A precis (pray-see, French) is a critical summary of an assigned reading. You will sign up to write precis on three of the assigned readings - approximately 2 pages each (each 5%). These can be handed in early but will be due no later than the day on which the reading is assigned for class discussion. You will be expected to present your precis to the class and to "lead" the class discussions with questions and thoughts about those readings. More detailed instructions to follow.
Tests (25%):
Mid-Term (20% - 16 Oct.)
The mid-term test will examine your knowledge and understanding of material presented in class lectures and assigned readings, such as your familiarity with monuments associated with the political and religious transitions which took place in Europe during the middle ages. Memorization of names and dates is essential. The format may include slide identification, slide comparison, fill-in-the-blanks, and essay questions.

Quiz (5% - 4 Nov.):
Short quiz to examine your understanding of the material covered in class since the mid-term. Slide identifications and short-answer questions.

Research Paper (50%):
Annotated Bibliography and Paper Outline (20% - due 23 Oct.)
You will submit an annotated bibliography (correctly formatted) and a detailed outline of your paper electronically. Instructions will be given.

Bibliography: minimum 10 relevant sources, 4 of which must be journal articles or articles from edited volumes. Annotations should be limited to 150 words per bibliographic source.
Outline: at least 2 pages beginning with a thesis statement and demonstrating the flow of your argument.

Final Paper (20% - due 2 Dec.)
Paper topics and instructions will be distributed in the second week of classes. Sign up for a topic by 4 Sept. (sheet to be posted on my door). Maximum 4 students per topic. Alternate topics are encouraged but must have my prior approval. Graded papers may be picked up on 6 Dec from 4:30-5:30 pm in B-05.

Papers must be 10-15 pages, typed, using 12-point font, double-spaced, with 1" margins, and must have a cover page with your name, course number, title, and date. They must include footnotes, bibliography and illustrations. Papers which do not follow these guidelines will not be graded and you will receive '0'.

Class Presentation (10%)
Each student will make a 15-minute presentation of the research paper to the class near the end of semester. Failure to attend all of the presentation classes will result in a '0' for this part.

Class Participation (10%)
Attendance, punctuality and active participation in class discussions are expected at the senior level.

CRITERIA FOR GRADE DETERMINATION: The instructor of record determines all grades for a course.
A = 90-100
B = 80-89
C = 70-79
D = 60-69
F = BELOW 60%

A = Excellent; B = Good; C = Average; D = Inferior (passing, but not necessarily satisfying degree requirements); F = Failure; P = Passing; PR = In Progress; I = Incomplete; and W = Withdrawal. The letter R designates a course repeated to remove an I. For more information, see the TTU Operating Procedures (OP. 34.12.1): www.depts.ttu.edu/opmanual

To earn a "C", students must attend classes, submit all assignments on time, and maintain assignment grades of at least 70%.
To earn a "B", students must do the above, plus: participate actively in class discussions, demonstrate a significant effort and originality in all assignments, and maintain assignment grades of 80% or higher.
To earn an "A" grade, students must do the above, plus: demonstrate an excellent grasp of the concepts involved in each assignment, show signs of critical thinking and excellent communication skills, and achieve 90% or higher on assignments.
COURSE POLICIES: For policies from the TTU Operating Procedures, see: www.depts.ttu.edu/opmanual

Attendance I: Responsibility for class attendance rests with the student. Regular and punctual attendance at all scheduled classes is expected, and the university reserves the right to deal at any time with individual cases of non-attendance. The instructor determines the effect of absences on grades consistent with university policy for excused and unexcused absences. When absences jeopardize a student's standing in a class, it is the responsibility of the instructor to report that fact to the student's dean. Excessive absences constitute cause for dropping a student from class. The drop may be initiated by the instructor but must be formally executed by the academic dean. If the drop occurs before the 45th class day of a long semester or the 15th class day of a summer term, the instructor will assign a grade of W. If the drop occurs after those times, the student will receive an F. In extreme cases, the academic dean may suspend the student from the university.

Attendance II: In ART 4313 excessive unexcused absences (more than 3) will severely affect your class participation grade (10%). Note that attendance is mandatory during the presentations of student research. Failure to attend all of those classes will result in a '0' for your class presentation grade (another 10% - even if you got 10 on your own presentation). Absences during that time will only be excused for illness or emergency and only with medical or other official documentation.

Absences due to Official University Business: The University excuses absences for participation in official university business (including sporting events). These must be documented prior to the event by a written notice from the sponsoring faculty or staff member (coach). If you anticipate such absences please contact the instructor, in writing, by 15 September.

Reporting Illness: In case of an illness that will require absence from class for more than one week, the student should notify his or her academic dean. The Dean's office will inform the student's instructors through the departmental office. In case of class absences because of a brief illness, the student should inform the instructor directly. Other information related to illness is found in the Student Handbook and the Residence Halls Handbook.

Missing a test: Make-up tests will be administered at the Testing Center (West Hall) only if your absence during the test is excused with valid documentation.

Written Assignments: All written assignments must be typed, double-spaced, 12 point font, and stapled. Papers not meeting these standards will not be graded. In addition, all written work must be free of spelling mistakes and grammatical errors.

Late Assignments: Assignments submitted within 48 hours (including weekends) of the due date will be marked down 10%. Assignments submitted later than 48 hours after the due date will not be accepted.

Academic Honesty Policy (O.P. 34.22.3-10): It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity. The attempt of students to present as their own any work that they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable to serious consequences, possibly suspension. "Scholastic dishonesty" includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act. Plagiarism exists 1) if more than three consecutive words of another author are used without properly quoting them, or 2) if ideas, essay structure or phrases are used without proper citation.

Civility in the Classroom: Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspapers, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request
to leave class and an absence for that session. Unless the instructor requires it, you may not surf the Internet or check your email during class time. If a student is found doing either of these things, you will be asked to leave the class and earn an absence for that session.

Health and Safety Policy: The School of Art will endeavor to comply with the intent of state laws and University Health and Safety Program in an effort to maintain a safe academic and working environment for students, staff, and faculty. Students are expected to take note of precautions and safety procedures listed in textbooks or covered in class. Accidents should be reported immediately and injuries should receive prompt medical attention. Broken equipment should be reported in order to make timely repairs and avoid hazards.

Religious Holy Days (O.P. 34.19): A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is thus excused may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

Americans with Disabilities Act (O.P. 34.22): Any student who, because of a disablity condition, may require some special arrangements in order to meet the course requirements should contact the instructor as soon as possible (by 15 September) to request the necessary accommodations. Please note that instructors are not allowed to provide classroom or testing accommodations to a student until appropriate verification from Student Disability Services (335 West Hall or 806-742-2405) has been provided.

Conflict Resolution: The Office of the Ombudsman is available to assist students with any conflict or problem that has to do with being a student at Texas Tech University. You may visit the Ombudsman in 237 Student Union Building or call 742-4791.

Important University Calendar Deadlines:
10 September Last day to drop a course and receive full refund.
27 October Last day to drop a course without a failing grade (see OP. 34.12.2)

ART 4313 REQUIRED READING LIST

Textbook - pages are assigned for each class.

Additional Readings


Erik Thuno, "The Golden Altar in Milan", in Decorating the Lord's Table, Saren Kaspersen and Erik Thuno, eds. (Copenhagen: Museum Tusculanum Press, 2006), pp. 62-78. Sep. 23


LECTURE & READING SCHEDULE

Aug. 26  Introduction
Aug. 28  Late Antiquity
         Snyder's, pp. 2-16.
* Sep. 2  Constantine and the Early Christian Basilicas
         Snyder's, pp. 17-35.
         * Richard Krautheimer, "The Christianization of Rome and the
           Romanization of Christianity," chapter 2 in Rome: Profile of a City, 312-
           of the chapter).
Sep. 4   Early Christian Narrative: Church Decoration and Manuscripts
         Snyder's, pp. 35-48.
Sep. 9   Byzantine Art I: Justinian - Constantinople and Ravenna
         Snyder's, pp. 54-65; 69-90.
* Sep. 11 Migration and Synthesis I
         Snyder's, pp. 134-163.
         * William J. Diebold, "Books for the Illiterate? Art in an Oral
           Culture," chapter 1 in Word and Image: An Introduction to Early
Sep. 16  Migration and Synthesis II
         Snyder's, pp. 134-163.
Sep. 18  Carolingian Art I: Architecture
         Snyder's, pp. 164-171.
* Sep. 23 Carolingian Art II: Manuscripts and Metalwork
         Snyder's, pp. 175-192.
         * Erik Thuno, "The Golden Altar in Milan", in Decorating the
           Lord's Table, Soren Kaspersen and Erik Thuno, eds. (Copenhagen:
* Sep. 25 Anglo-Saxon and Anglo-Norman Art
         Snyder's, pp. 193-201.
Sep. 30  Byzantine Art II
         Snyder's, all of chapter 5.
* Oct. 2 Islam and the West: Crusader Art, Mozarabic Spain and the Convivencia
Snyder's, pp. 219-220; 226-228; 235-250.
* Oleg Grabar, "About a bronze bird", in Reading, Medieval Images: the
Art Historian and the Object. Elizabeth Sears and Thelma K. Thomas,

Oct. 3-4 Texas Medieval Association Annual Conference at TTU.

Extra Credit. Summary of one conference paper due Oct. 14 (5%).

Oct. 7 Byzantine Art Ml: Venice and Sicily
Snyder's, pp. 120-132.

Oct. 9 No class
Oct. 14 Review
Oct. 16 MID-TERM TEST

* Oct. 21 Ottoman Art I: Bishop Bernward and St. Michael's at Hildesheim
Snyder's, pp. 201-205.
* Harvey Stahl, "Eye's Reach: a Note on Dramatic Elements in the
Hildesheim Doors", in Reading Medieval Images: the Art Historian and
the Object. Elizabeth Sears and Thelma K. Thomas, eds. (Ann Arbor,

Oct. 21 Ottoman Art II: Manuscripts and Reliquaries
Snyder's, pp. 206-213.

Oct. 23 BIBLIOGRAPHY & OUTLINE
Romanesque Art I. Pilgrimage, Cluny, Romanesque Architecture & Sculpture
Snyder's, pp. 252-284.

Oct. 28 Romanesque Art II: Women as subjects, artists and patrons
Snyder's, p. 306.

Oct. 30 Romanesque Art III: Cistercians, Italy, Normans, Mosan Metalwork
Snyder's, pp. 282-320.

Nov. 4 QUIZ
Nov. 6 Paper and presentation workshop. Attendance mandatory.
Nov. 11 Student Presentations
Nov. 13 Student Presentations
Nov. 18 Student Presentations
Nov. 20 Student Presentations
Nov. 25 Student Presentations
Nov. 27 Thanksgiving - No classes

* Dec. 2 RESEARCH PAPER
* Dale Kinney, "The Apse of Santa Maria in Trastevere", in Reading
Medieval Images: the Art Historian and the Object. Elizabeth Sears and
Thelma K. Thomas, eds. (Ann Arbor, MI: University of Michigan Press,
ART 5318 / 001 / Fall 2009  Arts of Medieval Europe

The Construction of Meaning in Late Medieval Italian Art

Instructor: Dr Janis Elliott  Class Hours: Wednesdays 3-5:50 pm
Office: Art B-05  Office Hours: Thursdays 12-2 pm and by appointment
Phone: 742 3825 x 235  Email: janis.elliott@ttu.edu

Course Description:
This seminar we will focus on late medieval Italian decorative programs (religious and civic) and how meaning was constructed by a variety of techniques: narrative vs non-narrative; text and image; text vs image. We will consider how the programs were constructed in relationship to their intended meaning and function, and also in relation to the physical space available within churches and civic buildings, thus raising the issue of how images were interpreted depending on the setting and context (religious vs secular). Thus we shall be interested in issues of iconography, patronage, audience reception, the construction of narrative and the selection of its components, and the function of the visual arts in late medieval Italy. We shall examine monuments such as Giotto’s Arena Chapel (Padua), Duccio’s Maestà (Siena), Simone Martini’s Guidoriccio fresco (Siena), and Santa Maria Donna Regina (Naples).

Required Readings:
  (also available for consultation in the Visual Resource Center – Art B-10)
- Essential weekly readings on E-reserve – See schedule.
  Library E-reserve: http://library.ttu.edu/ul/
  Click: Course/E-Reserve. Type: “Elliott” in search field.
  Select assigned reading. Download (twice) and read online or print.

Optional text:
(also available for consultation in the Visual Resource Center – Art B-10)

Expected Learning Outcomes:
- Students will be able to identify the art of Giotto, Duccio and other artists of late early 14th-century Italy.
- Students will learn to analyse and interpret the meaning/s in late medieval Italian paintings and sculpture in religious and civic settings by examining the iconography and text-image relationships.
- Students will understand how such meanings were constructed by analyzing the images and their patronage within their social, religious or civic contexts.
- Students will develop and enhance graduate-level research, critical thinking, and writing skills.
- Students will develop confidence in presenting and sharing research with the class.

Methods for Assessing Learning Outcomes:
- Weekly readings and lectures will familiarize students with the important artists and their works.
- Précis (critical analysis) and discussion of readings will enhance the students’ critical skills.
- Short research paper will develop communication and writing skills and provide the arena to develop a critical perspective on issues of narrative vs non-narrative and verbal vs visual modes of communication through art.
- Class presentations and discussions will build skills and confidence for public presentations of research.
Assessment of Learning Outcomes

- 4 précis @ 10% each .......................... 40%
- Research paper .................................. 30%
- Class presentations and leading discussions ............................................. 20%
- Class participation ................................ 10%

TOTAL ............................................... 100%

Assignments:

Précis (40%)
A précis (French - pray-see) is a critical summary of an assigned reading. You will write a précis (10% each) on four (4) of the assigned readings. The précis should be about 3 pages in length and can be handed in early but will be due in class on the day on which the reading is assigned for discussion. You will also present your four (4) précis to the class and “lead” the class discussion with questions and thoughts about the reading.

Class Presentations (20%)
50% of this grade is for the presentation of the précis and the leading of class discussion. Following the schedule in the syllabus, each participant in the class will present a brief critical review (about 10-15 minutes) of four (4) of the assigned readings. The presenters will also lead the class discussion: ask questions, raise issues, place the reading in a broader context.
50% of this grade is for the presentation of the research paper at the end of semester.

Research paper (30%)
Your research paper is due 48 hours after your research presentation to the class (Friday 3pm). Therefore it must be complete at the time of presentation. The 48-hours is to allow you to tidy up last minute details.

Your paper should be about 8-10 pages (2000-2500 words), must be complete with bibliography, footnotes, and illustrations (may require additional pages), and should engage with the issues raised throughout the course regarding narrative and iconic images, text/image relationships, etc. The paper must be typed, double-spaced, stapled, with 1” margins, 12-point font, and a cover/title page.

* Please consult with me regularly about the progress of your paper research and writing.

Class Participation (10%)
Your class participation grade is based on the level of your participation in ALL class discussions, the questions you formulate on the readings and hand in at every class, and your attendance record.
Course Policies:

Attendance: Your success in this course depends on your active participation. Attendance and punctuality are mandatory. After 2 unexcused absences your final grade will be reduced by 10% (from A to B). Each subsequent absence will result in another 5% reduction (from C+ to C). Illness or emergency will be excused with medical or other official documentation.

Missing a précis presentation: The presentation of the précis on the scheduled days is a vital part of the course. If you miss your scheduled date due to illness or emergency, you will have to provide documentation and another date may be assigned. Without a documented excuse, you will receive ‘0’ for that précis and the absence will also adversely affect your class participation grade.

Late Work: Research papers will be marked down one letter grade per day late to a maximum of two days (after 2 days: from A to C). Assignments submitted more than 48 hours after the due date (after Monday 9am) will not be accepted. If you deliver your paper at the last minute, ask someone in the office to date and time stamp it for you. If you require an extension for a legitimate reason, be sure to contact me in advance. Illness or emergency will be excused with medical or other official documentation only.

Civility in the Classroom:
Students are expected to assist in maintaining a classroom environment which is conducive to learning. Students may not eat or drink nor use cell phones or beepers in the classroom. Students are expected to behave in a mature, polite, and respectful manner. Students behaving in an inappropriate manner will be asked to leave class.

Health and Safety Policy: The Department of Art will endeavor to comply with the intent of state laws or acts and the University Health and Safety Program in an effort to maintain a safe academic and working environment for students, staff, and faculty.

Academic Honesty Policy (O.P. 34.22): The faculty is strongly committed to upholding standards of academic integrity. These standards, at the minimum, require that students never present the work of others as their own. Plagiarism exists 1) if more than three consecutive words of another author are used without properly quoting them, or 2) if ideas, essay structure or phrases are used without proper citation. These rules apply also to internet sources. Plagiarism is regarded by the faculty and administration as a serious offense for which there are serious consequences, including suspension.

Americans with Disabilities Act (O.P. 34.22): Any student who, because of a disabling condition, may require some special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note – instructors are not allowed to provide classroom accommodations for any student until appropriate verification from Student Disability Services has been provided. For additional information, you contact the Student Disability Services office at 335 West Hall or 806-742-2405.

Religious Holy Days (O.P. 34.22): if you expect to miss a class due to the observance of a religious holy day, University policy states that you must inform your instructor, in writing, by the sixteenth day of the semester. Accommodation for exams and assignments can then be made.

Important University Calendar Deadlines:
Sept 14 Last day to drop and receive full refund
Nov 2 Last day to drop a course
ART 5318 Fall 2009  

Class schedule and assigned readings

Formulate three questions on the “All read” readings for each class. Type them up and submit them at the end of class.

Sept 2  Introduction

Sept 9  Construction of Meaning in Medieval Art – Narrative, Word/Image  

All read:  

Sept 16  Construction of Meaning in Medieval Art – Context, Audience Reception, Style  

Present ONE of the following:  

Sept 23  The Franciscans and Art  

All read:  
- Derbes, “Passion Narratives, Icons and Ideologies” (Ch 1), from Picturing the Passion, 12-34, 180-203 (notes).  
- Mulvaney, “Beholder as Witness”, in Art of the Franciscan Order in Italy, 169-188 + plates.  

Sept 30  Giotto and ‘Genius’ of the Arena Chapel in Padua  

All read:  
- Stubblebine, “Giotto and the Arena Chapel Frescoes”, in Giotto: the Arena Chapel Frescoes, 73-100.  
- Maginnis, “The Problem with Giotto” (Ch 4), from Painting in the Age of Giotto, 79-102 + plates.
Oct  7  Arena Chapel

All read:
- Derbes & Sandona, “Reading the Arena Chapel”, in Cambridge Companion to Giotto, 197-220.

Present ONE of the following:
- Hills, “Light and Colour in the Scrovegni Chapel” (Ch 3), from Light of Early Italian Painting, 41-63, 152-153 (notes).
- Shorr, “Role of the Virgin in Giotto’s Last Judgment”, in Arena Chapel & the Genius of Giotto, 29-41.
- Jacobus, “Sacred and Profane” (Ch 6), from Giotto and the Arena Chapel, 167-189 + plates.

Oct 14  Duccio’s Maestà in Siena Cathedral

All read:

Oct 21  Simone Martini’s Guidoriccio in Palazzo Pubblico in Siena

All read:
- de Wesselow, "The decoration of the west wall of the Sala del Mappamondo”, in Art, Politics and Civic Religion, 19-68.

Oct 28  Simone Martini’s Guidoriccio: the debates

Present ONE of the following articles, considering these questions:
Attempt to assess the author’s stand/position on the Guidoriccio debate. What does he see as the being the main issues? What does each article contribute (or not) to the debate?

Nov 4 Santa Maria Donna Regina in Naples
**All read:**
• Michalsky, “‘Mater Serenissimi Principis’: the Tomb of Maria of Hungary,” in Church of Santa Maria Donna Regina, 61-77.
• Hoch, “‘Passion’ cycle: Images to contemplate and imitate amid Clarissan clausura”, in Church of Santa Maria Donna Regina, 129-153.

Nov 11 Construction of Meaning in Medieval Art – Review and Discussion
**All re-read:**

Nov 16-17 James Elkins Lectures and Workshops: Public Lecture Tues 17 Nov, 7:00 pm

Nov 18 Student Presentations

Nov 25 Thanksgiving

Dec 2 Student Presentations

Dec 9 Student Presentations
ART 4312 FALL 2009
ART NOUVEAU AND THE FOUNDATIONS OF MODERN ART
DR. JORGE LINA ORFILA

CLASS SCHEDULE: Tuesdays and Thursdays 9:30-10:50 PM in ART B-01

OFFICE HOURS AND MAILBOX:
My e-mail address is: jorgelina.orfila@ttu.edu.
My office is B-08 in the Art Building.
I have office hours on Fridays from 10:00 to 12:00 AM, and by appointment. If you need to leave me a message, please place it in my mailbox located upstairs in front of the art office.
To contact me via phone: 742-3825 x262.

SUGGESTED PREREQUISITES: ART 2311 (Survey 2) and ART 3312 (Survey 3).

COURSE DESCRIPTION:
Between 1880 and 1914 the Art Nouveau movement revolutionized the decorative arts (glasswork, furniture, jewelry, interior decoration, ceramics, graphic arts, bookbinding) and even architecture. Inspired by Richard Wagner’s notion of the “total work of art” (Gesamtkunstwerk), Art Nouveau artists challenged the traditional division of the arts. They were concerned about the relationship between utility and decoration, the art object and the manufactured object, pure form and the capacity of form and materials to trigger associations. In addition, Art Nouveau embodied a new way of life and, thus, reflected the new trends in fashion, interior decoration, shopping habits. In the early twentieth century artists and art historians construed Modernism as a reaction against decorative, decadent, and “feminine” art and downplayed Art Nouveau’s influence on modern art.
This course will consider a broad spectrum of artists and artistic creations while exploring Art Nouveau’s influence on the artistic movements of the first part of the twentieth century.

NOTE: This is a writing-intensive course. Contact the Writing Center if you need help.

EXPECTED STUDENT LEARNING OUTCOMES:
- By writing and presenting précis of assigned readings students will develop the ability to analyse and interpret the art, decorative arts, and architecture of the turn of the century in its historical context. In this way students will enhance their understanding of the visual culture of the past and present, while honing their reading and writing skills.
- Through written tests students will learn to identify works of art from the period, and to describe the historical context in which the works were made.
- Through term paper assignments students will develop research, writing, and communication skills to create thoughtful, logical, and persuasive interpretations of Art Nouveau art.

ASSESSMENT OF LEARNING OUTCOMES:
Précis of readings (involves some presentation) 20 %
Mid-term Test 20 %
Research Paper: 50 %
- Preliminary Bibliography and Outline 15 %
- Paper 35 %
- Class Presentation 10 %
Class Participation 10 %
**Precis** (20 %)

A précis (pray-see, French) is a critical summary of an assigned reading. You will sign up to write précis on three of the assigned readings - approximately 2 pages each (each 5 %). These can be handed in early but will be due no later than the day on which the reading is assigned for class discussion. You will be expected to present at least one of your précis to the class and to “lead” the class discussions with questions and thoughts about the graduate readings.

Choose two secondary sources and one primary source. Pay attention to the dates so that you do not have two presentations/précis on the same date. More detailed instructions to follow.

**Tests** (20 %):

**Mid-Term** (Oct. 15)

The mid-term test will examine your knowledge and understanding of material presented in class lectures and assigned undergraduate readings, such as your familiarity with the works of art, theories, and the socio-cultural context that influenced Art Nouveau. Memorization of names and dates is essential. The format may include slide identification, slide comparison, and essay questions.

**Research Paper** (50 %):

Paper topics and instructions will be distributed in the second week of classes. Sign up for a topic by 8 Sept. (sheet to be posted on my door). Maximum 4 students per topic. Alternate topics are encouraged but must have my prior approval.

The bibliography, paper outline and final research paper are to be sent by email before the deadline. Check your “sent” folder to make sure you have proof that you have sent the paper on time in case there is a glitch.

**Annotated Bibliography and Paper Outline** (15 % - due 30 Oct.)

You will submit an annotated bibliography (correctly formatted) and a detailed outline of your paper electronically. Instructions will be given.

*Bibliography:* minimum 9 relevant sources, 3 of which must be journal articles or articles from edited volumes. Annotations should be limited to 150 words per bibliographic source. The web: in general, ONLY official sites like museums, libraries etc will be accepted. If in doubt, contact me.

*Outline:* at least 2 pages beginning with a thesis statement and demonstrating the flow of your argument. These will be e-mailed to me before 5:00 pm on the day that they are due. Check your “sent” folder to make sure you have proof that you have sent the material on time in case there is a glitch.

**Final Paper** (25 % - due November 20)

Papers must be 8-10 pages, typed, using 12-point font, double-spaced, with 1" margins, and must have a cover page with your name, course number, title, and date. They must include footnotes, bibliography and illustrations. Papers which do not follow these guidelines will not be graded and you will receive '0'. These are to be sent before 5:00 PM on the day that they are due. Check your “sent” folder to make sure you have proof that you have sent the material on time in case there is a glitch.

**Class Presentation** (10 %)

Each student will make a 20-minute presentation of the research paper to the class near the end of semester. Failure to attend all of the presentation classes will result in a ‘0’ for this part.

**Class Participation** (10 %)

Attendance, punctuality and active participation in class discussions are expected at the senior and graduate level. There is only one midterm on October 15, after that date oral quizzes will count for this part of this grade.

*Written Assignments:* All written assignments must be typed, double-spaced, and 12 point font. Papers not meeting these standards will not be graded. In addition, all written work must be free of spelling mistakes and
grammatical errors. Upon encountering the fifth typo I will stop reading the assignment and base my grade on the part I have read.

**Late Assignments:** Will be graded down 1/3 letter grade (3%) for each day it is late, including weekends. Late work will be accepted up to one week late and after that, may not be made up. Drop late assignments off at the ART office and ask the staff to date stamp it. Unstamped assignments will be considered to have been handed in on the day I pick them up (which might be too late).

**Criteria for Grade Determination:** The instructor of record determines all grades for a course.  
A = 90-100  B = 80-89  C = 70-79  D = 60-69  F = Below 60%

A = Excellent; B = Good; C = Average; D = Inferior (passing, but not necessarily satisfying degree requirements); E = Failure; P = Passing; PR = In Progress; I = Incomplete; and W = Withdrawal. The letter R designates a course repeated to remove an I.

For more information, see the TTU Operating Procedures (OP. 34.12.1): [www.depts.ttu.edu/opmanual](http://www.depts.ttu.edu/opmanual)

To earn an “C”, students must attend classes, submit all assignments on time, and maintain assignment grades of at least 70%.

To earn a “B”, students must do the above, plus: participate actively in class discussions, demonstrate a significant effort and originality in all assignments, and maintain assignment grades of 80% or higher.

To earn an “A” grade, students must do the above, plus: demonstrate an excellent grasp of the concepts involved in each assignment, show signs of critical thinking and excellent communication skills, and achieve 90% or higher on assignments.

**Course Policies:** For policies from the TTU Operating Procedures, see: [www.depts.ttu.edu/opmanual](http://www.depts.ttu.edu/opmanual)

**Attendance I:** Responsibility for class attendance rests with the student. Regular and punctual attendance at all scheduled classes is expected, and the university reserves the right to deal at any time with individual cases of non-attendance. The instructor determines the effect of absences on grades consistent with university policy for excused and unexcused absences. When absences jeopardize a student's standing in a class, it is the responsibility of the instructor to report that fact to the student's dean. Excessive absences constitute cause for dropping a student from class. The drop may be initiated by the instructor but must be formally executed by the academic dean. If the drop occurs before the 45th class day of a long semester or the 15th class day of a summer term, the instructor will assign a grade of W. If the drop occurs after those times, the student will receive an F. In extreme cases, the academic dean may suspend the student from the university.

**Attendance II:** In ART 4314 excessive unexcused absences (more than 2) will severely affect your class participation grade (10%). Note that attendance is mandatory during the presentations of student research. Failure to attend all of those classes will result in a '0' for your class presentation grade (another 10% - even if you got 10 on your own presentation). Absences during that time will only be excused for illness or emergency and only with medical or other official documentation.

**Absences due to Official University Business:** The University excuses absences for participation in official university business (including sporting events). These must be documented prior to the event by a written notice from the sponsoring faculty or staff member (coach). If you anticipate such absences please contact the instructor, in writing, by 15 September.

**Reporting Illness:** In case of an illness that will require absence from class for more than one week, the student should notify his or her academic dean. The Dean's office will inform the student's instructors through the departmental office. In case of class absences because of a brief illness, the student should inform the instructor directly. Other information related to illness is found in the Student Handbook and the Residence Halls Handbook.
**Academic Honesty Policy** (O.P. 34.12.3-9): It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity. The attempt of students to present as their own any work that they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable to serious consequences, possibly suspension. "Scholastic dishonesty" includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act. **Plagiarism exists 1) if more than three consecutive words of another author are used without properly quoting them,** or 2) **if ideas, essay structure or phrases are used without proper citation.** Any evidence of academic dishonesty in an assignment for this class will automatically result in a grade of 'D' for that assignment — at the very least. Depending on the severity of the violation, a grade of 'F' could be assigned for the course.

**Americans with Disabilities Act** (O.P. 34.22): Any student who, because of a disabling condition, may require some special arrangements in order to meet the course requirements should contact the instructor as soon as possible (by 15 September) to request the necessary accommodations. Please note that instructors are not allowed to provide classroom or testing accommodations to a student until appropriate verification from Student Disability Services (335 West Hall or 806-742-2405) has been provided.

** Civility in the Classroom:** Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspapers, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class and an absence for that session. Unless the instructor requires it, you may not surf the Internet or check your phone or email during class time. Any student found doing these things will be asked to leave the class and earn an absence for that session.

**Health and Safety Policy:** The School of Art will endeavor to comply with the intent of state laws and the University Health and Safety Program in an effort to maintain a safe academic and working environment for students, staff, and faculty. Students are expected to take note of cautions and safety procedures listed in textbooks or covered in class. Accidents should be reported immediately and injuries should receive prompt medical attention. Broken equipment should be reported in order to make timely repairs and avoid hazards.

**Religious Holy Days** (O.P. 34.19): A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is thus excused may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

**Conflict Resolution:** The Office of the Ombudsman is available to assist students with any conflict or problem that has to do with being a student at Texas Tech University. You may visit the Ombudsman in 237 Student Union Building or call 742-4791.

**Important University Calendar Deadlines:**

- **14 September** Last day to drop a course and receive full refund.
- **24 September** Last day to withdraw from the university and receive a partial refund.
- **2 November** Last day to drop a course.
ART 4312  REQUIRED READING LIST

Textbook – This is not a textbook so it is very difficult to specify the page-numbers that are assigned for each class. When possible, I have written them down. It is up to the student to find the part of the text that corresponds to each class. Contact me if you have doubts.

Stephen Escritt, Art Nouveau (London, Phaidon, 2005.)
- Introduction, and part of chapter 1 (pp. 11-20): Class Sept. 1.
- Chapter 1 (pp. 21-62): Classes Sept 3 to Sept 17.
- Chapter 6: Class Sept 22
- Chapter 2 (Belgium): Class Sept 24
- Chapter 2 (Paris): Class Sept 29
- Chapter 3 (Vienna): Class Oct. 1* 
- Chapter 3 (Glasgow): Class Oct 6
- Chapter 2 (Germany): Class Oct. 8
- Chapter 5 (USA: Tiffany pp. 251-260) and chapter 7 (pp. 337-349): Class Oct. 27
- Chapter 4 (Barcelona pp. 229-248): Chapter 5 (L. Sullivan and F. L Wright pp 272-289): Class Nov. 10

ADDITIONAL READINGS

A. Primary Sources:

B. Secondary Sources:
- Valerie Jaudon Joyce Kozloff, “Art Hysterical Notions of Progress and Culture,” Heresies, IV, 1978, 38-42. Also available http://deadrevolutionariesclub.co.za/node/59 November 17

**Consultation books on reserve at the Library**

(Fundamental bibliography for starting research and orientation for the reading of primary sources)


Robert Schmutzler *Art Nouveau* (New York, H. N. Abrams [c1962]) This is the original (long) publication. There is also an abridged edition you can use. One book is on reserve at the main library.

**CLASS SCHEDULE**

**Week 1**


**Week 2**

Tu. Sept 1: Definitions and methodological problems
Modernism vs. decoration


Sign-up to choose readings (précis)

Th. Sept. 3: Sources of Art Nouveau. 1. History: Rococo and the Middle Ages


**Week 3**


Th. Sept 10: Sources of Art Nouveau. 3. Nature


**Week 4**


Th. Sept 17: French Symbolism and British Aestheticism.


**Week 5**


Stephen Escritt, Art Nouveau (London, Phaidon, 2005.) Chapter 2: Belgium


Week 6

Stephen Escritt, Art Nouveau (London, Phaidon, 2005.) Chapter 2: France


Th. Oct. 1st: Art Nouveau cities: Vienna

Stephen Escritt, Art Nouveau (London, Phaidon, 2005.) Chapter 3 Vienna


Week 7

Stephen Escritt, Art Nouveau (London, Phaidon, 2005.) Chapter 3 Glasgow

Th. Oct 8: Art Nouveau in Munich. Jugendstil

Stephen Escritt, Art Nouveau (London, Phaidon, 2005.) Chapter 2: Germany

Week 8
Tuesday no classes
Th. Oct 15 Midterm

Week 9
Tu. Oct. 20: Art Nouveau Prints and Bookbinding. Ceramic


Stephen Escritt, Art Nouveau (London, Phaidon, 2005.) Chapter 7

Week 10


Th. Oct. 29: Art Nouveau Jewelry

OCT 30: BIBLIOGRAPHY & OUTLINE Due at 5:00 PM
Check your “sent” folder to make sure you have proof that you have sent the material on time in case there is a glitch.

Week 11

Suppression of Domestcity in Modern Art and Architecture (London: Thames and Hudson, 1996.)

Th. Nov. 5: Art Nouveau Dance: Loie Fuller. The 1900 International Exhibition


Week 12
Tu. Nov. 10: Architecture Art Nouveau


Th. Nov. 12 Architecture Art Nouveau: Deutsche Werkbund

Week 13
Tu. 17: Art Nouveau and Modernism

* Valerie Jaudon Joyce Kozloff Art Hysterical Notions of Progress and Culture Heresies, IV, 1978, 38-42. Also available http://deadrevolutionariesclub.co.za/node/59


Friday November 20: PAPER DUE AT 5:00 PM
Check your “sent” folder to make sure you have proof that you have sent the paper on time in case there is a glitch. UNDERGRADUATES

Week 14
Tu. 24: Student presentations
Th. 26: No class

Week 15
Tu. Dec 1: Student presentations.
Th. Dec 3: Student presentations

Week 16
Tu. Dec 8: Student presentations

Rejoice !! We are the chosen ones!! FINAL EXAM

Friday: December 11: student presentations

!!!!! 7:30 a.m. – 10:00 a.m.
5319 Art and Globalization 1980-2000
Professor Kevin Chua

Wednesdays, 6-9pm, ART B02
Email: kevin.chua@ttu.edu
Office: Art B-07
Office hours: Wed 1-3pm, or by special appointment

COURSE CONTENT: This course will look at contemporary art in the age of globalization. We will look at how the term first emerged in the 1980s and 90s, consider its critical value, and put it in relation (and opposition) to "postmodernity." Have recent global developments impacted circulation and distribution systems, reconfigured exhibition practices – indeed, transformed artmaking as such? How do the possibilities of artmaking shift across and along various global fronts? What is the new (old?) politics of artmaking? We will consider the problem of the large-scale exhibition, and look at several regions around the world – Eastern Europe & the former Soviet Union, Asia, the Middle East, Africa, and aboriginal Australia – to de-center art production from the supposed Euro-American "core."

REQUIRED TEXTS: all texts will be on the VRC reserve, or available on the VRC website: www6.tltc.ttu.edu/vrc (user name: ttu\vrc; password: getanavrc). A few books will be recommended for purchase.

COURSE PREREQUISITES: graduate standing & undergraduate courses in art history (especially survey 3). Approval from the professor is required if you are an undergraduate.

COURSE REQUIREMENTS & PROCEDURES:
- Continual and effective class attendance and participation (see Attendance Policy below). Students are expected to actively contribute to discussions.
- Completion of all parts of the course, including presentations and papers. Failure to complete any part of the course may result in failure of the entire course.

COURSE PURPOSE: To expose students to a wide range of art production around the world, roughly between 1980-2000, and to trace the aesthetic, economic, social, and political conditions of such production under the aegis of globalization.

EXPECTED LEARNING OUTCOMES: Upon completion of this course, students will have a basic knowledge of global contemporary art of 1980-
2000, and will be able to discuss this art using a variety of critical-theoretical frameworks.

METHODS FOR ASSESSING EXPECTED LEARNING OUTCOMES: Weekly mini-papers, final paper, presentations, and participation during discussion.

EVALUATIONS: Student performance will be evaluated on the following:

- Mini-papers & presentations: 40%  A = 80-100%
- Final presentation & paper: 40%  B = 70-79%
- Attendance & participation: 20%  C = 60-69%
- D = 50-59%
- F = Below 50%

TOTAL PERCENTAGE: 100%

ATTENDANCE POLICY: Attendance is mandatory. With more than 2 absences, you will automatically fail the course (this includes absences with a written excuse, e.g., a doctor’s note for illness). If you plan extensive absences, do not attempt this course. If you miss a day, be sure to arrange to copy a fellow student’s notes. Keeping the instructor abreast of your absences, planned or otherwise, is encouraged. Absences will be handled on a case by case basis.

LATE PAPERS: Marks will be deducted for late papers.

COMPUTER USE: While computer use is allowed in class, any students caught surfing the internet during class time will be penalized and punished — including possible failure of the course.

ADA STATEMENT: Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor’s office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, you may contact the Student Disability Services office at 335 West Hall or 806-742-2405.

ACADEMIC INTEGRITY: "It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity. The attempt of students to present as their own any work that they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable to serious consequences, possibly suspension." (Texas Tech University Catalog, p.49).
CIVILITY IN THE CLASSROOM: Students are expected to maintain a classroom environment which is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, students are prohibited from using cellphones, eating or drinking, making offensive remarks, reading newspapers, sleeping, or engaging in any other form of distraction in the classroom. In the case of violation of this policy, the instructor will talk with the student about the inappropriate behavior, and if a second incident should ensue, the instructor will refer the student to the department chair. Repeated deviations from expected classroom behavior will result in an immediate referral to the Office of the Dean of Students for disciplinary action in accordance with the Code of Student Conduct at TTU.

STUDENT ABSENCE FOR RELIGIOUS HOLIDAY: Texas House Bill 256 requires institutions of higher education to excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day. The Texas Tech University Catalog states that a student who is absent from classes for the observance of a religious holy day will be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence (p.49). Notification must be made in writing and delivered in person to the professor no later a week in advance.

CONTENT DISCLOSURE: Sometimes the figures or actions in works of art shown in class can be off-putting or offensive to some students, who might be offended on grounds such as sexual explicitness, violence, or blasphemy. As the department is devoted to the principle of free expression, artistic and intellectual, it is not the department’s practice to censor these works on any of these grounds. Students who might feel unduly distressed should discuss his or her problem with the instructor, or withdraw from the course at the start of the term of seek another course.

ACADEMIC MISCONDUCT: "It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity. The attempt of students to present as their own any work that they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable to serious consequences, possibly suspension."

Last day to drop the course: March 12, 2008
Schedule of Classes

Week 1 – Globe/Global/Globality as Metaphor
Richard Kilminster, "Globalization as an Emergent Concept," The Limits of Globalization: Cases and Arguments, ed. Alan Scott (Routledge, 1997), 257-83

Week 2 – Postmodernism & the End of History
Jan 16  Frederic Jameson, Postmodernism, or, The Cultural Logic of Late Capitalism (Duke University Press, 1991), 1-54
Perry Anderson, The Origins of Postmodernity (Verso, 1998), 47-107

Week 3 – Art, Anthropology, & Place
Irit Rogoff, Terra Infrima: Geography's Visual Culture (Routledge, 2000), chapters 1, 4 & 5
Shelly Hornstein, "Fugitive Places," Art Journal, 59/1, Spring 2000, 44-53

Week 4 – Migrant Workers & Transient Others
Jan 30
Ashley Dawson, "Squatters, Space, and Belonging in the Underdeveloped City," Social Text 81, 22/4, winter 2004, 17-34

Week 5 – Cultural Extinction & the Politics of Disaster
Feb 6
Niru Ratnam, "Exhibiting the 'Other': Yuendumu Community 's Yarla,'" in Frameworks for Modern Art, ed. Jason Gaiger (The Open University and Yale University Press, 2003), 27-52
Rex Butler, "'Bright Shadows': Art, Aboriginality, and Aura," The South Atlantic Quarterly, 101:3, summer 2002, 501-8
Jonathan Lear, Radical Hope: Ethics in the Face of Cultural Devastation, Harvard University Press, 2006, pages TBA
George Yudice, The Expediency of Culture: Uses of Culture in the Global Era (Duke UP, 2003), pages TBA

Week 6 – The Large-Scale Exhibition & the Politics of Display:
Feb 13
"Global Tendencies: Globalism and Large-Scale Exhibition,"
Artforum, November 2003
"Beyond Boundaries: Rethinking Contemporary Art Exhibitions," Art Journal, 59/1, spring 2000, 4-21

Week 7 – No class (CAA)
Feb 20

Week 8 – USA & Europe
Feb 27  A Companion to Contemporary Art since 1945, ed. Amelia Jones (Blackwell, 2006), 19-124 (chapters 2-6)

Week 9 – Eastern Europe & Russia
Mar 5  Postmodernism and the Postsocialist Condition, ed. Ales Erjavec (University of California Press, 2003), pages TBA
   Forbidden Art: The Postwar Russian Avant-Garde, ed. John Bowlt (Distributed Art Publishers, 1999), pages TBA
   Boris Groys, Ilya Kabakov: The Man who Flew into Space from his Apartment

Week 10 – The Middle East
   Gannit Ankori, Palestinian Art (Reaktion Books, 2006), pages TBA
   Without Boundary, ed. Fereshteh Daftari (MOMA, New York, 2006), pages TBA

Week 11 – No class (Spring Break)
Mar 19

Week 12 – Latin America (presentation by Dr. Connie Cortez)
Briony Fer, "Sculpture's Orbit" (on Gabriel Orozco), Artforum, November 2006

Week 13 – Asia
Apr 2  Wu Hung, Transience: Chinese Experimental Art at the End of the Twentieth Century (University of Chicago Press, 1999), pages TBA
Kevin Chua, "Simryn Gill and Migration's Capital," Art Journal, 61/4, winter 2002, 4-21

Week 14 – Africa
Olu Oguibe, "Play Me the 'Other': Colonialist Determination and the Postcolonial Predicament," and "Double Dutch and the Culture Game," in The Culture Game (University of Minnesota Press, 2004), 18-32, 33-44
Reading the Contemporary: African Art from Theory to the Marketplace, eds. Olu Oguibe & Okwui Enwezor (MIT Press, 2000), pages TBA
George Packer, "The Megacity," (on Lagos), New Yorker, November 13, 2006
Week 15 – Presentations 1
Apr 16

Week 16 – Presentations 2
Apr 23 All final papers due

Bibliography (additional books on reserve with material related to the course):
Irit Rogoff, Terra Infirma: Geography’s Visual Culture, Routledge, 2000
Unpacking Europe, eds. Ifliikhar Dadi, Salah Hassan, Ken Lum, NAi Publishers, 2002
EXPERIMENTAL DRAWING
TEXAS TECH UNIVERSITY

Instructor: Don Wink (jon.d.wink@ttu.edu)
Associate Professor, Painting & Drawing
Class time: M/W 12:00-2:50 and/or AS ARRANGED

Office: ART 202
Office Hours: by appointment
Classroom: ARCH 212

Catalogue Description:
ART 4320. Experimental Drawing (3:0:6). Prerequisite: ART 3324 and consent of instructor (must be drawing emphasis). Complete absorption with drawing as a total concept. Mature, individualistic development of a unique body of work utilizing a variety of media and surfaces. Outside assignments. Repeatable for credit.

Course Requirements:
Two sessions of two hours and fifty minutes each are scheduled per week. In-class time is used for one-on-one individual meetings (approximately 30 minutes with each individual student), and group meetings as needed throughout the course. Group meetings are dedicated to discussion of contemporary issues, consideration of artworks, and critiques of students' work. The rest of the class time is devoted to independent work in the studio. You should also expect to put in an additional three hours per week beyond the regularly scheduled class time. The number of drawings you will be expected to complete during the semester will depend upon the manner in which you work.

Students taking this course will initiate or continue individualized exploration of traditional and experimental materials, techniques and concepts used in drawing. Students should produce work that demonstrates advanced technical ability conceptual depth and expressive insight.

Expected Learning Outcomes:
Upon completion of this course, students should be able to:

1. Demonstrate advanced technical ability utilizing both traditional and experimental materials and tools.
2. Create a body of work characterized by independence of thought and conceptual sophistication and consistency.
3. Make drawings that reflect an awareness of a variety of contemporary issues pertinent to drawing as a studio art discipline.
4. Critique their own and other artists' works with comprehension of the various levels on which artworks exist and which contribute to their content, including the material level, process level, formal level, and conceptual level.
5. Exemplify the potential for continued study of drawing at the Master's level.

Methods for Assessing the Expected Learning Outcomes:
Evaluation of studio work, participation in class critiques, written statements, and class discussions.

GRADING:
The instructor of record determines all grades for a course. The grades used with their interpretations are: A = Excellent; B = Good; C = Average; D = Inferior (passing, but not necessarily satisfying
degree requirements); F = Failure; I = Incomplete; and W = Withdrawal. The letter R designates a course repeated to remove an I. Instructors may choose to add a plus or a minus to the grade. These will be entered on the transcript but will not be used in the calculation of the grade point average. The grade of I is given only when a student's work is satisfactory in quality but, due to reasons beyond her/his control, has not been completed. It is not given in lieu of an F or W or PR. The instructor assigning the grade will stipulate in writing at the time the grade is given the conditions under which the I may be removed. The assigned work and a change of grade must be recorded within one calendar year from the date of the I. Failure to do so results in an F for that course. The I may be replaced by an R if the course is repeated within one year. The appropriate grade will be given for the second registration.

<table>
<thead>
<tr>
<th>Course Grade Components</th>
<th>(Percentage of Grade)</th>
</tr>
</thead>
<tbody>
<tr>
<td>* Quality of Drawings</td>
<td>(70%)</td>
</tr>
<tr>
<td>* Class Participation</td>
<td>(15%)</td>
</tr>
<tr>
<td>* Written Artist's Statements</td>
<td>(15%)</td>
</tr>
</tbody>
</table>

**ATTENDANCE:**
Attendance is very important and affects class participation. Absence from a group activity will result in a reduced Class Participation grade, and more than one absence may result in a reduced final grade and failing the class. Scheduled individual meetings should never be missed, but on occasions where this is unavoidable, please email or call my office as soon as possible to reschedule. **Attendance by all students for discussions and critiques is critical.** The School of Art attendance policy accommodates standard illness and schedule conflicts during the semester.

Absence Policy for Religious Holidays (OP 34.19) and Officially Approved Trips:

1. “Religious holy day” means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code 11.20.
2. A student who intends to observe a religious holy day should make that intention known to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.
3. A student who is excused under Section 2 may not be penalized for the absence; however the instructor may respond appropriately if the student fails to complete the assignment satisfactorily. **Notification for absence due to “Religious holy day” must be made in writing and delivered in person no later than the first critique of the semester.**

For absence due to officially approved trips, the Texas Tech University Catalog states that the person responsible for a student missing class due to a trip should notify the instructor of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed.

**Health and Safety:**
In an effort to maintain a safe academic and working environment the School of Art will endeavor to comply with the intent of state laws or acts and the University Health and Safety Program. Students are expected to take note of cautions and safety procedures listed in textbooks or covered in class. Accidents should be reported immediately and injuries should receive prompt medical attention. Broken equipment should be reported in order to make timely repairs and avoid hazards.

**Civility:**
Students are expected to assist in maintaining a classroom environment, which is conducive to
learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspapers, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class and an absence for that session.

**Academic Integrity (OP 34.12):**
The faculty is strongly committed to upholding standards of academic integrity and students are expected to abide by the Student Code of Conduct. The attempt of students to present as their own any work not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offenders liable to serious consequences, possibly suspension. "Scholastic dishonesty" includes, but it not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act. PLEASE NOTE: It is absolutely never acceptable to turn in the same work for credit in more than one class unless there is a clear understanding between the student and instructors as to the way in which the quantity of work will be credited between the classes. In cases where there is such and understanding, the instructors involved must know what quantity or percentage of work completed is to be attributed to their specific course. Generally, the quantity of work produced overall should be at least equivalent to the combined minimum requirements for each course. Always check on any question of this nature directly with your instructor.

**Conflict Resolution**
The Office of the Ombudsman is available to assist students with any conflict or problem that has to do with being a student at Texas Tech University. You may visit the Ombudsman in 237 Student Union Building or call 742-4791.

**Reporting Illness**
In case of an illness that will require absence from class for more than one week, the student should notify his or her academic dean. The Dean's office will inform the student's instructors through the departmental office. In case of class absences because of a brief illness, the student should inform the instructor directly. Other information related to illness is found in the Student Handbook and the Residence Halls Handbook.

**Americans with Disabilities Act (OP 34.22):**
Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, you may contact the Student Disability Services office at 335 West Hall or 806-742-2405.
Guidelines for Written Course of Study Proposals

These guidelines are intended to help you put together a thorough and carefully thought-out plan which will serve to direct and focus your development in drawing over the course of the semester. If necessary, the plan can be modified as your thinking develops. Please keep the original proposal in your sketchbook, update it as needed, and bring it with you to every class meeting.

A. Define "drawing" for yourself: what makes works distinguishable as drawings, specifically? Unlike other studio practices, drawing often is integral to other art forms- why is that? What do you find to be unique about drawing? What are your goals for the semester?

B. General, overall goals and ideas for the course: where are you coming from (what is the source of your work?) and where do you want to go? (Is your work changing – how - why?)

C. Be aware of your work, and how you are producing the work.
   Are your use of media & materials appropriate?
   Are your methods productive?
   Is your approach to form and composition appropriate?
   Is the content of your work relevant – insightful?

D. At the end of the semester, write a concluding artist’s statement in which you summarize your achievements during the semester. Discuss and evaluate the quality of your work. Turn this in on CD with all your works for the class documented.

It is often helpful to define the nature of and idea by describing what it is not. For instance, what is high quality artwork?

Is it schmaltz, maudlin, mawkish, unoriginal, tired, banal, trite, predictable, ordinary, trivial, facile or insincere? (You get the idea.)

What words are appropriate for what you regard as descriptive of high quality work?

What words apply to your work?

Critique Schedule

- September 14
- October 5
- October 26
- November 16
- December 9
Course Requirements:
Two sessions of two hours and fifty minutes each are scheduled per week. In-class time is used for one-on-one individual meetings (approximately 30 minutes with each individual student), and group meetings as needed throughout the course. Group meetings are dedicated to discussion of contemporary issues, consideration of contemporary artworks, and critiques of students’ own work. Any remaining class time is devoted to independent work in the studio, and at least three hours of productive work beyond the scheduled class time for each week is necessary to meet standards required by NASAD (9 hours total per week).

Course Purpose:
Students taking this course will initiate or continue the development of original and independent ideas appropriate for expression in drawing at the MFA level. Students should produce drawings that demonstrate depth and breadth of technical knowledge and skill, awareness of art historical and contemporary issues in art, and persistent dedication in the pursuit of personal insight. Students will also continue to exercise and develop skills in critiquing of artworks, both those of peers and those in library, gallery or museum settings.

Expected Learning Outcomes:
Upon completion of this course, students expected to:

1. Demonstrate depth and breadth in their mastery of technical knowledge and skills in drawing.
2. Make drawings that express original personal insight into any aspect of human values or experience.
3. Make drawings that reflect an awareness of a variety of contemporary issues pertinent to drawing as a studio art discipline and situate their work in relation to those issues they choose as most relevant.
4. Critique their own and other artists' works with increasingly subtle attention to the interplay between the various levels on which artworks exist and which contribute to their content, including the material level, process level, formal level, and conceptual level.
5. Exemplify the potential for continued exploration of their ideas through a sustained investigation of ideas expressed by means of drawing.

Methods for Assessing the Expected Learning Outcomes:
Evaluation of studio work, participation in class critiques, presentation and group discussion leadership, written paper.

GRADING:
The instructor of record determines all grades for a course. The grades used with their interpretations are: A = Excellent; B = Good; C = Average; D = Inferior (passing, but not necessarily satisfying degree requirements); F = Failure; I = Incomplete; and W = Withdrawal. The letter R designates a course repeated to remove an I. Instructors may choose to add a plus or a minus to the grade. These will be entered on the transcript but will not be used in the calculation of the grade point average. The grade of I is given only when a student's work is satisfactory in quality but, due to reasons beyond her/his control, has not been completed. It is not given in lieu of an F or W or PR. The instructor
assigning the grade will stipulate in writing at the time the grade is given the conditions under which the I may be removed. The assigned work and a change of grade must be recorded within one calendar year from the date of the I. Failure to do so results in an F for that course. The I may be replaced by an R if the course is repeated within one year. The appropriate grade will be given for the second registration.

GRADING:
Course Grade Components (Percentage of Grade)
* overall quality of works produced (70%)
* 1 short (@5 pages) paper (students writing or already written MFA Report exempt) (15%)
* leading group discussion on contemporary issues of particular interest to you (15%)

ATTENDANCE:
Attendance is essential to the successful completion of this course. Scheduled individual meetings should never be missed, but on occasions where this is unavoidable, please email or call my office as soon as possible to reschedule. **Attendance by all students for discussions and critiques is critical.** The School of Art attendance policy accommodates standard illness and schedule conflicts during the semester.

Absence Policy for Religious Holidays (OP 34.19) and Officially Approved Trips:

1. "Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code 11.20.

2. A student who intends to observe a religious holy day should make that intention known to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

3. A student who is excused under Section 2 may not be penalized for the absence; however the instructor may respond appropriately if the student fails to complete the assignment satisfactorily. **Notification for absence due to “Religious holy day” must be made in writing and delivered in person no later than the first critique of the semester.**

**For absence due to officially approved trips,** the Texas Tech University Catalog states that the person responsible for a student missing class due to a trip should notify the instructor of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed.

Health and Safety:
In an effort to maintain a safe academic and working environment the School of Art will endeavor to comply with the intent of state laws or acts and the University Health and Safety Program. Students are expected to take note of cautions and safety procedures listed in textbooks or covered in class. Accidents should be reported immediately and injuries should receive prompt medical attention. Broken equipment should be reported in order to make timely repairs and avoid hazards.

Civility:
Students are expected to assist in maintaining a classroom environment which is conducive to
learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspapers, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class and an absence for that session.

**Academic Integrity (OP 34.12):**
The faculty is strongly committed to upholding standards of academic integrity and students are expected to abide by the Student Code of Conduct. The attempt of students to present as their own any work not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offenders liable to serious consequences, possibly suspension. “Scholastic dishonesty” includes, but it not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act. PLEASE NOTE: It is absolutely never acceptable to turn in the same work for credit in more than one class unless there is a clear understanding between the student and instructors as to the way in which the quantity of work will be credited between the classes. In cases where there is such and understanding, the instructors involved must know what quantity or percentage of work completed is to be attributed to their specific course. Generally, the quantity of work produced overall should be at least equivalent to the combined minimum requirements for each course. Always check on any question of this nature directly with your instructor.

**Conflict Resolution**
The Office of the Ombudsman is available to assist students with any conflict or problem that has to do with being a student at Texas Tech University. You may visit the Ombudsman in 237 Student Union Building or call 742-4791.

**Reporting Illness**
In case of an illness that will require absence from class for more than one week, the student should notify his or her academic dean. The Dean’s office will inform the student’s instructors through the departmental office. In case of class absences because of a brief illness, the student should inform the instructor directly. Other information related to illness is found in the Student Handbook and the Residence Halls Handbook.

**Americans with Disabilities Act (OP 34.22):**
Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor’s office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, you may contact the Student Disability Services office at 335 West Hall or 806-742-2405.

**Critique Schedule:**

- September 14
- October 5
- October 26
- November 16
- December 9
At our first meeting, I'd like to use the space below to list topics or issues of interest suggested by members of the class. I've included a list of general topics that we might consider. From these, we can decide on several topics that we can use throughout the semester to stimulate ideas and focus discussion. Please note that there is no requirement that they be overtly or directly reflected in your work; they serve more as a shared context for our individual ideas.

Andrew Martin's list:

- Working from observation: how does a traditional, "academic" approach to drawing relate to your work as a contemporary artist and what is its value in contemporary art? If you work very little or not at all from direct observation, be prepared to consider and discuss indirect effects of observation (prior training, abstraction, working from visualization, etc).
- Drawing and technology: how does digital technology affect your ideas about and approach to drawing? Consider computers and digital tablets and cameras as art-production tools, but also as tools for recording and developing ideas, functioning much like a digital sketchbook.
- Think about discussing your work in terms of various "levels" or "layers": the actual materials would be a literal level of what the work "is", other possibilities are the formal level, the subject matter level, content level, etc. The levels undoubtedly overlap each other—how do we combine or separate them? How do we "read" the different layers? Where does meaning reside?
- Mixing visual vocabulary: One of the most prevalent characteristics of contemporary work seems to be the deliberate combining of varied visual vocabularies. What is a visual vocabulary? How is this done successfully/unsuccessfully and in what ways does your work reflect (or not) this issue? There seems to be a very collage-like approach to this process, but not necessary literally involving collage.
- Drawings as objects: An area that I am particularly interested in is the overlap between two-dimensionality and three-dimensionality. How is it possible to introduce actual depth or form into a drawing in a meaningful, successful way? In what way(s) can images exist as objects?

My List:

What is high quality artwork? Is beauty relevant to your work? What is beauty? How do your values impact your work? How important is it to be "current"? Is truth relevant to your work? How important is it to be original? What is insight and how important is it? What does it mean to be authentic?
SENIOR STUDIO PAINTING  
TEXAS TECH UNIVERSITY  
ART 4322  
Fall 2008  
Martin

Instructor: Andrew Martin (andrew.martin@ttu.edu)  
Associate Professor, Painting & Drawing  
Class time: MW 12 – 2:50pm  
Office: ART 110  
Office Hours: M W 9 to 11am  
Office Phone: 742–3825 ext 228  
Classroom: ART103, other locations as needed

Catalogue Description:  
ART 4322. Senior Studio Painting (3:0:6). Prerequisite: ART 4321 (Advanced Painting, formerly 3322) or consent of instructor. Individual exploration of subject matter and painting media directed toward the creation of a mature and consistent body of work. Outside assignments. Repeatable for credit.

Course Requirements:  
In-class time of two sessions of two hours and fifty minutes each per week is used for one-on-one individual meetings (approximately 30 minutes with each individual student), and group meetings as needed throughout the course. Group meetings are dedicated to discussion of contemporary issues, consideration of contemporary artworks, and critiques of students’ work. The rest of the class time is devoted to independent work in the studio, as well as considerable additional time outside of class sufficient to produce a minimum of eight major painting portfolio works along with supporting imagery and sketchbook work, etc.

Course Purpose:  
Students taking this course will initiate or continue individualized exploration of traditional and/or experimental materials, techniques and concepts used in painting. Students should be able to produce paintings that demonstrate advanced technical ability, awareness of art historical and contemporary issues in art, and the ability to produce a thoughtful and independent body of work. Students will also continue to exercise and develop skills in critiquing of artworks, both those of peers and those in library, gallery or museum settings.

Expected Learning Outcomes:  
During this course, students should:

1. Demonstrate advanced technical skills and knowledge of both traditional and experimental materials and tools.
2. Utilize advanced vocabulary and personal strategies for active participation in student-driven critiques of paintings.
3. Make independent choices from a variety of literal and conceptual ways to use the picture plane (as a window into an illusionary space; as the boundary of a symbolic, expressive or ambiguous space; as a site for traces or accumulated effects of process, and as an actual surface) and engage content on a variety of levels (choice of materials, formal qualities, subject matter, and painting as process).
4. Create a body of work characterized by independence of thought, informed choices, conceptual sophistication, consistency, and awareness of a variety of contemporary issues pertinent to painting as a studio art discipline.
5. Exemplify the potential for continued study of painting at the Master's level.

Methods for Assessing the Expected Learning Outcomes:  
Evaluation of studio work, participation in class critiques & discussions, written statements.

GRADING:  
The instructor of record determines all grades for a course. The grades used with their interpretations are: A = Excellent; B = Good; C = Average; D = Inferior (passing, but not necessarily satisfying degree requirements); F = Failure; I = Incomplete; and W = Withdrawal. The letter R designates a course repeated to remove an I. Instructors may choose to add a plus or a minus to the grade. These will be entered on the transcript but will not be used in the calculation of the grade point average. The grade of I is given only when a student's work is satisfactory in quality but, due to reasons beyond her/his control, has not been completed. It is not given in lieu of an F or W or PR. The instructor assigning the grade will stipulate in writing at the time the grade is given the
conditions under which the I may be removed. The assigned work and a change of grade must be recorded within one calendar year from the date of the I. Failure to do so results in an F for that course. The I may be replaced by an R if the course is repeated within one year. The appropriate grade will be given for the second registration.

**Method of Determining Grade:**

<table>
<thead>
<tr>
<th>Course Grade Components</th>
<th>(Percentage of Grade)</th>
</tr>
</thead>
<tbody>
<tr>
<td>* Quality of Studio Work (see outcomes 1, 3, 4 and 5 above)</td>
<td>(70%)</td>
</tr>
<tr>
<td>* Critique &amp; Discussion Participation (see outcome 2 above)</td>
<td>(15%)</td>
</tr>
<tr>
<td>* Written Journal Entries &amp; Statements</td>
<td>(15%)</td>
</tr>
<tr>
<td>*Class Participation (attendance and regular studio work is very important and affects class participation. Excessive absences can result in a reduced final grade and failing the class).</td>
<td></td>
</tr>
</tbody>
</table>

Your final grade will be calculated using a two-part process. The “demonstrated outcomes” part of the grade will be based on the criteria above, and will be calculated according to the percentages indicated. That number will be averaged with a “class participation” factor, which is based on the total number of hours per week you devote to this class (in-class + out-of-class hours- you will report these at each individual meeting). Absence from a group activity (such as a discussion or critique) reduces your final class participation factor by five percentage points per missed event, in addition to the loss of those hours in your total. The basic expectation for this level of class is a minimum of 9 hours per week, which equals a 75/100 (C effort). For each hour per week that you exceed this minimum, the participation factor will increase by 5 points: 10 hrs per week = 80 (C/B effort), 11 = 85 (B effort), 12 = 90 (B/A effort), 13 = 95 (A effort) up to a maximum of 14 (= 100), and for each hour per week fewer than 9, it will drop 5 points. EXAMPLE:

Quality of Studio Work = 85% (middle “B”) = 59.5/70
Critique & Discussion Participation = 80% (B-) = 12/15
Written Journal Entries & Statements = 75% (C) = 11.25/15 83 / 100

Class Participation Grade: 150 hours total, divided by 15 = 10 hrs/wk = 80, minus 5 points for missing one critique= 75 / 100

83 + 75 = 158 divided by 2 = 79% = C+ for the course

**ATTENDANCE:**

Attendance is essential to the successful completion of this course. **On individual meeting days, plan to be present and working during the entire class period.** Attendance by all students for discussions and critiques is essential. On days you do not have an individual meeting with me, you should plan to work in the classroom, but in some cases you may make arrangements with me to work on your own.

**Absence Policy for Religious Holidays (OP 34.19) and Officially Approved Trips:**

1. “Religious holy day” means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code 11.20.
2. A student who intends to observe a religious holy day should make that intention known to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.
3. A student who is excused under Section 2 may not be penalized for the absence; however the instructor may respond appropriately if the student fails to complete the assignment satisfactorily. **Notification for absence due to “Religious holy day” must be made in writing and delivered in person no later than the first critique of the semester.**

For **absence due to officially approved trips**, the Texas Tech University Catalog states that the person responsible for a student missing class due to a trip should notify the instructor of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed.
Health and Safety:
In an effort to maintain a safe academic and working environment the School of Art will endeavor to comply with the intent of state laws or acts and the University Health and Safety Program. Students are expected to take note of cautions and safety procedures listed in textbooks or covered in class. Accidents should be reported immediately and injuries should receive prompt medical attention. Broken equipment should be reported in order to make timely repairs and avoid hazards.

Civility:
Students are expected to assist in maintaining a classroom environment which is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspapers, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class and an absence for that session.

Academic Integrity (OP 34.12):
The faculty is strongly committed to upholding standards of academic integrity and students are expected to abide by the Student Code of Conduct. The attempt of students to present as their own any work not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offenders liable to serious consequences, possibly suspension. "Scholastic dishonesty" includes, but it not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act. PLEASE NOTE: It is absolutely never acceptable to turn in the same work for credit in more than one class unless there is a clear understanding between the student and instructors as to the way in which the quantity of work will be credited between the classes. In cases where there is such and understanding, the instructors involved must know what quantity or percentage of work completed is to be attributed to their specific course. Generally, the quantity of work produced overall should be at least equivalent to the combined minimum requirements for each course. Always check on any question of this nature directly with your instructor.

Conflict Resolution
The Office of the Ombudsman is available to assist students with any conflict or problem that has to do with being a student at Texas Tech University. You may visit the Ombudsman in 237 Student Union Building or call 742-4791.

Reporting Illness
In case of an illness that will require absence from class for more than one week, the student should notify his or her academic dean. The Dean's office will inform the student's instructors through the departmental office. In case of class absences because of a brief illness, the student should inform the instructor directly. Other information related to illness is found in the Student Handbook and the Residence Halls Handbook.

Americans with Disabilities Act (OP 34.22):
Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, you may contact the Student Disability Services office at 335 West Hall or 806-742-2405.
WEEK 1  Mon, Aug 25: Course introduction, scheduling, group suggestions for issues to discuss during the semester. Please begin items A and B of assigned writing (see next page) and begin work on first painting(s).
Weds, Aug 27: GROUP DISCUSSION: item A, general issues in painting, WORK DAY.

WEEK 2  Mon, Sept 1: Labor Day- NO CLASSES
Weds, Sept 3: GROUP DISCUSSION: item B, then WORK DAY.

WEEK 3  Mon, Sept 8: GROUP CRITIQUE #1
Weds, Sept 10: WORK DAY w/ INDIVIDUAL MEETINGS (all students)

WEEK 4  Mon, Sept 15: WORK DAY
Weds, Sept 17: GROUP CRITIQUE #2

WEEK 5  Mon, Sept 22: WORK DAY w/ MON INDIVIDUAL MEETINGS
Weds, Sept 24: WORK DAY w/ WEDS INDIVIDUAL MEETINGS

WEEK 6  Mon, Sept 29: WORK DAY w/ MON INDIVIDUAL MEETINGS
Weds, Oct 1: WORK DAY w/ WEDS INDIVIDUAL MEETINGS

WEEK 7  Mon, Oct 6: GROUP CRITIQUE #3 (each person shows 2 or 3 pieces)
Weds, Oct 8: GROUP CRITIQUE #3 (each person shows 2 or 3 pieces)

WEEK 8  Mon, Oct 13: GROUP DISCUSSION & WORK DAY
Weds, Oct 15: WORK DAY w/ WEDS INDIVIDUAL MEETINGS

WEEK 9  Mon, Oct 20: WORK DAY w/ INDIVIDUAL MEETINGS (ALL STUDENTS)
Weds, Oct 22: WORK DAY (Andrew in Ohio for Artist's Lecture)

WEEK 10 Mon, Oct 27: WORK DAY w/ MON INDIVIDUAL MEETINGS
Weds, Oct 29: GROUP CRITIQUE #4

WEEK 11 Mon, Nov 3: WORK DAY w/ MON INDIVIDUAL MEETINGS
Weds, Nov 5: WORK DAY w/ WEDS INDIVIDUAL MEETINGS

WEEK 12 Mon, Nov 10: WORK DAY w/ MON INDIVIDUAL MEETINGS
Weds, Nov 12: WORK DAY w/ WEDS INDIVIDUAL MEETINGS

WEEK 13 Mon, Nov 17: GROUP CRITIQUE #5
Weds, Nov 19: WORK DAY w/ WEDS INDIVIDUAL MEETINGS

WEEK 14 Mon, Nov 24: WORK DAY w/ MON INDIVIDUAL MEETINGS
Weds, Nov 26: THANKSGIVING- NO CLASS

WEEK 15 Mon, Dec 1: FINAL WORK DAY
Weds, Dec 3: FINAL CRITIQUE (CD w/ all works, final hours logged)
This course is based on individual development of a group of at least eight paintings, which will be independently generated (suggested projects will be provided as needed). Each student will develop an overall written proposal for study based on the goals listed above and individual ideas for projects. Extensive amounts of time outside of class will be required. Sketchbooks are required for developing ideas for paintings, and should be available at each individual meeting. The grade for the course is based on the quality of the paintings produced, supporting and preparatory work, participation in class discussions and critiques, written artist’s journal entries and statements, and your overall class participation in terms of hours devoted to this class per week.

The following guidelines are intended to help you put together a carefully thought-out plan which will serve to direct and focus your work in painting over the course of the semester. If necessary, the plan can be modified as your thinking progresses. Please keep the original proposal in your sketchbook, update it as needed, and bring it with you to every class meeting.

A. Write a one to two-paragraph statement in which you identify what is important to you about painting. You may want to address your general motivations as an artist, but you must connect those motivations to painting specifically.

B. Read over the outcomes for this course again, and in a separate paragraph or two, summarize your general, overall goals and ideas for this semester: where are you coming from and where do you want to go? Identify at least three things you want to improve in your painting generally.

C. As part of your sketchbook, keep a log of your weekly hours devoted to this class. Also use the sketchbook for journal entries in order to record the development of your own ideas and reflections about your work, and to relate your work to other artists’ work, to other fields or interests you may have, and to broader ideas. For each painting you make, develop supporting materials in your sketchbook. This can happen before and/or during the time the actual painting is made, and can include sketches, palette tests, collages, writings, notes on readings, etc. Bring this with you to every individual meeting we have.

D. At the end of the semester, you will need to write a concluding statement in which you summarize your goals for the semester, reassess them, and discuss the degree to which you have achieved them. Assess the goals you had for improvement. Also, please restate the things that are important to you about painting, incorporating any changes in your thinking or new insights you may have gained. Turn this in on a CD with all works for this class documented.

Questions to consider:

Are there general themes or ideas that reappear in several projects in different ways? Do you see any patterns in your own thinking?

A very traditional medium might be worked in a truly innovative manner, or a very unusual choice of materials might serve a traditional technique. Often, it is the underlying concept in the piece that makes it "experimental" rather than the more immediately obvious choices of materials or techniques.

Make sure your ideas for your paintings truly appeal to you: make them yours. This is what allows you to push boundaries, take risks, make big decisions, put in sustained effort, and achieve worthwhile results. Avoid the trap of trying to deliver what someone else “wants” or expects. Instead, make certain that the goals and direction you develop in your work are shaped by what is important to you and are responsive to constructive criticism from your instructor, your peers, and ultimately, yourself.
<table>
<thead>
<tr>
<th>Week</th>
<th>Monday</th>
<th>Wednesday</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Aug 31, Sept 2</td>
<td>Syllabus</td>
<td>Individual Meetings group A</td>
</tr>
<tr>
<td>2) Sept 7, 9</td>
<td>Labor Day. No school</td>
<td>Individual meetings group B</td>
</tr>
<tr>
<td>3) Sept 14, 16</td>
<td>Group crit in studios</td>
<td>Group Crit in studios. I will hand out short reading for discussion.</td>
</tr>
<tr>
<td>4) Sept 21, 23</td>
<td>Individual meetings A</td>
<td>Individual meetings B From <em>What Painting Is</em>, turn in one page essay over introduction and chapters 1 &amp; 2.</td>
</tr>
<tr>
<td>5) Sept 28, 30</td>
<td>Discussion of reading at J and B's.</td>
<td>Individual meetings A.</td>
</tr>
<tr>
<td>6) Oct 5, 7</td>
<td>Individual meetings B</td>
<td>Group Critique in studios. Turn in one page essay over chapters 3 and 4.</td>
</tr>
<tr>
<td>7) Oct 12, 14</td>
<td>No school</td>
<td>Group Critique in studios.</td>
</tr>
<tr>
<td>8) Oct 19, 21</td>
<td>Group meeting of conceptual projects. Presentation on ideas #1.</td>
<td>Individual meetings A. Turn in one page essay over chapters 5 and 6.</td>
</tr>
<tr>
<td>9) Oct 26, 28</td>
<td>Group meeting of conceptual projects. Critique. Presentation of ideas #2.</td>
<td>Individual meetings B.</td>
</tr>
<tr>
<td>10) Nov 2, 4</td>
<td>Group meeting of conceptual project. Critique. Presentation #3.</td>
<td>Individual meetings group A. Turn in one page essay over chapters 7, 8 and 9.</td>
</tr>
<tr>
<td>11) Nov 9, 11</td>
<td>Group critique of conceptual projects #3</td>
<td>Individual meeting group B.</td>
</tr>
<tr>
<td>12) Nov 16, 18</td>
<td>Meeting at J&amp;B's for group discussion of <em>What Painting Is</em>.</td>
<td>Individual Meetings, group A</td>
</tr>
<tr>
<td>13) Nov 23, 25</td>
<td>Individual meetings B</td>
<td>Thanksgiving</td>
</tr>
<tr>
<td>14) Nov 30, Dec 2</td>
<td>Painting group crit in studios</td>
<td>Painting group crit in studios</td>
</tr>
<tr>
<td>15) Dec 7, 9</td>
<td>Final presentations and discussions, group A</td>
<td>Final Presentations and discussion, group B</td>
</tr>
</tbody>
</table>
Syllabus for
Graduate Painting 5322-301

Time: M/W 3-5:50
Instructor: Christie Blizard
Phone: (806) 317-2525
E-mail address: christie.blizard@ttu.edu

Fall semester, 2009
Office/Studio Hours: T, TR 10-11, or by appointment

Course Requirements:
The majority of our smaller meetings will be used for one-on-one individual meetings (approximately 45
minutes with each individual roughly every two weeks), and group meetings as needed throughout the
course. Group meetings are dedicated to discussions of a variety of painting issues, demonstrations,
consideration of contemporary theory and criticism, and critiques of students’ own work. The remaining
class time is devoted to independent work in the studio, as well as considerable additional time outside of
class sufficient to produce a minimum of eight major works along with supporting imagery (this is an
average number; some of you will produce 30+ pieces, others perhaps 7, but it is critical that you put in the
hours). Because you are graduate students, I will expect an extremely high level of seriousness and work
ethic from you. 40% of your final grade will be determined by your work ethic.

Course Purpose:
Students taking this course will initiate or continue the development of original and independent ideas
appropriate for expression in painting at the MFA level. Students should be able to demonstrate depth and
breadth of technical knowledge and skill, awareness of art historical and contemporary issues in art, and
persistent dedication in their pursuit of personal insight. Students will also continue to exercise and develop
skills in critiquing of artworks, both those of peers and those in library, gallery or museum settings.

Expected Learning Outcomes:
Upon completion of this course, students should be able to:

1. Demonstrate depth and breadth in their mastery of technical knowledge and skills in painting.
2. Make paintings that express original personal insight into any aspect of human values or
   experience.
3. Make paintings that reflect an awareness of a variety of contemporary issues pertinent to painting as
   a studio art discipline and situate their work in relation to those issues they choose as most
   relevant.
4. Critique their own and other artists’ works with increasingly subtle attention to the interplay
   between the various levels on which artworks exist and which contribute to their content,
   including the material level, process level, formal level, and conceptual level.
5. Exemplify the potential for a sustained investigation of ideas through the means of painting.

Methods for Assessing the Expected Learning Outcomes:
Evaluation of studio work, class critiques, group discussion leadership, presentation.

Grading:

Work ethic (time spent on class work) 40%
Formal and conceptual success of pieces 20%
Individual presentation 10%
Participation in discussions/critiques 15%
Quality of essays 15%
More on grading:
I expect a good deal of initiative and self-motivation from you. You will be responsible for all the material presented in class discussions, as well as outside assignments. You are also expected to actively participate in critiques and to increase your ability to verbally express respond to visual art.

Criteria for Grading and Assessment
Your grade will be based on your effort and willingness to apply methods being taught, comprehension and application of the information presented in class, quality of work, and participation in class discussions. The letter “C” is the pivotal average grade point. A “C” letter grade represents an average fulfillment of course work, that which was required. Students, who fail to complete the “required” deadlines, participation, and project and class objectives, will receive a less than average grade. Those who excel, demonstrating a greater skill, creativity, understanding, and ambition deserve an above average grade.

Presentation & Research. At the end of the semester, each of you will give a twenty minute presentation on your work and influences, followed by a 10-20 minute question and answer session. I will ask you to position your work around central issues that you see relevant in the dialogue of contemporary art, and particularly, contemporary painting. Please consider the following questions: What is your artistic genealogy? What are some of the current dialogues concerning contemporary painting? Which ones resonate strongly with you and why? What is your contribution to this? What are your influences outside the realm of art-making?

Essays: From our required text, What Painting is, by James Elkins, you are expected to write a one page (minimum), typed essay over the various chapters roughly every two weeks, beginning on Sept 23rd. Please use 12 point font, double-spaced. Please see schedule for more details on the particular chapters. The essays are your response to what you have read. I expect you to briefly summarize the information covered, and then use the remaining space to personally respond to the ideas raised. These essays will culminate in a group discussion at J and B coffee house on Nov. 16th.

14 paintings in 14 days: the first project will be 14 paintings (or drawings, sculure, videos, etc) in 14 days (Aug 31-Sept 13). I ask that you spend a minimum of one hour per piece, although some pieces could easily take much longer. If there are other pieces that you want to work on during these two weeks, you will definitely have other time for that. In this project, do not worry about consistency, instead work ethic, ideas, exploration, and momentum.

Conceptual Exercises:
Beginning on Oct 19, I will give you presentations on different conceptual approaches to painting. There will be three presentations in total, ranging in ideas from process, systems, data recording, and writing. You will have one week to create a piece that is a response to the given situation. These projects are meant to be relatively spontaneous and thought provoking. They are not meant to detract from your focused time in your studio on your directed work, but meant to open you up to new ways of approaching painting and art making in general.

Experimentation:
I know you are in your graduate work, but I strongly encourage you to question your habits. One important function of graduate school is to set you up for a lifetime of making art and being a creative person. Once you are out of school, you will be responsible for challenging yourself.

*Required Text:

ATTENDANCE:
Your constructive participation in group crits and discussion is expected. Attendance is mandatory. Please contact me via email each time you are absent. 3 absences are free, 4 unexcused absences may result in the drop of a letter grade. 6 unexcused absences will seriously diminish your chances of passing. If there is an emergency or illness, you need to contact me as soon as possible. Attendance at all crits is required.
reserve the right to drop you from the class after 8 absences, regardless of the reason. No differentiation is made between excused and unexcused absences.

Important Dates:
Sept. 7, Labor Day
Oct 12-13 Student Holiday
Nov. 2: Final Day to drop a course. I will provide you with your progress class grade before this date.
Nov. 25-29, Thanksgiving

Withdrawal from Classes

a. Students, undergraduate and graduate, who find it necessary to withdraw from the university prior to the end of a fall and/or spring semester or first or second summer sessions should contact the Office of the Registrar, preferably in person or, minimally, through written notification. Students must clear all administrative holds from various academic or administrative departments prior to withdrawing officially from the university. Students under 18 years of age must consult their parents/guardians and secure written permission prior to official withdrawal from the university. The notation of W (withdraw) will be recorded. The Office of the Registrar shall review special academic withdrawals for medical (physiological or psychological) reasons only after the receipt of a written special academic withdrawal request, including supporting medical documentation, and only for consideration for the current or previous semester of enrollment at the university.

b. A student who withdraws from a residence course may re-enroll for the course through Extended Studies by registering for correspondence or online work, provided the course is regularly offered through Extended Studies. Credit received through the process just described is recorded on the transcript in the same way as any other course.

c. International students must receive clearance from the Office of International Affairs as a part of the withdrawal procedure.

2. Dropping a Course

The procedure for withdrawing from a course varies according to the following guidelines:

a. Students may officially drop a course through the 45th class day of a long semester or the 15th class day of a summer term and receive the grade of W regardless of their progress in the class.

b. First-Time Freshmen and Transfer Students Entering Fall 2004 or Thereafter

First-year freshmen entering Texas Tech in the fall of 2004 or thereafter will be allowed only four Ws (withdrawals) to be used at any time during their college career to drop a course up to the 45th class day of long semesters and 15th class days of short summer terms. Transfer students will receive three Ws. When these Ws have been used, the student must complete all courses. The student-initiated drop-add period at the start of the term lies outside these regulations. Students who find it necessary to withdraw from the university before the end of the semester will not have to use their Ws for withdrawal. If a student who started with four Ws does not withdraw from any course during the pursuit of a degree, that student may take one course without paying institutional tuition (as opposed to state tuition) during the last semester of that degree program.

c. Grades of I may be applicable when circumstances beyond the student's control, such as illness or impairment due to an accident, prevent the student from completing course requirements. The instructor assigning the grade will stipulate in writing at the time the grade is given the conditions under which the I may be removed. The assigned work and a change of grade must be recorded within one calendar year from the date of the I. Failure to do so results in an F for that course. See OP 34.12 on Grading Procedures.

d. When a faculty member determines according to Part II B 2 of the Student Handbook that academic dishonesty has occurred and assigns a grade of F for the course, the grade of F will stand as a final grade, notwithstanding a subsequent withdrawal from the course by the student. A faculty member shall notify the registrar of the intention to assign a grade of F for the course, in addition to the notifications of the department chairperson and the student's academic dean, as provided in Part II B 2 of the Student Handbook.

Absence Policy for Religious Holidays (OP 34.19):
1. "Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code 11.20.

2. A student who intends to observe a religious holy day should make that intention known to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

3. A student who is excused under Section 2 may not be penalized for the absence; however the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

Notification for absence due to "Religious holy day" must be made in writing and delivered in person no later than the 15th class day of the semester. (p. 49, The Texas Tech University Catalog)

Students are encouraged to set up a meeting with the instructor (before, during or after class) at any time they have questions or concerns about their work, overall progress and/or grades.

Civility:
Students are expected to assist in maintaining a classroom environment which is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspaper, sleeping or engaging in any other form of distraction. Inappropriate behavior in classroom shall result in, minimally, a request to leave class.

Americans with Disabilities Act (OP 34.22):
Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, you may contact the Student Disability Services office at 335 West Hall or 806-742-2405.

Health and Safety Policy:
In an effort to maintain a safe academic and working environment the School of Art will endeavor to comply with the intent of state laws or acts and the University Health and Safety Program.

Academic Honesty (OP 34.12):
The faculty is strongly committed to upholding standards of academic integrity. These standards, at the minimum require that students never present the work of others as their own.
SENIOR STUDIO: PORTFOLIO DEVELOPMENT
ART 4326 12-2:50 PM T, TH

INSTRUCTOR
Robin Dru Germany
742-3825 x246
robin.d.germany@ltu.edu
Angelica Muñoz
Angelica.munoz@ltu.edu

OFFICE HOURS
Monday 11-2pm or by appointment Rm SB 08

PREREQUISITES
Strong foundation in basic design and drawing in addition to several advanced photography courses, preferably this would be one of the last courses a student would take in photography.

TEXTS REQUIRED
Articles will be provided for students to read during the semester.

COURSE PURPOSE
Senior Studio is designed to be the capstone class for the Photo emphasis in the studio major. This course is to be taken as close to the last semester in the photography student's college career as possible. The skills acquired via this course will enhance a student's success and offer the student techniques to facilitate success in a photographic career. Students must have a strong knowledge of 2-d design and the related terminology in addition to thorough knowledge of various photographic techniques and a personal direction in their own photography in order to be successful in the course.

COURSE DESCRIPTION
The class will include lectures, slides, demonstrations, readings and presentations that will introduce the student to the concept and techniques of developing a professional photographic portfolio. We will discuss the artwork's conceptual direction, technical imperatives, and the refinement of the presentation of the work. The students will experiment with developing a cohesive body of artworks, together with a clear concise statement about the work. In-class discussions of the readings and in-progress critiques will allow students to exercise their self-critiquing abilities. Class critiques will provide the opportunity to discuss technical problems and to explore conceptual directions. At the completion of the course, students will have a completed portfolio of photographic imagery ready to present for a job, gallery or graduate school application.

LEARNING OUTCOMES
- Students will produce a cohesive photographic portfolio.
- Students will develop marketing materials related to their artwork.
- Students will be able to critically discuss and analyze their own and other student photographic works.

ASSESSMENT
Critiques will provide an opportunity to evaluate the photographs based on their conceptual development and whether the concepts are woven into every photograph in a
Students' facility with photographing, printing, editing and presentation will be evaluated using a standard rubric that details the primary technical, design and conceptual points.

Students' critical and analytical skills will be tested in class discussions as well as through evaluation of the creative works produced.

**CRITERIA FOR GRADES**

There will be 4 critiques, readings, and a presentation that will each count a percentage of the final grade as follows:

- In progress critiques averaged 30%
- Final Portfolio 40%
- Presentation 20%
- Readings and participation 10%

Grades are figured on a nine-point scale:

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

**GRADING INFO**

Student's grades are based on the relation between conceptual development and technical expertise in the execution of their projects.

Students whose projects receive an A are those whose projects meet the required parameters and which excel both in the concept and technique as well as in the relationship between the two.

For a B, students projects must meet the required parameters and excel either in conceptual development or in technical expertise.

For a C, students projects meet the required parameters.

For a D, students projects meet at least half of the required parameters.

For an F, students projects fail to meet half the required parameters.

**FINAL EXAM**

Friday, May 1 1:30-4pm

**WRITING GUIDELINES**

All response papers will be typed, spellchecked and grammatically correct. They are due during the discussion and may not be typed during class.

**CHANGES**

Sometimes project due dates will be shifted or requirements will be adjusted after the project has been assigned. These changes will be relayed to the student orally and the student will be responsible for knowing about the changes as if they had been given in writing. I will try to also send info about changes via email to your techmail account.

**GRADE ANNOUNCING**

Grades will be submitted to students on a grade sheet that will accompany the work when it is returned to the student after critique. Grading may take anywhere from one to two weeks per project. There will be no posting of grades.

**MISSED DEADLINES**

Students may submit late projects anytime from the afternoon of the due date to one week after the due date for the reduction of the final grade by one letter. Work submitted more than one week after the due date will not be accepted.
ABSENCE REPLACEMENT  Students may attend three lectures and write three 3/4 page typed responses to the lectures in order to make up one absence. Students may also attend one lecture to make one tardy. The maximum number of extra credit is three lectures.

PARTICIPATION Students will be expected to participate in both discussions of readings and in critiques of their own works and of those of others. Student participation will be in the form of asking questions, answering instructor questions, initiating discussion, responding to other student's questions and written responses to the readings. Lab participation and participation in group-projects will also be evaluated as part of the participation grade.

ATTENDANCE  Class attendance is required. The course will be an intensive session during which students must focus their attention in order to learn skills and develop the concepts. It is imperative that you attend every class. You will be allowed three absences without penalty. Each absence beyond three will result in a reduction of your final grade by one letter. Six absences will earn a failing grade. The exception is an absence which is for official, documented University business or a documented religious holy day. In the case of either type of absence, students will be expected to notify the instructor in advance and to submit work missed within one week of the absence for credit. Coming to class thirty minutes late constitutes an absence. Each tardy over three will reduce your grade by one-third of a letter. The student is responsible for notifying the instructor after the lecture or demo that he or she was late in order that the absence in the grade book may be changed to tardy.

REPORTING ILLNESS  In case of an illness that will require absence from class for more than one week, the student should notify his or her academic dean. The dean's office will inform the student's instructors through the departmental office. In case of class absences because of a brief illness, the student should inform the instructor directly. Other information related to illness is found in the Student Handbook and the Residence Halls Handbook.

ABSENCE DUE TO RELIGIOUS OBSERVANCE –
The Texas Tech University Catalog states that a student who is absent from classes for the observance of a religious holy day will be allowed to take an examination or complete an assignment scheduled for that day within a one week after the absence. Notification must be made in writing and delivered in person no later than the 15th class day of the semester.

ABSENCE DUE TO OFFICIALLY APPROVED TRIPS –
The Texas Tech University Catalog states that the person responsible for a student missing class due to a trip should notify the instructor of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed.

ILLNESS AND DEATH NOTIFICATION
The Center for Campus Life is responsible for notifying the campus community of student illnesses, immediate family deaths and/or student death. Generally, in cases of student illness or immediate family deaths, the notification to the appropriate campus community members occur when a student is absent from class for four (4) consecutive days with appropriate verification. It is always the student's responsibility for missed class assignments and/or course work during their absence. The student is encouraged to contact the faculty
member immediately regarding the absences and to provide verification afterwards. The notification from the Center for Campus Life does not excuse a student from class, assignments, and/or any other course requirements. The notification is provided as a courtesy.

ACCOMMODATION Any student who because of a disability may require special arrangements in order to meet course requirements should contact the instructor as soon as possible to make any necessary accommodations. Student should present appropriate verification from AccessTECH. No requirement exists that accommodations be made prior to completion of this approved university procedure.

HEALTH AND SAFETY The School of Art will endeavor to comply with the intent of state laws and the University Health and Safety Program in an effort to maintain a safe working environment. Students are expected to take note of cautions and safety procedures listed in textbooks or covered in class. Any adverse reactions to chemicals should be brought to the attention of the instructor immediately. Accidents should be reported immediately and injuries should receive prompt medical attention. Broken equipment should be reported in order to make timely repairs and avoid hazards.

ACADEMIC INTEGRITY “It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity. The attempt of students to present as their own any work that they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable to serious consequences, possibly suspension.”

CIVILITY Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspapers, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class.

CONFLICT RESOLUTION The Office of the Ombudsman is available to assist students with any conflict or problem that has to do with being a student at Texas Tech University. You may visit the Ombudsman in 237 Student Union Building or call 742-4791.

ASSIGNED WORK:

IN THE COURSE OF THE SEMESTER STUDENTS WILL BE REQUIRED TO:
- SHOOT AT LEAST THE EQUIVALENT OF 30 36 EXPOSURE ROLLS OF FILM
- PREPARE A FINAL PRINTED PORTFOLIO OF 20 PRINTS, EDITED
- READ REQUIRED READINGS AND PARTICIPATE IN DISCUSSION
- PREPARE ALL RELATED MATERIALS SUCH AS CD OF ARTWORK, RESUME, STATEMENT, BUSINESS CARD AND FOLLOW UP MAILER
- SHOW WORK TO AT LEAST ONE CURATOR AT A LOCAL VENUE AND REPORT ON THE EXPERIENCE
- PREPARE A POWERPOINT PRESENTATION THAT SHOWS ONE OR TWO ARTISTS WHOSE WORK YOUR PHOTOGRAPHS HAVE LINEAGE WITH. NOT NECESSARILY ONES THAT HAVE ACTIVELY INFLUENCED YOU
But ones that, after research, you can see have done what you are trying to do. Be prepared to compare your work with theirs, to see how you have added to or expanded on an idea that has already been treated. Be prepared also for this experience to help you focus your direction and to draw distinctions between your work and others.

- Every week, each student should engage in some activity related to photography but in addition to shooting (see a show, hear a lecture, help with a workshop, help with a visiting artist, help hang a show)
- Apply for at least two exhibition opportunities and one residency or internship and submit evidence of these attempts

January 13 and 15. Select five of the strongest and most representative works of yours to bring to class. First you will tell us where you see the need for improvement and expansion and then we will discuss them in class, including where you have come from photographically, what we see occurring in your past work and where we see that you might go in the future (i.e. the rest of the semester) both in technical and conceptual terms.

In all future critiques, bring the best five from the past critique and five new pieces.

Readings:
1. To be announced
2. Artists statements: Art of writing about art.
3. To be announced
4. To be announced

Course Calendar

J08Th. Introduction. Syllabus, philosophy, tools, basic techniques, introduce project one. (January 12, Monday Last day to add a course.)

J13T. Lab introduction for both black and white lab and digital, look at student previous artworks. Decide who is working in which medium.

J15Th. Look at student previous artworks and discuss them. Begin shooting over the weekend.

J20T. Arrive in class with at least 72 images to show toward your portfolio. Wed. the 21 at 9:30 Vamp and Tramp book showing. Extra credit for attending.

J22Th. Formal in-progress Critique 1 (show five works from your previous work and five new pieces) Workday. (Friday is the Last day for student-initiated drop on the Web. Last day to drop a course and receive a refund)

J27Th. Albert Chong visit. Informal in progress critique, individually and workday.

J29Th. discuss reading 1 on being an artist: Workday.

F3T. Discussion of writing an artist statement. Be prepared to discuss and use the reading 2 from Art of writing about art. Bring your past artist's statements and analyze in class as a group (from 4335). Each student will bring to class an artist's statement they think is well done. (research books in the library or periodicals for statements) (Wed. Feb 4, Last day to withdraw from the University and receive a partial refund.)
F5Th. Formal in-progress Critique 2 (show five works from your previous work and five new pieces)

F10T. informal in progress critique, individually and workday.

F12Th. Workday.

F17T. Discussion of finding shows to enter and entering exhibitions. Look at in-progress artist’s statements.

F19Th. Formal in-progress Critique 3 (show five works from your previous work and five new pieces)

F24T. Workday.


M5Th. Formal in-progress critique 4. (show five works from your previous work and five new pieces)

M10T. Discuss photographing artwork, making digital records, storing them, writing a CD with image slide show, resume, statement, image list. (March 11 Last day to drop a course. Last day to declare pass-fail intentions).

M12Th. Workday.

SPRING BREAK

M24T. Presentations.

M26Th. Formal in-progress critique 5. (show five works from your previous work and five new pieces) If there is time left, Presentations.

M31T. The remaining Presentations. Discuss reading 4. Discuss packaging the portfolio and preparing to schedule appointments with curators. Summer and fall advanced registration April 1-16.

A2Th. Workday.

A7T. Boxmaking demo.

A9Th. Formal in-progress critique 6. (show five works from your previous work and five new pieces)
A14T. Package mockup complete with all the necessary elements, rough out of design for card, cd label, follow-up card, printed resume with paper choice, etc.

A16Th. Workday

A21T. Informal in progress critique, individually and workday.

A23Th. Formal in-progress critique 7. (show five works from your previous work and five new pieces) (April 23 is the last day to withdraw from the university)

A28T. Workday.

M1F. Final Critique of completed portfolios 1:30-4pm

Links to use:
shows to enter

http://www.nyfa.org/default_mac.asp
http://artdeadlineslist.com/
http://www.artopportunitiesmonthly.com/
http://www.theartist.com/
http://artistregister.com/links.phtml
https://www.callforenscy.org
http://www.mdarplace.org
http://www.collegeart.org/
http://artisttrust.org/
http://www.artcalendar.com

on professionalism:
http://www.myswanson.com
http://www.artcalendar.com
http://art-support.com/portfolio.htm
http://art-support.com/

examples of artists statements:
http://www.photoeye.com/gallery/photoshowcase/index.cfm

building websites:
http://www.photoeye.com/visualserver/

printing:
Copy Craft (local)
Modern Postcards (reliable quality)
five minutes to present your research at the beginning of the class: conference room
Crit with James Ellkins (group crit)
Reserve conference room
Out of class social experience, maybe a Friday, early on
Two critiques: one faculty led and one student led: not personal, outline our credentials: multiples
One class for readings: one hour each + presentation about your work
One group discussion later in the semester: first third early Oct.
Content making meaning in referentiality:
Tuesday meetings for grad photo
Photofest shadowing

Tuesday
12- Chisum- his studio
12:30 Zach- his studio
1- Scotty- AH304
1:30- Jerome- photo classroom
2- Marianna- photo classroom
2:30 Jane- photo classroom

Thursday
12 Sarah J- photo classroom
12:30 Sarah R- her studio SB 14

Oct 10; chinati

Graduate Photography Art 5326

INSTRUCTOR
Robin Dru Germany
Room SB 8A
742-3825 x246

OFFICE HOURS
T 12-2 or by appointment

TEXT
Camera lucida by Roland Barthes
Art in the age of mechanical reproduction/walter Benjamin

PREREQUISITES
Graduate students from any department must have the permission of the instructor to enroll in this course. Students are expected to have a working knowledge of photography technique and a reasonable level of sophistication in their knowledge of fine arts.

COURSE DESCRIPTION
This course is for graduate students capable of doing independent research. Emphasis is on individual exploration and developing increased competence with the image making possibilities related to photography. In addition to creating new work and critiquing it, the class will read and discuss articles about the art making process and take a field trip to Arlington. We will meet regularly for group critiques and individual critiques. Each student will produce a final portfolio (roughly 30 prints or the equivalent), including new work and some work made during the semester.

COURSE PURPOSE
Graduate Photography is repeatable for credit and is required of all Graduate Studio Art Majors who declare an emphasis in Photography. It also satisfies graduate photography credits for Graduate Studio Art Majors who select photography as a secondary area of emphasis or graduate elective credits for graduate students with a different major/minor.

EXPECTED LEARNING OUTCOMES
The student who has successfully completed the course has acquired:
- Proficiency with a chosen photographic medium including technical and aesthetic expertise in creating fine prints
- Facility with discussing critical issues related to photography as fine art including critiquing and analyzing photographs in conceptual and technical terms
- The ability to create a cohesive portfolio of photographs on a focused theme

METHODS OF ASSESSMENT
Student achievements will be assessed through non-graded class participation during regular critiques, discussions, and activities related to creating new work, verbal discussion of assigned readings, and a graded final portfolio.

ATTENDANCE
All students are expected to attend all classes that are scheduled. Failure to meet with or contact the instructor for more than a two-week period could result in a failing grade in the course. Each class time missed after two will result in the lowering of the course grade by one letter.

ACADEMIC HONESTY
It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity. The attempt of students to present as their own any work that they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable to serious consequences, possibly suspension (OP 34.12). Academic dishonesty: Includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment or project for two courses without the prior permission of the instructor) or the attempt to commit such an act. Taking, keeping, misplacing or damaging the property of the university, or of another, if the student knows or reasonably should know that an unfair academic advantage would be gained by such conduct.

Plagiarism: Includes, but is not limited to, the appropriation of buying, receiving as a gift or obtaining by any means, material that is attributable in whole, or in part, to another source, including words, ideas, illustrations, other expression and media, and presenting that material as one's own academic work being offered for credit.

CIVILITY IN THE CLASSROOM
Students are expected to assist in maintaining a classroom environment which is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspapers, sleeping or engaging in any other form of distraction, and/or working on another class project. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class and an absence for that session.

DISABILITY
Any student who because of a disability may require special arrangements in order to meet course requirements should contact the instructor as soon as possible to make any necessary accommodations. Student should present appropriate verification from AccessTECH. No requirement exists that accommodations be made prior to completion of this approved university procedure.

SAFETY
The School of Art will endeavor to comply with the intent of state laws and the University Health and Safety Program in an effort to maintain a safe working environment. Students are expected to take note of cautions and safety procedures listed in textbooks or covered in class. Any adverse reactions to materials should be brought to the attention of the instructor immediately. Accidents should be reported immediately and injuries should receive prompt medical attention. Broken equipment should be reported in order to make timely repairs and avoid hazards. Please read studio guidelines if you wish to use the shooting studio.

CLASS ORGANIZATION
The class will meet on Wednesdays from 12-2:50 and sometimes Mondays in room SB 03 unless otherwise noted. This semester we will be meeting with the graduate ceramics and graduate painting classes on certain noted days.

STANDARD DARKROOM EQUIPMENT
tanks, reels, negative sleeves, notebook, negative anti-static cloth, towel, tongs, among other things (as per photo 1)

FILM
B&w or color in whatever size the student wishes to employ
I would like for each student to work using traditional methods (either b/w or color) to demonstrate proficiency in traditional photo before working digitally.

PHOTOGRAPHIC PAPER
Students will use fiber paper for printing a black and white portfolio or high quality ink jet paper such as Hannemule paper or Epson fine art papers for digital portfolios. Print size should be appropriate to the subject matter...if you are uncertain, experiment with the extremes. Certainly 8x10 paper will be necessary for work prints and contacts but most of you will choose to work larger. The lab will furnish all necessary chemicals for black and white film developing and print processing. The color processor will be running this semester if you have previous experience printing color. If a student wishes to use alternative chemicals, the lab manager must approve the chemicals before they can be mixed or used.

PRESENTATION OF ARTWORK
The final work should be presented formally. This could mean archival over-matting or an alternative method of presentation. Again, the presentation should be appropriate to the subject matter.

READINGS FOR DISCUSSION AND PRESENTATION ABOUT YOUR ARTWORK
Each student will do a five-minute presentation in the combined grad class about their own work. The details will be forthcoming.

DISCUSSION WITH CERAMICS AND METALS AND PHOTO: EACH FACULTY WILL PREPARE ROUGHLY 20 PAGES OF READING FOR THE FULL GROUP, TO BE DISCUSSED AS A GROUP IN A THREE HOUR CLASS PERIOD. THE ARTICLES WILL BE AVAILABLE EITHER ON YOUR E-LEARNING TAB OR EMAILED TO YOU AS A PDF.
DISCUSSION WITH PHOTO ONLY: WE WILL BEGIN READING **CAMERA LUCIDA** BY ROLAND BARTHES AND **ART IN THE AGE OF MECHANICAL REPRODUCTION** BY WALTER BENJAMIN. THERE WILL BE THREE OTHER READINGS AS ASSIGNED.

YOU SHOULD BE PREARED AT ALL TIMES TO LEAD A DISCUSSION ABOUT THE CONTENT OF THESE ARTICLES.

**Course Schedule for Art 5325:** **add grad talks!!!!**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thursday Aug 27</strong></td>
<td>Introduction. Discussion about interdisc. class.</td>
</tr>
<tr>
<td><strong>Tuesday Sept 1</strong></td>
<td><strong>Individual crit.</strong>/see schedule above/to discuss the semesters direction</td>
</tr>
<tr>
<td><strong>Sept 1 Last day to add a course</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Thursday Sept 3</strong></td>
<td><strong>Individual crit.</strong>/schedule above/to discuss the semesters direction</td>
</tr>
<tr>
<td><strong>Tuesday Sept 8</strong></td>
<td><strong>Photo Group Meeting.</strong> to go over organization: Individual crit as needed, assign 4 readings.</td>
</tr>
<tr>
<td><strong>Thursday Sept 10</strong></td>
<td><strong>Individual crit.</strong> Sept 14 Last day to drop a course and receive a refund. Last day for student-initiated drop on the Web.</td>
</tr>
<tr>
<td><strong>Tuesday Sept 15</strong></td>
<td><strong>Full Group Meeting.</strong> Meet with other grad classes to present your work. Five minutes each. In the conference room or photo area (TBA).</td>
</tr>
<tr>
<td><strong>Thursday Sept 17</strong></td>
<td><strong>Photo Group Meeting.</strong> Discussion (photo only).</td>
</tr>
<tr>
<td><strong>Tuesday Sept 22</strong></td>
<td><strong>Photo Group Critique.</strong></td>
</tr>
<tr>
<td><strong>Thursday Sept 24</strong></td>
<td><strong>Photo Group Critique.</strong> Sept 24 Last day to withdraw from the university and receive a partial refund.</td>
</tr>
<tr>
<td><strong>Tuesday Sept 29</strong></td>
<td><strong>Full Group Critique faculty led, 15 minutes each (with ceramics + metals). At the 3d building.</strong></td>
</tr>
<tr>
<td><strong>Thursday Oct 1</strong></td>
<td><strong>Full Group Critique faculty led, 15 minutes each (with ceramics + metals). At the 3d building.</strong></td>
</tr>
<tr>
<td><strong>Friday October 2</strong></td>
<td><strong>Possible trip to Ft. Worth for the film Festival at the Modern (MODERN CINEMA 2009: GREAT MOVIES YOU HAVEN’T HEARD OF... YET October 1-4, 2009)</strong></td>
</tr>
<tr>
<td><strong>Monday Oct 7</strong></td>
<td><strong>Dick Lane opening at SRO in the afternoon (time to be announced). Possible dinner with photo grads.</strong></td>
</tr>
<tr>
<td><strong>Tuesday Oct 6</strong></td>
<td><strong>Individual crit.</strong> Dick Lane (photographer) may participate.</td>
</tr>
<tr>
<td><strong>Thursday Oct 8</strong></td>
<td><strong>Individual crit.</strong></td>
</tr>
<tr>
<td><strong>Friday Oct 9</strong></td>
<td><strong>Possible Chinati Foundation trip to Marfa with the Graduate photo Class. Leaving Friday afternoon, returning Sunday afternoon.</strong></td>
</tr>
<tr>
<td><strong>Tuesday Oct 13</strong></td>
<td><strong>Fall Holiday</strong></td>
</tr>
<tr>
<td><strong>Thursday Oct 15</strong></td>
<td><strong>Full Group Meeting.</strong> Discussion of texts from three faculty. Multiples.</td>
</tr>
</tbody>
</table>
GERMANY: GRADUATE PHOTOGRAPHY
ART 5326: FALL 09

Tuesday Oct 20  Photo Group Meeting. Discussion (photo only).
Thursday Oct 22  WORKDAY.
Tuesday Oct 27  Photo Group Critique. Mid semester grades due.
Wednesday Oct 28  Chris Posing grad talk.
Thursday Oct 29  Photo Group Critique. Last day to drop a course Nov 2.
Tuesday Nov 3  Individual crit. Sallie Inman grad talk.
Thursday Nov 5  Individual crit. Spring semester advance registration for currently enrolled students on Nov 9.
Tuesday Nov 10  Photo Group Meeting. Discussion (photo only). Esther Delaquis grad talk.
Wednesday Nov 11  Chase Gamblin grad talk.
Thursday Nov 12  Workday. Chismus Pierce grad talk. Yeah!
Tuesday Nov 17  Full Group Critique with James Elkins, 15 minutes each (with ceramics + metals). At the 3d building.
Wednesday Nov 18  Emily Schumann grad talk.
Thursday Nov 19  Full Group Critique student led, 15 minutes each (with ceramics + metals). At the 3d building. Last day to transfer between colleges.
Monday Nov 23  Patrick Page-Sutter grad talk.
Thursday Nov 26  Thanksgiving holiday
Monday Nov 30  Sarah Roberts grad talk. Yeah!
Tuesday Dec 1  Individual Crit. Do Kyun Lee grad talk.
Thursday Dec 3  Individual Crit. Do Kyun Lee grad talk. Dec 4, Last day to withdraw from the university.
Tuesday Dec 8  Photo Group Meeting. Discussion (photo only).
Monday Dec 14  Final Photo Group Critique. 1:30 p.m. – 4:00 p.m.

PROJECTS
Students will spend the semester working on:
  a body of work which addresses a single theme or focused idea
  a statement about their own work
  improving and enhancing the skills of critique and analysis of photographs

ARTIST'S STATEMENTS
Each student will write an artists statement, typed and to be discussed during individual critique first and later during group critique (read aloud).
This statement will be submitted mid-semester and again, revised of course, at the end of the semester.
Please do some research to see other artist's statements (look in the library at monographs of artist's works) and read them carefully when we take our field trip. The statement should be 1/4 to 3/4 of a page, double-spaced.

READINGS
CAMERA LUCIDA: ROLAND BARTHES
ART IN THE AGE OF MECHANICAL REPRODUCTION: WALTER BENJAMIN
CAMERA DOLOROSA: JAMES ELKINS
MORE TO COME

Web bibliography:

www.americansuburbanx.com

http://www.bjphoto.co.uk/)
http://www.uturn.org/
http://www.diacenter.org/webproj/index.html
http://www.artswire.org/
http://artdeadlineslist.com/
http://www.artmontana.com/worldlink.html
http://www.spenational.org/
http://phoenix-gallery.com/links.html
http://artistsregister.com/links.phphtml
http://www.artopportunitiesmonthly.com/

http://www.glassstire.com/
http://www.hrc.utexas.edu/collections/photography/
http://www.abelardomorell.net/inquiries.html
http://www.hahnemuehle.com/site/us/798/home.html
http://www.cameraquery.com/
http://www.collegeart.org/resources/
http://www.clui.org/clui_4_1/alm/wendres1.html
http://womanmade.org/
http://www.siggraph.org
http://rhizome.org/
http://www.art.uh.edu/dif/
http://sessions.laughingsquid.org/past/SRLWomen.html/
http://www.paulthorel.com/index2.htm
http://www.art.fullerton.edu/CreativePhoto/Darryl.html
http://www.hcponline.org/

amazing photographic resource
british journal of photography
uturn webzine
Dla arts center web project from artists
Arts opportunities
Arts opportunities
Arts opportunities
Arts opportunities
Society for photographic education
Phoenix gallery
Arts register
Arts opportunities
Texas art webzine
Harry ransom center archive at UT Austin
Abelardo Morell
Hannemue inkjet papers
two artists
CAA opportunities
American Land Museum
Woman made gallery
Digital art
Rhizome arts mag
Digital Imaging forum from U of H
Women in Survival research labs
Paul Thorel
Darryl Curran
Houston Center for Photography
Art 5328. Graduate Printmaking - 301
Stacy Elko
Office hours by appointment
223825 x 231
s.elko@ttu.edu
T,TH 3-5.50

COURSE PURPOSE AND DESCRIPTION

This printmaking course seeks to give the Advanced student a time to focus and concentrate on the creation of mature works of art.

The manifestation of the ideas takes many different forms. Do not feel bound to continue working in a media because you have always worked that way. The manifestation of the idea is paramount. Explore, Explore, and definitely Take Risks. I value the traditional ways of printmaking at the same time embrace new innovations, explorations into different media and combinations. Technology and change is the historical basis for printmaking and we should not allow 'tradition' to become dogma, but used as a fundamental language with which to explore new ideas.

This class will encourage the students to explore the vast language of printmaking's many techniques and ways of working/creating.

Teaching is a two-way dialogue; bring ideas and ways of working to the table and within a constructive discourse come out with new and/or better ideas. Innovation also comes from listening to what everyone thinks.

Expected Learning Outcomes
The student will:

1. Demonstration of superior drive and ability as an artist
   a. Working beyond what is minimally expected in the class as befitting professional artists.
   b. Participation in critique
      i. Use of appropriate language befiting a professional artist in discussion of art.
   c. Demonstrate advanced creative and conceptual thinking in the production of professional quality art.
      i. The ability to think outside the traditional accepted views of print production.
ii. The ability to produce work that challenges the students own traditionally held view of art
iii. The ability to take risks in the exploration and investigations into the conception and production of art.

Assessment Methods

1. Critiques
The most important assessment method for graduate printmaking is the critique process.
We will be looking at and critiquing prints in class together the day they are due. It is essential that the students hit the ground running. I will be issuing progress grades with each critique session based upon the work done. Since this class relies so much upon individual organization and motivation, it is easy to let other concerns eat up valuable working time.

There will be 2 Major group critiques and 3-5 short individual critiques " to help facilitate the ideas, and a final critique
Students will be graded on:
- Their willingness to offer comments and interest in creating a dialogue among their classmates.
- To have created work beyond the minimal expectations of the class.
- Each student will be required to write a one-page artist statement that is to be passed out to EACH person attending the critique
- Do feel free to invite other faculty members and other graduate students to major critiques to contribute.

Critique is used:

- To gain personal insight about the student and his/her work
- To recognize the successful aspects of the work which might not have immediately seen
- To hear suggestions on how the work can be improved
- To help others see their work more objectively so that they can make improvements
- To become more confident and articulate in putting forth opinions
- To stimulate new ideas for future work

DO NOT EDIT WORK FOR CRITIQUES. BRING IN EVERY SKETCH, THOUGHT AND IDEA. WE WANT TO SEE IT ALL BECAUSE WE MAY HAVE INSIGHTS ON IDEAS THAT YOU HAVE DISMISSED.

During critiques, students and instructor will talk about the work on different levels:

- **Formal** - the composition or organization of the visual elements line, shape, value, texture, tone, and color in the piece.
  - **Formal Technique**: the processes or methods that were used to make the piece.

- **Conceptual**:
  - **Creativity & Ingenuity**: Did the student push him/herself to create something interesting and dynamic?
  - Discuss the meaning or significance of the piece; the sensory or emotional experience felt from the piece.

- **Ambition & Investment**: Did the student challenge him/herself above and beyond what was expected? Did the student allocate the time needed to successfully complete the idea?

**Grading**
Most of your work will be done outside of class. I will be looking for extraordinary effort and investment, skill and craft, and well thought out mature ideas and concepts.

**Final Grades** will be determined by evaluating the following:
1. Successful completion of all assignments and preparatory sketches, sketchbook on time 60%
2. Attendance and participation in classes and group critiques-30%
3. Shop etiquette-10%

Explanation of grades:


B+ to B- Good to average quality, aesthetically and technically. Investment of time. Participation in class

C+ to C- Average to below average quality. Failure to complete assignments little participation and/or poor attitude.

PARTICIPATION & ATTENDANCE

Attendance

I expect that you will be punctual and prepared for class and critique. The studio should become a place to bring new ideas, to question old standards, and to explore what has never been done before. You are not undergraduates so I will not treat your attendance as such. But if you do not utilize the work times and you show up to critique with an inadequate amount and quality of work, then I may need to begin taking attendance.

1. This is a community print shop, which means that we share the space and supplies. We will have a clean studio at the end of class each day, so everyone needs to share in the work. Although we have cleaning staff, do not consider them your personal maids. Wads of toweling, papers, and general trash
strewn about are inconsiderate to them as well as other persons using the space. Trashcans are conveniently located.

2. Do not miss critique!

Leveling

Although this class is open to all interested students, I do not have the time to individually teach each student the needed techniques for the class. If you do not have some printmaking experience, you may be asked to attend one of the beginning printmaking classes to work on the basic needed techniques that you will aid you in the class.

Sketchbook:

Your sketchbook is an invaluable tool to help you through this course. It is your sketchbook, lab book, textbook, and personal diary.

PLAGIARISM

The projects designed for this course are expected to be original. Plagiarism undermines honest, intellectual and creative efforts. Plagiarizing is cheating. It is lying about the sources of your materials and keeps you from understanding, building, and nurturing your own inherent capabilities. Credit must be given for any material that is not your own.

Don't plagiarize.

Work time/Classroom Access

As graduate students you will have access to the shop whenever needed. In everyone's interest and to help keep the shop in working order, DO NOT give out the key access. You an only you will have access. If it becomes abused, other arrangements will be made. Although we have cleaning staff, lab techs and TAs, do not consider them your person maids. Wads of toweling, papers, general trash strewn about, and dirty tools and ink slabs are inconsiderate to them as well as other persons using the space. Trashcans and cleaning supplies are conveniently located.

We will have a mid semester and end of the semester shop clean up.

This is mandatory and will count the equivalent of a critique. This is not optional.
Other Things

Disabilities

1. Policy

a. The Americans with Disabilities Act (ADA) of 1990 (PL 101-336) mandates equal opportunities for persons with disabilities in all public facilities, programs, activities, services, and benefits derived from them. Section 504 of the Rehabilitation Act of 1973 (PL 93-112), as amended, and PL 93-516 mandate equal opportunity for qualified persons with disabilities in all programs, activities, and services of recipients of federal financial assistance. Both ADA and Section 504 are civil rights statutes that prohibit discrimination on the basis of disability, obligate colleges and universities to make certain adjustments and accommodations, and offer to persons with disabilities the opportunity to participate fully in all institutional programs and activities. Texas Tech University adheres to these regulations and the Texas Commission on Human Rights Act.

In addition, on September 23, 1996, the U.S. Department of Justice issued certification that the Texas Accessibility Standards, the Texas Architectural Barriers Act, and the Architectural Barriers Administrative Rules meet or exceed the new construction and alterations requirements of Title III of the Americans with Disabilities Act. Texas Tech University is compliant with these regulations.

b. Texas Tech University provides that all educational and other programs and activities are available to persons with disabilities in the most integrated setting appropriate. Students, employees, applicants, and other individuals with disabilities served by Texas Tech are not segregated, separated, or treated differently. Texas Tech University will make reasonable accommodation for a known physical or mental impairment. Reasonable accommodation includes modification or adjustment of a job process that will enable a qualified applicant with a disability to be considered for that position. The adjustments will ensure that essential functions of the job can be
accomplished.
c. Texas Tech University does not require persons with
disabilities to take advantage of all adjustments,
admissions, or special services.
d. An individual may request a reasonable accommodation if
her/his disability limits one or more life activities,
has a record of such impairment, or is regarded as
having such impairment. A qualified individual with a
disability can perform the essential functions of the
position with or without reasonable accommodation.

Civility: Students are expected to assist in maintaining a
classroom environment that is conducive to learning. In
order to assure that all students have an opportunity to
gain from time spent in class, unless otherwise approved by
the instructor, students are prohibited from using cellular
phones or beepers, eating or drinking in class, making
offensive remarks, reading newspapers, sleeping or engaging
in any other form of distraction. Inappropriate behavior in
the classroom shall result in, minimally, a request to
leave class.

Conflict Resolution: The Office of the Ombudsman is available
to assist students with any conflict or problem that has to do
with being a student at Texas Tech University. You may visit the
Ombudsman in 237 Student Union Building or call 742-4791.

Use of tools
The student will be required to check out tools for use
during the semester. The student will be required to sign a
contract for the use of tools. If tools are broken or
damaged beyond use, the student is responsible for
replacement of the tool. The student’s grade will be
withheld until the student replaces the tool.

Reporting illness: In case of an illness that will require
absence from class for more than one (1) week, the student
should notify his or her academic dean. The dean’s office
will inform the student’s instructors through the
departmental office. In case of class absences because of a
brief illness, the student should inform the instructor
directly. Other information related to the illness is found
Absence due to religious observance - The Texas Tech University Catalogue states that a student who is absent from classes for the observance of a religious holy day will be allowed to take an examination or complete an assignment scheduled for that day within one (1) week after the absence. Notification must be made in writing and delivered in person no later than the fifteenth (15th) class day of the semester.

Absence due to officially approved trips - The Texas Tech University Catalogue states that the person responsible for a student missing class do to a trip should notify the instructor of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed.

Illness and Death notification: The Center for Campus Life is responsible for notifying the campus community of student illnesses, immediate family deaths and/or student death. Generally, in cases of student illness or immediate family deaths, the notification to the appropriate campus community members occur when a student is absent from class for four (4) consecutive days with appropriate verification. It is always the student’s responsibility for missed class assignments and/or course work during their absence. The student is encouraged to contact the faculty member immediately regarding the absences and to provide verification afterwards. The notification from the center for Campus Life does not excuse a student from class, assignments, and/or any other course requirements. The notification is provided as a courtesy.

Health and Safety Policy:
In an effort to maintain a safe academic and working environment the School of Art will endeavor to comply with the intent of state laws or acts and the University Health and Safety Program.

Academic Honesty (OP 34.12):
The faculty is strongly committed to upholding standards of academic integrity. These standards, at the minimum require that students never present the work of others as their own. (Before a course grade of "F" is given for cheating, contact the Dean of students Office 2-2192 for procedural advice.)
Personal and Shop ETIQUETTE

While taking this course, each student is a member of a community working in the print shop. It is imperative that each student does his or her part in maintaining an orderly workspace.

Each student will accord each other and the instructor the respect that is fitting professional adults. Sexist, racist or homophobic remarks will not be tolerated.

SUGGESTED TEXTS

I am always on the lookout for new texts and information that you may have gathered in your wanderings. Please share them.

COURSE AND COURSE CALENDAR ARE SUBJECT TO CHANGE

Readings
   Technology and Art

COURSE CALENDAR
WEEK ONE HALF

TH, Jan 10, 2008
Review syllabus
Pps Me
Supply list

Demo polyester plate
Computer lab. Print polyester plate
Students print, due next class

HW: Cut up Kozo and Soak
   Presentation of works
   What they want to accomplish here

WEEK ONE

T Jan 15
   Due polyester plates
Cook kozo  
History of Papermaking  
Presentations

TH Jan 17  
Attaching, books, structures, assignment: Movable Parts  
Beat kozo, demo papermaking  
Cleanup and reconstituting paper

WEEK TWO

T Jan 22  
**Individual conferences/critique about work**

TH Jan 24  
Workday

WEEK THREE

T. Jan 29  
Google Sketchup  
Present first project faux gallery

TH. Jan 31  
Workday (computer lab)

WEEK FOUR

T. Feb 5  
**Big Crit**  
Due faux gallery  
Movable parts kozo  
Individual works  
Talk about hybrid prints. Show corner to corner and H20

TH. Feb 7  
Introduce Vue Infinite

WEEK FIVE
T Feb12
Work day

TH, Feb14
Workday

WEEK SIX

T. Feb19
Due Vue Infinite projects hybrid prints critique
Introduce time-based collaboration
Show Out in the Mainstream. Liquit.

TH. Feb21
Workday

WEEK SEVEN

T Feb26
Individual Critique/conference time based collaboration
Make sure video footage is preloaded.

TH Feb28
Time based collaboration
Final cut pro demo of logging.
Demo editing with preloaded footage.

WEEK EIGHT

T Mar4
Work day

TH Mar6
Workday

WEEK NINE

T. Mar11
Progress crit collaborations

TH. Mar13
Due after break: transparency for solar plate

Spring Break March 15-24

WEEK TEN

T. Mar 25
Demo solar plate
Demo Viscosity Printing.

TH Mar 27
Workday

WEEK ELEVEN

T. Ap 1
Big Crit
Due time based Collaboration
Viscosity prints

TH Ap 3
Workday

WEEK TWELVE

T. Ap. 8
Workday
TH. Ap.10

WEEK THIRTEEN

T Ap.15
Individual Critique

TH Ap.17
Workday
WEEK FOURTEEN

T Ap. 22
Workday

TH Ap. 24
Workday

WEEK FIFTEEN

T Ap. 29 Last day of class

Final Critique May 1, 2008 4:30-7pm

Last day all projects and revisions
Texas Tech University
Fall 2009
Art 4330 Senior Ceramics
Mon/Wed 3:00pm - 5:50pm
3D Annex, room 101

Von Venhuizen, Associate Professor
Office 101K (3D Annex)
Phone: 742-4478
email: von.venhuizen@ttu.edu
Office hours: M/W 11am – 12pm and by appointment

Course fee: (that is included in tuition) $250

Course Description and Prerequisites:
Senior Ceramics: Individual studies directed toward developing professional statements in clay; & kiln firing. Prerequisites: Art 2330 or 3330 or departmental approval.

Course Objectives:
- To strengthen and further develop an awareness and sensitivity to clay.
- To help direct the individual in a direction of artistic growth using functional and or sculptural anesthetics.
- To develop methods of construction to create artistic statements with clay.
- To incorporate mixed media when appropriate.
- To develop decorative techniques in clay and glaze application.
- To develop an understanding of historical and contemporary issues in clay.
- To continue to develop a strong understanding of the ceramic processes.

Student learning outcomes:
- Students will safely mix their own clay, slips and glazes.
- Students will demonstrate throwing techniques, using the sculptural and functional potential of clay.
- Students will safely load, and unload their own work and clean up after kilns, and they will monitor, with supervision, the firing of gas and electric kilns. Students will experience various types of firing, such as oxidation, reduction, soda and raku.
- After being introduced to contemporary and historical ceramic artists and issues through the use of slides, videos, lectures, assigned research, writing assignments, and visiting artists, students will be able to recall, describe and identify these artists and their work.
- Students will be able to talk about their own work and the work of others through class discussions and critiques, so as to build critical skills and a basic art vocabulary. Critiques will be at the end of every project.
- Students will be encouraged to continue to develop conceptual and technical problem solving skills so that they can continue to develop a personal direction in
• Students will further develop sensitivity to form and function through experimentation of process.
• Students will further develop sensitivity to the sculptural vessel form.
• Students will demonstrate a sensitivity to the use of non-ceramic objects, elements, and methods to create ceramic objects.

**Students with a Disabling Condition OP (34.22):** Any student, who, because of a disability, may require some special arrangements in order to meet course requirements should contact the instructor as soon as possible (742-3825 ext 240 or von.venhuizen@ttu.edu) to request necessary accommodations. Students should present appropriate verification from Student Disability Services (AccessTECH). No requirement exists that accommodations be made prior to completion of this approved university process

**Note:** This semester we will concentrate on developing a body of work to strengthen your direction in clay.

**Course Goals to work towards:**
Topics will vary. Topics may include, but are by no means limited to “Raw Materials” such as clay and glaze chemistry and various sculpture, vessel making or functional ceramic issues, exploration in large scale construction and exploration of the incorporation of non-ceramics materials, exploration of the abstract and creative process geared towards developing a consistent body of work to begin to develop a slide portfolio, exploration of ceramic surfaces, exploration of firing techniques and types such as soda firing, raku, low fire, etc., or kiln building. Mold making and slip casting will also be introduced and a large part of the course. Students should have a minimum of two previous ceramic studio courses in order to take this class. Students should have basic knowledge of contemporary art issues and basic contemporary ceramic history will continued to be emphasized. Ability to do personal research becomes more important; ability to actively articulate and write about art work in terms of concept, content, technique, and formal issues is expected. Ability to show dedication and commitment in the studio will be essential in order to successfully complete the course. The students will continue to expand concepts of creating personal art and understand the importance of self expression. Continue to challenge the student to find ways to develop independent problem solving methods to further strengthen their work.

**Art Materials Required:** You may already have some of these materials.

- Lock for locker.
- Package of Dust Masks.
- Masking tape.
- Old fork, spoon, and knife.
- Shoe box, fishing box or container for your tools.
- Spritzer bottle (spray bottle).
- Large sponge (for studio cleanup).
- Sketch-book, medium size (will also be used for note-book).
Ceramic tool kit: pin tool, wooded rib, metal rib, wire tool, trimming tools, wooden modeling tools, small sponge.
Small water bucket (quart to gallon size).
Plastic medium size trash bags.
Plastic gloves (dish washing gloves).
A few brushes of varying sizes beginning with 1/4 inch in width with natural hair bristles.
A clay fee of $100.00 is payable through the Art Office.
10-15 clear plastic cups or containers (with lids are best).

Suggested Reading
Hands in Clay, 3rd or 4th Edition by Charlotte Speight and John Toki (Most reading assignments will come from this book. There will be several copies of this book on reserve in the "VRC" room B-10. The books listed below are also on reserve in B-10.
Introduction to Ceramics by Graham Flight
Claywork by Leon I. Nigrosh
The Craft and Art of Clay by Susan Peterson
Clay and Glazes, by Daniel Rhodes
The Ceramic Design Book, forward by Val Cushing
And basically, any book on the subject!! Ceramic Journals - such as Ceramics Monthly, Ceramics Art and Perception, and others. The internet is also a great resource for research. The VRC room will have many of the above listed items. Use the main library for additional research materials.

Assessment Methods:
Student assessment will indicate how the student will demonstrate that she/he has acquired the expected learning outcomes. Assessment will be made:

- on completion of projects by the due date given per project
- on skills in hand-forming clay using a pottery-wheel.
- on the understanding of the ceramic processes demonstrated.
- on development of decorative techniques in clay, slips, and glaze applications.
- on knowledge of contemporary and historical ceramic artists and issues.
- on development of sensitivity to form and function.
- on development of conceptual and technical problem solving skills
- on development of ideas, creativity, and visual awareness in clay by being able talk about their own work and the work of others through class discussions and critiques, building critical skills, and a basic art vocabulary.

Grades Summary: (Student evaluation reflects how the individual student performed against the criteria above in the “Assessment Methods”.)

Grades of "A", "B", "C", "D", "F", "W", are used. "A" means excellent. "B" is above average, and "C" means you completed the assignment as instructed, turned it in on time, and performed average work. "D" is below average, and "F" is no credit. Late work lowers the grade.
Grading: Grades will be assigned according to the following criteria:

A+, A-: Excellent. The instructor judged the student to have satisfied the stated objectives of the course in an excellent manner. (For quizzes/exams: 100 - 90)

B+, B, B-: Good. The instructor judged the student to have satisfied the stated objectives of the course in an above-average manner. (For quizzes/exams: 89-80)

C+, C, C-: Average. The instructor judged the student to have satisfied the stated objectives of the course in an average manner. (For quizzes/exams: 79-70)

D+, D: Inferior. The instructor judged the student to have satisfied the stated objectives of the course in a low but acceptable manner. (For quizzes/exams: 69-60)

F: Failure. The instructor judged the student not to have satisfied stated objectives of the course and has the option to advise the student to withdraw from the course. (For quizzes/exams: 59-0)

W: Withdrawal. The last day to withdraw from class with this grade is November 2nd. It is the student's responsibility to do this in person in West Hall room 103 – NOT THE PROFESSORS!!

I: Incomplete will be given only during justifiable and documented emergencies.

Grades for this course will be computed as follows:

- 30% Assignments/Studio Cleanup
- 30% Technical Skills/Critiques
- 30% Participation and Attendance (involves mixing glazes, clay bodies, loading, unloading and firing of kilns - generally getting INVOLVED!!
- 10% Exams (Periodic quizzes will also be given.) No Absences = No Final Exam.
- 100% Final Critique (Taken during "Finals Week

Helpful hint: Significant, quality class-participation will be crucial to the success of your class projects

Things to think about with your work:

Concept - project goal, self directed concepts.
Visual Esthetics - quality of visual solution(s).
Craft - care on construction, pride, appropriate use of materials (Example: certain glazes and or paints for nonfunctional and sculptural work).

Appropriate use of scale, presentation which includes your ability to verbally support your concept and work.

Attendance: **MANDATORY!!!** Your regular attendance is expected and required. Learning to form ceramics will take every class period and more (outside time) to gain a level of expected proficiency. Students should be prepared to spend at least 6 hours of productive work outside of class each week (may be considerably more depending on work habits). If absent, you will miss out on information discussed, i.e. film, lectures, new techniques, and peer interchange. In a sense, you will help contribute to the learning environment leading to your success in this course. So, your attendance is not only required but also greatly appreciated.

This class involves a great deal of work. Students will be penalized via grade reduction for missing more than two (2) classes. An “A” becomes a “B”. Scheduling an appointment(s) during the class time is not a valid excuse. Your class time is set aside for you to come to class to receive instruction and work on your projects. In other words, there are no excuses, tardies or early departures, more than three absences lowers your grade by one full letter. Three (3) tardies or early departures are considered as one (1) absence. Being 20 minutes late for class, or leaving 15 minutes early, is considered an absence. Excuses will not complete your work for you. If you do not get a project completed because of some disaster, please come to the critiques anyway. You will learn from the other students’ projects and will not add an absence to your problems. Six absences, excused or unexcused, and you will automatically fail this course. You will be expected to be promptly on time, and present for the entire class period. Since life is uncertain the wise student will save the absences for true emergencies, illness or end of the semester overload. If you use all your absences, and then something comes up - it's your lack of advanced planning.

Absence Policy for Religious Holidays as per OP34.19 is stated as:

**Policy/Procedure**

1. “Religious holy day” means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code 11.20.

2. A student who intends to observe a religious holy day should make that intention known to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holiday shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

3. A student who is excused under section 2 may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

**NOTE:** Notification for absence due to “Religious holy day” must be made in writing and delivered in person no later than 15th day of the semester. (p. 49, The Texas Tech University Catalog)
**Academic Honesty (see attached O.P. 34.12):** The faculty is strongly committed to upholding standards of academic integrity. These standards, at the minimum, require that students never present the work of others as their own.

**Health and Safety:** The School of Art will endeavor to comply with the intent of state laws or acts and the University Health and Safety Program in an effort to maintain a safe academic and working environment for students, staff, and faculty. Safety is a critical part of this class. You must complete the Shop Safety Course and sign the proper safety releases to be comply with course requirements. Each student is required to purchase and bring to class and studio their own dust masks for clay dust and used in the glaze lab. Proper attire is required for the class i.e. no open toe flip flops are allowed. We are not allowed to have any type of food or drink in the studio, the hallway and kilnyard are acceptable areas for this. NO EXCEPTIONS!

**Assignments:** Assignments will be discussed and will be due for group critique and individual critiques periodically throughout the course. Methods of construction will include slab, paper-model, balloon forms, hand-built, combination of various techniques, and any other methods you can think of!!

**Individual project grades are based on:**

1. Concept - project goal(s), self directed concepts.
2. Visual Esthetics - quality of visual solution(s).
3. Craft - care on construction, pride, appropriate use of materials (you may use commercial glazes or paints).
4. Appropriate use of scale, finished presentation of work which includes your ability to verbally support your concept(s) and work.
5. The number of projects for the semester vary but 6-8 minimum works is a good number to shoot for.
6. Presentation - the work you present as finished work should be a complete visual statement. The quality of presentation is important for visual clarity. In other words, have all elements of your work come together to be seen as it should appear in a finished piece and not explain elements that are not present in the work.

**Lockers:** Lockers will be available for storage. You will provide your own lock.

**Glazing:** Glazes will be provided through group experimentation’s and will be demonstrated. Commercial glazes may be used. We have a limited quantity in glaze color selection due to toxic additives that are used to create other colors such as reds. So feel free to purchase colors that we do not have. When you begin using glazes, you will be shown a way to increase your color selection by mixing one glaze color with another. This mixing process is similar to the way paints are mixed to create a new color.

**Firing:** You are responsible to load and unload the your work in the kilns. You are also responsible for every aspect of kiln clean up and the putting away of your used items.
(shelves, furniture, grinder etc...) Kilns may also be used as a group. Again the above applies when finished firing. So you are responsible for loading, unloading, cleaning kiln and shelves, and replacing kiln furniture to its proper place in the kiln-room. Students who have learned the procedures in firing an electric kiln will be required to understand the process of firing a gas kiln sometime during the semester. PARTICIPATE!

Assignments and requirements:
Depending on project complexity you will be expected to complete an adequate body of work. You will be required to experiment and develop glazes and participate in clay making. Written assignments will also be given as well as a presentation / discussion.

Below is some information that will help you prepare further prepare for Art 4330.

At the beginning of each class day, videos, slides, demonstrations, and or lectures will be provided to assist you with your work and ideas. Also, group or individual discussions about your will can also take place after the first part of class.
You will work in groups to produce a minimum of 4 glazes from a base formula, this does not include the necessary experimentation to achieve this. Most of this work can be done during class, and I will assist you with this process. If you have not had a chance to do glaze experimentation, you will find that it is actually not that difficult.
In general, you will produce a minimum of 5 - 6 major works or create 4 series of works with each series having 4 works each. The scale of each project will help to determine the quantity of each series. Other works will follow after a review of each series is produced. You will also do a presentation (project 3 below) which should last at least one half hour.
Work or experiment with clay bodies such as stoneware, whiteware, and or other clay body of your choice that will be compatible with the type of firing you would like to use to complete your work in. The use of paint or other mixed-media may also be utilized to complete your projects.
Discussion, group critiques, and individual critiques will take place to assist each of you with your work and goals.

For individual assistance have the following:
• Have an idea of the type(s) of work/projects you would like to attempt. A particular technique or a combination of techniques will then be utilized to construct your projects. Drawings will help to depict the direction you would like to experiment in.
• Have an idea of the type(s) of clay bodies you like to use or to experiment with (stoneware, whiteware, or other).
• Have an idea of the type(s) of glazes you would like to use or experiment with.
• Have an idea of the type(s) of styles you would like to experiment with in continuing your envisioned direction.
• Have an idea of the number of works per series to be attempted and adjust to allow adequate amount of time to complete your projects.
• Have an idea of the various types of mixed media/techniques you would like to try or use on your clay projects if appropriate.

**Doing the following will greatly help me in assisting you with your ideas and work.**
• Have drawings of the at least one series to begin.
• Have drawings of other series of works you would like to attempt. Share these drawing and ideas with me early enough that you will have adequate amount of time to complete them.

**And Finally... Civility in the classroom:**
Students are expected to assist in maintaining a healthy classroom environment, which is conducive to learning. Please no reading the paper in class, eating lunch, making offensive remarks, sleeping in class, or any another form of distraction. Also no pets, children, friends, parents, cell phones or pagers in class. DON'T TRY TO TEST THIS POLICY!! Please deal with these things outside of class on your own time, thank you.
Texas Tech University  
Spring, 2008  
Art 5330 Advanced Problems  
Mon/Wed 12:00-2:50am  
Classroom B-14, Art Building  

Von Venhuizen, Assistant Professor  
Office B-17, hours MW 11am-12pm  
Phone 742-3825 ext 240  
email: von.venhuizen@ttu.edu  

Course fee: (that is included in tuition) $285

Course Description and Goals to Work Towards:
Students should have a thorough knowledge of both the technical and conceptual aspects of the field. While the candidate should be acquainted with all methods of working with clay such as the use of the wheel, and various hand-building methods, and how these methods are applied to his or her area of expertise. The candidate should be competent in all aspects of running a ceramic studio, including the formulation and mixing of glazes and clay bodies, the firing and basic maintenance of gas and electric kilns, and the safe operation of all standard studio equipment. The successful MFA candidate should understand the technical and aesthetic concerns of firing at different temperature ranges and in different kiln atmospheres, including oxidation, reduction, atmospheric types such as wood, soda, and raku, etc., in addition to a working knowledge of clay and glaze chemistry. These abilities should be developed to the point that the candidate can safely and competently teach these skills to others in a college level art class, if desired. The candidate should also be knowledgeable regarding the ceramic arts, and the art world. This should be manifested in the ability to carefully research, articulate and discuss and write about these artistic issues and concerns. The candidate should have developed a strong personal artistic direction through the production of personal art work. The candidate should also have a strong sense of self-awareness and develop a personnel approach in pursuing an investigative process in developing concepts to further strengthen their art work. The candidate will present a body of work to fulfill the MFA requirements and present a public slide lecture of their art work, and an oral exit interview will allow the candidate to verbally support their creative efforts. The candidate will also be responsible for writing a thorough report of their artistic efforts, compose a resume, and develop a slide portfolio of their artistic creations. This is very important, as some of our MFA candidates will wish to pursue teaching careers.

Course Objectives

• To strengthen awareness and sensitivity to personal artistic expression in clay.
• To direct the individual in a direction of continued artistic growth.
• To develop personal and self-directed methods of construction to create artistic statements with clay.
• To incorporate mixed media when appropriate as related to personal artistic statements in clay.
• To continue to develop a strong understanding of the ceramic processes involving the formulation of clay bodies, glazes, function of raw materials, firing of various types of kilns, and various construction and maintenance of ceramic kilns and equipment.
• To continue to develop an understanding of historical and contemporary issues in ceramic art and art in general.

Student learning outcomes:
• Students will safely mix their own clay, slips and glazes.
• Students will demonstrate throwing techniques, using the sculptural and functional potential of clay.
• Students will safely load, and unload their own work and clean up after kilns, and they will monitor, with supervision, the firing of gas and electric kilns. Students will experience various types of firing, such as oxidation, reduction, soda and raku.
• After being introduced to contemporary and historical ceramic artists and issues through the use of slides, videos, lectures, assigned research, writing assignments, and visiting artists, students will be able to recall, describe and identify these artists and their work.
• Students will be able to talk about their own work and the work of others through class discussions and critiques, so as to build critical skills and a basic art vocabulary. Critiques will be at the end of every project.
• Students will be encouraged to continue to develop conceptual and technical problem solving skills so that they can continue to develop a personal direction in their work.
• Students will further develop sensitivity to form and function through experimentation of process.
• Students will further develop sensitivity to the sculptural vessel form.
• Students will demonstrate a sensitivity to the use of non-ceramic objects, elements, and methods to create ceramic objects.

Students with a Disabling Condition OP (34.22): Any student, who, because of a disability, may require some special arrangements in order to meet course requirements should contact the instructor as soon as possible (742-3825 ext 240 or von.venhuiizen@ttu.edu) to request necessary accommodations. Students should present appropriate verification from Student Disability Services (AccessTECH). No requirement exists that accommodations be made prior to completion of this approved university process.

Art Materials Required: Basically any tool of your choice. You may already have most of these materials plus a studio.
• Lock for locker (or just keep your stuff in your studio)
• Package of Dust Masks. (Respirator is best)
• Masking tape.
• Old fork, spoon, and knife. (optional)
• Shoe box, fishing box or container for your tools.
• Spray bottle
• Large sponge (for studio cleanup).
• Sketch-book, medium size (will also be used for note-book.
• Ceramic tool kit: pin tool, wooded rib, metal rib, wire tool, trimming tools, wooden modeling tools, small sponge.
• Small water bucket (pint or quart size).
• Plastic medium size trash bags.
• Plastic gloves (dish washing gloves).
• A few brushes of varying sizes with natural hair bristles.
• 15-20 clear plastic cups or containers or whatever type of containers you prefer to use to test glazes.

Acrylic medium, I will show you how to use this material (optional)

Suggested Reading:
Hands in Clay, 3rd Edition by Charlotte Speight and John Toki
Introduction to Ceramics by Graham Flight
Claywork by Leon I. Nigrosh
The Craft and Art of Clay by Susan Peterson
Clay and Glazes, by Daniel Rhodes
The Ceramic Design Book, forward by Val Cushing
And basically, any book on the subject!!
Ceramic Journals - such as Ceramics Monthly, Ceramics Art and Perception, and others.
The internet is also a great resource for research. The VRC room will have many of the above listed items. Use the main library for additional research materials.

Course Description and Prerequisites:
The development and execution of advanced problems in ceramics. Prerequisite:
Departmental approval.

Assessment Methods:
Student assessment will indicate how the student will demonstrate that she/he has acquired the expected learning outcomes. Assessment will be made:

• on completion of projects by the due date given per project
• on skills in hand-forming clay using a pottery-wheel, hand building, casting etc.
• on the understanding of the ceramic processes demonstrated.
• on development of decorative techniques in clay, slips, and glaze applications.
• on knowledge of contemporary and historical ceramic artists and issues.
• on development of sensitivity to form and function.
• on development of conceptual and technical problem solving skills
• on development of ideas, creativity, and visual awareness in clay by being able talk about their own work and the work of others through class discussions and critiques, building critical skills, and a basic art vocabulary.
Individual Graduate Meetings:
We will meet individually once a week to check your progress and conduct official group critiques once every other week. I will arrange dates for critiques for all individuals. More meetings are always open for you to allow me to assist you. You can find me in B-14 from 12:00 - 2:50pm, on Monday and Wednesday, and during these times I am available to assist you. On these days I will be showing either slides, videos, samples of work, and or I will conduct demos that you might want to see and try some techniques that might be new to you. Other individual meetings will be conducted on an arranged basis.

- I will expect a typed critique statement one week prior to your individual critique. Don't just throw this together. It should be at least a half page single space, 12pt. type. These critiques and critique statements will help prepare you for the end of semester review as well as your lecture and thesis. I will be inviting other students and faculty to these critiques.

Helpful hint: Significant, quality class-participation will be crucial to the success of your class projects.

Assignments and requirements:
Your assignment for the semester is to produce and experiment to develop your personal artistic statements in clay. I expect 150% from graduate students and no whining! You are here to further yourself in the area of Ceramics - so do so!! I expect all work to be finished and museum ready. Not in bisque or drying stages. Professionalism is the key to making it out alive!
Depending on project complexity you will be expected to complete an adequate body of work. (THIS IS CERAMIC BOOT-CAMP!! remember 150%) You will be required to experiment and explore continued possibilities in clay for personal growth. You will also give a presentation on a contemporary ceramic artist or a ceramic technique. So start thinking now! I will make up the schedule of dates of who critiques/presents when - to be handed out next week.

Grades Summary: (Student evaluation reflects how the individual student performed against the criteria above in the “Assessment Methods”.)
Grades of "A", "B", "C", "D", "F", "W", are used. "A" means excellent. "B" is above average, and "C" means you completed the assignment as instructed, turned it in on time, and performed average work. "D" is below average, and "F" is no credit. Late work lowers the grade
Grading: Grades will be assigned according to the following criteria:

A, A–: Excellent. The instructor judged the student to have satisfied the stated objectives of the course in an excellent manner. (For quizzes/exams: 100 – 90)

B+, B, B–: Good. The instructor judged the student to have satisfied the stated objectives of the course in an above-average manner. (For quizzes/exams: 89–80)

C+, C, C–: Average. The instructor judged the student to have satisfied the stated objectives of the course in an average manner. (For quizzes/exams: 79–70)

D+, D: Inferior. The instructor judged the student to have satisfied the stated objectives of the course in a low but acceptable manner. (For quizzes/exams: 69–60)

F: Failure. The instructor judged the student not to have satisfied stated objectives of the course and has the option to advise the student to withdraw from the course. (For quizzes/exams: 59–0)

W: Withdrawal. The last day to withdraw from class with this grade is March 12th. It is the student’s responsibility to do this in person in West Hall room 103 – NOT THE PROFESSORS!!

I: Incomplete will be given only during justifiable and documented emergencies.

Grading weight for this course will be computed as follows:

- 30% Assignments/Studio Cleanup
- 30% Technical Skills/Critiques
- 30% Participation / Attendance and 1-2 written reports
- 10% Exams (Periodic quizzes will also be given.).
- 100%

Attendance: Attendance is mandatory. Your regular attendance is expected and required. Learning to form ceramics will take every class period and more (outside time) to gain a level of expected proficiency. Students should be prepared to spend at least 6-9 hours of productive work outside of class each week (may be considerably more depending on work habits). If absent, you will miss out on information discussed, i.e. film, lectures, new techniques, and peer interchange. In a sense, you will help contribute to the learning environment leading to your success in this course. So, your attendance is not only required but also greatly appreciated.

This class involves a great deal of work. Students will be penalized via grade reduction for missing more than two (2) classes. Scheduling an appointment(s) during
class time is not a valid excuse. Your class time is set aside for you to come to class to receive instruction and work on your projects. More than two absences lowers your grade by one full letter. (an A becomes a B) Three (3) tardies or early departures will considered as one (1) absence. Excuses will not complete your work for you. If you do not get a project completed because of some disaster, please come to the critiques anyway, you and I may be able to solve whatever is causing you trouble; you will learn from the other students' projects and will not add an absence to your problems. Six absences and you will automatically fail this course! You will be expected to be on time, and present for the entire class period. Since life is uncertain the wise student will save the absences for true emergencies, illness or end of the semester overload.

Absence Policy for Religious Holidays as per OP34.19 is stated as:

Policy/Procedure

1. “Religious holy day” means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code 11.20.

2. A student who intends to observe a religious holy day should make that intention known to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holiday shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

3. A student who is excused under section 2 may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

NOTE: Notification for absence due to “Religious holy day” must be made in writing and delivered in person no later than 15th day of the semester. (p. 49, The Texas Tech University Catalog)

Clay: You will be responsible for making your own clay. Also, you will be responsible for cleaning up after yourself.

Firing: You are responsible for getting you work fired. End of discussion.
- New students will be walked through the firing of the kilns and may be supervised through trial kiln firings.

Academic Honesty: The faculty is strongly committed to upholding standards of academic integrity. These standards, at the minimum, require that students never present the work of others as their own.

Health and Safety: The School of Art will endeavor to comply with the intent of state laws or acts and the University Health and Safety Program in an effort to maintain a safe academic and working environment for students, staff, and faculty. Safety is a critical part of this class. You must complete the Shop Safety Course and sign the proper safety
releases to be comply with course requirements. Each student is required to purchase and bring to class and studio their own dust masks for clay dust and used in the glaze lab. Proper attire is required for the class i.e. no open toe flip flops are allowed. We are not allowed to have any type of food or drink in the studio, the hallway and kilnyard are acceptable areas for this. NO EXCEPTIONS!

Respirator Policy: All students enrolled in a ceramic class are required to use a respirator for safety reasons. The state requires that all students have a pulmonary function test prior to being fitted for a respirator. At the successful completion of this test, the student will be given a certificate stating he or she is fit to wear a respirator. There is a scheduled class period to have this test done. IF YOU MISS THE SCHEDULED CLASS PERIOD, YOU MUST SCHEDULE YOUR OWN TEST. IF YOU DO NOT HAVE YOUR CERTIFICATE BY THE FOLLOWING CLASS MEETING YOU WILL BE DROPPED FROM THE CLASS.- NO EXCEPTIONS!

Following the pulmonary function test, you will need to attend a fit test/respirator training session (in class). You will be fitted for a respirator at this time; a size and appropriate brand will be assigned to you. You will receive a slip detailing the size and brand at the completion of the fit test. Note: sometimes excessive facial hair will impact the fit of the respirator. Due to TTU policy those with facial hair must be clean shaven.

Respirators can be purchased at Varsity Bookstore on University Ave. In the event they do not have your size and brand, or are sold out, they can be purchased at Grainger Industrial Supply at 502 East 40th Street in Lubbock (this is the 3M and Wilson brand). You must bring your slip that states your size and brand to Grainger.

The respirator is yours to keep of course. Should you continue in ceramics, you will need to undergo a yearly fit test. You can keep your present respirator unless it is damaged or doesn't fit any longer. You will need to have the pulmonary function test every two years.

And Finally... Civility in the classroom:

Students are expected to assist in maintaining a healthy classroom environment, which is conducive to learning. Please no reading the paper in class, eating lunch, making offensive remarks, sleeping in class, or any another form of distraction. Also no pets, children, friends, parents, aliens from outer space, cell phones or pagers in class. DON'T TRY TO TEST THIS POLICY!! Please deal with these things outside of class on your own time, thank you.
Professor Robly A. Glover

Office Hours
By appointment
Office
103B 3/D Annex
Email
r.glover@itu.edu

Metsmishing and Jewelry Design Senior Studio / Art 4334

Text
Complete Metalsmith Professional Edition, Tim McCreigh, Brynmorgen Press, ISBN 1-929565-05-4 ($30 Every student should already have this from the beginning metals class: 3333)
Practical Casting, Tim McCreigh, Brynmorgen Press, ISBN 0-9615984-5-X ($18.95 available on-line or from the Metals Club with no shipping or tax)

Catalog Description
(3:0:9) Prerequisite: ART 3334 or permission of the Instructor. Individual studies directed towards developing professional body of work in metal and jewelry design. May be repeated for credit.

Course Content
This class is organized to allow the student to develop a personal statement and imagery in metal and jewelry design in order to meet the requirements of graduation and their senior show. A single focused body of work should be developed in order to demonstrate the student's ability to master concept and content. Craftsmanship should be of the highest professional order and should match the concept and content of the work seamlessly. Group and individual critiques are held to evaluate both form and craftsmanship in relation to the student's stated goals. The student upon completing the course will have a BFA level mastery of conceptual principals and technical understanding of their individual area of concentration.

Students are required to make every effort to attend external lectures and workshops. Every effort will be taken to schedule these activities during class time, but this cannot always be accomplished. Great expense and time is expended preparing these important activities that are critical to a students developing career. Students are expected to take advantage of these events. Chronic absence at these events will be taken as a sign of disinterest and will be noted on evaluations and letters of recommendation.

Students are expected to clearly design with the Professor. The professor should approve each project before the student can begin construction in metal in order to give the students the advantage of my expertise and guidance. Research assignments will be given to assist the student in designing their projects. It is necessary for the student to keep a sketchbook with notes from the class, research notes or drawings and sketches for project proposals.

Course Purpose
1. This course is designed for students who in their senior year of their jewelry design and metalsmithing emphasis.
2. It develops a critical understanding of where and how their work fits into the field of jewelry design and metalsmithing.
3. This course prepares students to create a portfolio of metalwork to enable them to apply to graduate school, assistantships, fellowships, residencies, a position at a jewelry metals company and so on.
4. This course allows students to pursue their own artistic and/or technical directions.
5. The student should focus on three to twelve interrelated art objects that support their artist statement.
6. This course satisfies ¼ of the Technology and Applied Science (TAS) requirement for TTU general education guidelines.

Expected Learning Outcomes
A single focused body of work should be developed in order to demonstrate the student's ability to master concept and content. Craftsmanship should be of the highest professional order and should match the concept and content of the work seamlessly. This course prepares students to create a portfolio of metalwork to enable them to apply to graduate school, assistantships, fellowships, residencies, a position at a jewelry metals company and so on. Students are required to produce three major works (or the equivalent in groups of pieces) during the semester. The projects will focus on the student's development of an idea or concept that can be either objective or nonobjective. In addition by the end of the course the student will be expected to have a strong knowledge of major individuals and movements in the field of jewelry metals.

Methods for Assessment
Students in consultation with the Professor will create an outline of the projects the student plans to make during the semester. This contract will serve as a method of assessment. Projects are graded according to concept/content, craft, and difficulty. Students will be asked to self evaluate their progress several times during the semester. The semester grade is based on finished projects, individual growth, classroom participation, critiques, and attendance. Students are
expected to be working in the studio and participate in all class and studio activities including critiques, slide lectures, and all studio maintenance. Participation also implies a serious effort toward their work.

**grading**

The semester’s grade is based on finished projects, individual growth, classroom participation, critiques, and attendance. Each project will be graded. The final grade will be an average of the grades earned throughout the semester. A, excellent; B, good; C, average; D, inferior (passing, but not necessarily satisfying degree requirements); F, failure. Overdue work can affect grades dramatically. Failure to attend the final critique will cost one letter grade. Payment of any fees, return of equipment and any other studio obligations must be completed before final critique. Failure to meet these obligations could result in a hold on a student’s grade or university records.

**attendance**

Since this is a performance-based course, attendance is mandatory to all class meetings. I allow three absences, use them wisely. Students are expected to be at class on time, and failure to stay the entire class time will result in an absence. The studio is available for use at all times when there are no classes or scheduled workshops being taught. It is the student’s responsibility to obtain lecture notes from classmates if a lecture/demonstration is missed. If you are late to class you will be counted tardy. Failure to attend the final critic will cost one letter grade as well.

A student who is absent from classes for the observance of a religious holy day, according to the legal definition, will be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after that absence if, not later than the 15th day after the first day of the semester, the student has notified the instructor of each scheduled class that the student will be absent for a religious day. (See current Undergraduate Catalog.)

**course outline**

The semester is broken into three 5-week sessions. In addition to the regular classroom contact, students will be evaluated every five weeks to check their progress. Critiques will be held to assess each students projects and to discuss with the group their concepts and ideas. Students will be asked to self evaluate their progress at this time. The professor will evaluated and discuss individual progress as well.

**lab fee**

As part of this course you paid a lab fee of $150.00. This covers the use of general studio chemicals such as the brass and copper, chemicals, casting investment, sanding belts, and so on. In other words expendable materials used throughout the course of the semester. Three flasks of investment for casting are provided as part of your lab fee. Additional flasks will each cost $3.00.

**final**

We will meet as a class during the scheduled final time for the final critique. Attendance is mandatory. Failure to participate in the studio clean up may result in the drop by one full letter grade.

**ADA accommodation**

Any student who because of a disability may require special arrangements in order to meet course requirements should contact the instructor as soon as possible to make any necessary accommodations. Student should present appropriate verification from AccessTech. No requirement exists that accommodations be made prior to completion of this approved university procedure.

**civility**

Students are expected to assist in maintaining a classroom environment, which is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from “surfing the web,” checking your email, using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspapers, sleeping or engaging in any other forms of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class.

**academic integrity**

As in all your courses, dishonesty or plagiarism will not be tolerated. It is critical that the work you submit for grading be of your own design and execution. Misrepresenting others work for your own can result in your expulsion from the course and possibly the university.

**health and safety policy**

In an effort to maintain a safe academic and working environment, the Department of Art will endeavor to comply with the intent of state laws or acts and the University Health and Safety Program.

**clean up policy**

Students are responsible for putting away all tools that they have used during the work period and for helping to keep the studio organized. The undergraduate and graduate rooms are under video surveillance in order that there will be no mistakes made on who made a specific mess at a particular time. Chronic cleanup violators will have their grades lowered or they will be expelled from class. No exceptions. Plan cleanup time into your working schedule. “Leave the space better than you found it”.

**studio safety**

1. Gas: Make sure the gas is always off when finished working.
2. Sleeves: Wear short sleeves or roll long sleeves up to prevent accident such as catching fire, or getting caught in machinery.
3. Long Hair: Long hair is extremely flammable and should ALWAYS be worn in a secure manner. It is also susceptible to being caught in machinery.
4. The last person to leave the studio will make sure the gas is off at ALL stations and torches, the tools are put away, and the door locked.
5. Students are responsible for putting away all tools that they have used during the work period and for helping to keep the studio neat.
6. Every student must read and sign the Studio Safety Policy handout.
7. Everyone must wear safety glasses when soldering or using equipment.
8. No smoking in the studio, which includes the outside studio space.

tool kit

As part of the course you are issued a tool kit. All tools must be returned complete and undamaged at the end of the semester.

<table>
<thead>
<tr>
<th>Tool Kit Replacement Costs</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Side cutters</td>
<td>16.50</td>
</tr>
<tr>
<td>Round nose pliers</td>
<td>16.50</td>
</tr>
<tr>
<td>Flat nose pliers</td>
<td>16.50</td>
</tr>
<tr>
<td>Chain nose pliers</td>
<td>16.50</td>
</tr>
<tr>
<td>Saw frames</td>
<td>18.00</td>
</tr>
<tr>
<td>Ring clamps</td>
<td>8.50</td>
</tr>
<tr>
<td>C-clamps</td>
<td>4.50</td>
</tr>
<tr>
<td>Wax file</td>
<td>20.50</td>
</tr>
<tr>
<td>Plastic tool box</td>
<td>2.50</td>
</tr>
</tbody>
</table>

Total replacement cost for tool kit is $120.00

The metals faculty reserves the right to amend the syllabus in order to facilitate schedule changes, natural disasters and national emergencies. Students will be given a written amendment to the syllabus if changes become necessary.
Professor Robly A. Glover

office hours by appointment
office 103B 3/D Annex
email r.glover@ttu.edu

Graduate Metal and Jewelry Design / Art 5334

Text
Complete Metalsmith® Professional Edition, Tim McCreight, Brynnroggen Press, ISBN 1-929565-05-4 ($30 Every student should already have this from the beginning metals class: 3333)
Practical Casting, Tim McCreight, Brynnroggen Press, ISBN 0-9615984-5-X ($18.95 available on-line or from the Metals Club with no shipping or tax)

catalog description
Prerequisite: Instructor approval. The exploration of personal direction and execution of advanced problems and techniques in metalsmithing and jewelry design. Emphasis will vary. May be repeated for credit.

course content
This class is organized to allow the student to develop a personal statement and imagery in metal and jewelry design in order to develop their concepts and techniques. Craftsmanship should be of the highest professional order and should match the concept and content of the work seamlessly. Group and individual critiques are held to evaluate both form and craftsmanship in relation to the student’s stated goals. The student upon completing the course will have a MFA level mastery of conceptual principals and technical understanding of their individual area of concentration.

Students are expected to make every effort to attend external lectures and workshops. Every effort will be taken to schedule these activities during class time, but this cannot always be accomplished. Great expense and time is expended preparing these important activities that are critical to a students developing career. Students are expected to take advantage of these events whenever possible. Chronic absence at these events will be taken as a sign of disinterest and will be noted on evaluations and letters of recommendation.

course purpose
1. This course is designed for students who have been accepted to graduate study in the area of jewelry design and metalsmithing.
2. It guides students to refine their understanding of jewelry design and metalsmithing.
3. This course guides students as they create a portfolio of metalwork that will enable them to work as a professional artist or teach at the college or university level.
4. This course allows students to pursue their own artistic and/or technical directions.

expected learning outcomes
Students will master jewelry and metalsmithing techniques and develop a mature personal statement for their artistic expressions. Students develop a portfolio of artwork that demonstrates their technical and conceptual abilities. The projects will focus on the student’s development of an idea or concept that can be either objective or nonobjective. In addition students will be expected to have researched/studied major individuals and movements within the field of jewelry metals.

methods for assessment
Students in consultation with the Professor will create an outline of the projects the student plans to make during the semester. This contract will serve as a method of assessment. Students will be asked to self evaluate their progress several times during the semester. Projects are graded according to concept/content, craft, and difficulty. The semester grade is based on finished projects, critique presentations, individual growth, critique participation, and attendance. Students are expected to be working in the studio and participate in all class and studio activities including critiques, slide lectures, and all studio maintenance. Participation also implies a serious effort toward their work.

grading
Grading is based on work and individual growth, classroom participation, critiques, and attendance. Students are expected to be working in the studio and participate in all class and studio activities including critiques, slide lectures, and all studio maintenance. Participation also implies a serious effort toward their work. Payment of lab fee, return of equipment and any other studio obligations must be completed before final critique. Each project will be graded. The final grade will be an average of the grades earned throughout the semester. A, excellent; B, good; C, average; D, inferior (passing, but not necessarily satisfying degree requirements); F, failure. A project graded for feedback in this
course will be conducted before the final drop date of Oct. 24.

attendance
Any student with 6 or more absences will receive an "F" for the course. However, a certain amount of absences are available for sickness, or other personal emergencies. A student may be absent for a total of 3 class periods without a reduction in the final grade. Student will lose 1/3 of a letter grade deducted from their final grade for each day missed after 3 absences. A student who is absent from classes for the observance of a religious holy day, according to the legal definition, will be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after that absence if, not later than the 15th day after the first day of the semester, the student has notified the instructor of each scheduled class that the student will be absent for a religious day. (See current Undergraduate Catalog.)

course outline
Students will meet with the Professor during the class on an individual basis to develop their concepts and designs. They will create an outline of what projects the student plans to make during the semester. Graduate students may be asked to demonstrate a technical process or present a slide lecture in order to give them practice with classroom or company presentation methods. Students will work in class and outside of class to complete these projects. Periodically throughout the semester critiques will be held to assess each students projects and to discuss with the group their concepts and ideas.

lab fee
As part of this course you paid a lab fee. This covers the use of general studio chemicals and materials such as the brass and copper, tools, casting investment, sanding belts, and so on. In other words expendable materials used throughout the course of the semester. Three flasks of investment for casting are provided as part of your lab fee additional flasks will each cost $3.00.

external door
It is the student's responsibility to make sure the door to the building is not propped open after hours and the key safe is properly closed. Do not facilitate thieves or vandals.

clean up policy
Students are responsible for putting away all tools that they have used during the work period or any tools that instructors have given them and for helping to keep the studio organized. Students must sweep their working area before leaving each class. Wax: Please use the brown paper on your work area when using wax. Students are responsible for cleaning up their wax on the floor or table at the end of each class. Scrapers are above the sink. The undergraduate and graduate rooms are under video surveillance in order that there will be no mistakes made on who made a specific mess at a particular time. Chronic cleanup violators will have their grades lowered or they will be expelled from class. No exceptions. Plan cleanup time into your working schedule. "Leave the space better than you found it".

final
We will meet as a class during the scheduled final time for the final critique. Attendance is mandatory. Failure to participate in the studio clean up will result in the drop by one full letter grade.

ADA accommodation
Any student who because of a disability may require special arrangements in order to meet course requirements should contact the instructor as soon as possible to make any necessary accommodations. Student should present appropriate verification from AccessTECH. No requirement exists that accommodations be made prior to completion of this approved university procedure.

civility
Students are expected to assist in maintaining a classroom environment, which is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from "surfing the web," checking your email, using cellular phones or beepers, making offensive remarks, reading newspapers, sleeping or engaging in any other forms of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class.

academic honesty
As in all your courses, dishonesty or plagiarism will not be tolerated. It is critical that the work you submit for grading be of your own design and execution. Misrepresenting others work for your own can result in your expulsion from the course and possibly the university.
health and safety policy

In an effort to maintain a safe academic and working environment, the School of Art will endeavor to comply with the intent of state laws or acts and the University Health and Safety Program.

studio safety

1. Gas: Make sure the gas is always off when finished working. Gas must be turned off at the workstation and the red button shut (west entrance of soldering room) off at the end of the class or work period. No one is allowed to change the settings of torches or change out the outside tanks; only instructors may do this.
2. Sleeves: Wear short sleeves or roll long sleeves up to prevent accident such as catching fire, or getting caught in machinery.
3. Long Hair: Long hair is extremely flammable and should ALWAYS be worn in a secure manner. It is also susceptible to being caught in machinery.
4. The last person to leave the studio will make sure the gas is off at ALL stations, torches and emergency shut off, the tools are put away, and the door locked.
5. Every student must read and sign the Studio Safety Policy handout.
6. Everyone must wear safety glasses when soldering or using equipment.
7. Do not close the blinds in the studio it is for your safety that they are open.
8. No smoking in the studio, which includes the outside studio space. This includes smokeless tobacco.

end of the semester

Any materials left in lockers when the student is not enrolled in a metals class for two semesters becomes the property of Texas Tech University. We cannot store your tools or equipment. Lockers will be cleaned out once a year in the summer. Locks will be cut and discarded.

tool kit

As part of the course you are issued a tool kit. All tools must be returned complete and undamaged at the end of the semester.

Tool Kit Replacement Costs

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Side cutters</td>
<td>16.50</td>
</tr>
<tr>
<td>Round nose pliers</td>
<td>16.50</td>
</tr>
<tr>
<td>Flat nose pliers</td>
<td>16.50</td>
</tr>
<tr>
<td>Chain nose pliers</td>
<td>16.50</td>
</tr>
<tr>
<td>Saw frames</td>
<td>18.00</td>
</tr>
<tr>
<td>Ring clamps</td>
<td>8.50</td>
</tr>
<tr>
<td>C-clamps</td>
<td>4.50</td>
</tr>
<tr>
<td>Wax file</td>
<td>20.50</td>
</tr>
<tr>
<td>Plastic tool box</td>
<td>2.50</td>
</tr>
<tr>
<td>Total replacement cost for tool kit is</td>
<td>$120.00</td>
</tr>
</tbody>
</table>

The metals faculty reserves the right to amend the syllabus in order to facilitate schedule changes, natural disasters and national emergencies. Students will be given a written amendment to the syllabus if changes become necessary.
Art 5338  Graduate Sculpture  Waters, b-23, 742-3825 x245  sara.waters@ttu.edu

CATALOG DESCRIPTION: Prerequisite: Departmental approval. The development and execution of advances problems in sculpture. May be repeated for credit.

Assessment criteria

- Individual exploration of ideas/content
- Mastery of technical skills, as needed
- Continued study of contemporary issues concerning the discipline of sculpture
- Continued development of critical analysis of your personal work

This course is designed to assist you in your personal exploration and research of sculpture. Media is open and relative to your ideas. In addition to work completed, I expect you to maintain a journal/notebook on technical, contextual and referential information and influences. I will review this journal throughout the semester. Active participation in our critiques and discussions is critical to the success of this class.

Expected Learning Outcomes

- The student will create a body of work reflecting the student's research;
- The student will demonstrate the mastery of technical skills as they relate to their sculpture; and
- The student will articulate their knowledge of contemporary sculpture and their critical analysis of their personal work in both individual and group critiques.

Course requirements

- A body of work (6 - 8 sculptures) relative to your personal direction
- A journal/notebook comprised of evidence of your ongoing research relative to your personal work and to sculpture in general (articles of artists, criticism and/or technical research).
- A CD of images of your sculpture with inventory sheet and artist statement.

Grading

A grade will be assigned based on the quality of your completed work, attendance, participation in group critiques and journal development. You are expected to conduct ongoing research on established artists whose work has in someway influenced your own. All technical information should also be included. Any influences should be researched no matter how removed you may think it.

- Last day for a student to withdraw from a course -- Monday, November 2, 2009

Class Format

The essence of this course will be a series of individual, group critiques and discussion of art related topics. Each of you will give a presentation on your work at the beginning of the semester to introduce yourself to each other. Articles or chapters will be read and discuss (dates will be announced). A written summary of each critique is required and should be placed in your notebook for your reference. Every time we meet you will start our conversation with a question about your work/research. These practices are effective ways to assist us in keeping on track with the progress of your work, the development of your ideas and the understanding of their source. These exercises allow you to identify the responses to your work and to address them, as you deem necessary.

A detailed schedule of class activity will be available and followed. Given the number of students and the overlapping of course credit, it is inevitable that changes will occur. You will be notified by email as needed.
There is no required text, however, I expect you to read the Sculpture Magazine in the Resource Center, both current and back issues. I also expect you to frequent the library and Internet for addition research material. At the graduate level, you are expected to be self-directed. I will assign readings, as needed.

**Attendance is required.**

It is my goal to create an atmosphere of support and exchange so that the optimum level of learning can be achieved. If you are having any difficulty with this course, please contact me.

**Health and Safety:** The Department of Art will endeavor to comply with the intent of state laws and the University Health and Safety Program in an effort to maintain a safe academic and working environment for student, staff and faculty.

**Student with a Disabling Condition:** Any student who, because of a disabling condition, may require some special arrangements in order to meet course requirements should contact the instructor as soon as possible to that the necessary accommodations.

**Integrity:**

"It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity. The attempt of students to present as their own any work that they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable to serious consequences, possibly suspension."

**Conflict Resolution;**
The Office of the Ombudsman is available to assist students with any conflict or problem that has to do with being a student at Texas Tech University. You may visit the Ombudsman in 237 Student Union Building or call 742-4791.

**Reporting Illness:**
In case of an illness that will require absence from class for more than one week, the student should notify his or her academic dean. The Dean's office will inform the student's instructors through the departmental office. In case of class absences because of a brief illness, the student should inform the instructor directly. Other information related to illness is found in the Student Handbook and the Residence Halls Handbook.

**Absence due to religious observance:**
"Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is excused under section 2 may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

**Absence due to officially approved trips:**
The Texas Tech University Catalog states that the person responsible for a student missing class due to a trip should notify the instructor of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed.

**Illness and Death Notification:**
The Center for Campus Life is responsible for notifying the campus community of student illnesses, immediate family deaths and/or student death. Generally, in cases of student illness or immediate family
Art 5338, Waters, page three

deads, the notification to the appropriate campus community members occur when a student is absent from class for four (4) consecutive days with appropriate verification. It is always the student's responsibility for missed class assignments and/or course work during their absence. The student is encouraged to contact the faculty member immediately regarding the absences and to provide verification afterwards. The notification from the Center for Campus Life does not excuse a student from class, assignments, and/or any other course requirements. The notification is provided as a courtesy.

If you are experiencing any difficulty with this course, please notify me.
III. Faculty

A. Number, rank, and demographics of the graduate faculty

![Teaching Resources - Fall Data (S of ART)](chart1)

![Tenured and Tenure-Track by Rank - Fall Data (S of ART)](chart2)
<table>
<thead>
<tr>
<th>University of Arizona</th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenure/Tenure Track</td>
<td>33</td>
<td>32</td>
<td>32</td>
<td>33</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-tenure track</td>
<td>8</td>
<td>3</td>
<td>5</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TA's</td>
<td>10</td>
<td>10</td>
<td>7</td>
<td>9</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>University of Florida</th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenure/Tenure Track</td>
<td>76</td>
<td>75</td>
<td>81</td>
<td>83</td>
<td>86</td>
<td></td>
</tr>
<tr>
<td>Non-tenure track</td>
<td>4</td>
<td>8</td>
<td>7</td>
<td>8</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>TA's</td>
<td>23</td>
<td>25</td>
<td>25</td>
<td>31</td>
<td>22</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>University of Georgia</th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenure/Tenure Track</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-tenure track</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TA's</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Virginia Commonwealth University</th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenure/Tenure Track</td>
<td>74</td>
<td>69</td>
<td>74</td>
<td>78</td>
<td>81</td>
<td></td>
</tr>
<tr>
<td>Non-tenure track</td>
<td>14</td>
<td>16</td>
<td>14</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>TA's</td>
<td>10</td>
<td>10</td>
<td>8</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Texas Tech</th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenure/Tenure Track</td>
<td>25</td>
<td>27</td>
<td>28</td>
<td>28</td>
<td>31</td>
<td>32</td>
</tr>
<tr>
<td>Non-tenure Track</td>
<td>17</td>
<td>13</td>
<td>18</td>
<td>14</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>GPTTs</td>
<td>0</td>
<td>14</td>
<td>12</td>
<td>21</td>
<td>19</td>
<td>13</td>
</tr>
<tr>
<td>TA's</td>
<td>14</td>
<td>15</td>
<td>23</td>
<td>11</td>
<td>21</td>
<td>20</td>
</tr>
</tbody>
</table>

*did not submit*
B. List of faculty members

List all faculty who were employed by your department during the six years of this review

<table>
<thead>
<tr>
<th>FACULTY NAME</th>
<th>JOB TITLE</th>
<th>HIRE DATE</th>
<th>END DATE</th>
<th>Member of Grad Faculty?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akins-Tillett, Future</td>
<td>Asst. Prof.</td>
<td>9/2004</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Bermudez, Stanley</td>
<td>Instructor</td>
<td>9/2003</td>
<td>5/2004</td>
<td>N</td>
</tr>
<tr>
<td>Blizzard, Christie</td>
<td>Asst. Prof.</td>
<td>9/2007</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Cannings, Shannon</td>
<td>Instructor</td>
<td>9/2000</td>
<td></td>
<td>N</td>
</tr>
<tr>
<td>Cannings, William</td>
<td>Assoc. Prof.</td>
<td>9/2000</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Check, Ed</td>
<td>Assoc. Prof.</td>
<td>9/1996</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Chua, Kevin</td>
<td>Asst. Prof.</td>
<td>9/2006</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Collins, Michael</td>
<td>Asst. Prof.</td>
<td>9/2003</td>
<td>5/2006</td>
<td>Y</td>
</tr>
<tr>
<td>Cortez, Connie</td>
<td>Assoc. Prof.</td>
<td>9/2003</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Costa-Frezza, Patrizia</td>
<td>Visiting Asst. Prof.</td>
<td>9/2006</td>
<td>5/2008</td>
<td>Y</td>
</tr>
<tr>
<td>DeVries, Todd</td>
<td>Professor</td>
<td>9/2007</td>
<td>7/2009</td>
<td>Y</td>
</tr>
<tr>
<td>Dingus, Rick</td>
<td>Professor</td>
<td>9/1982</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Earl, Patricia</td>
<td>Instructor</td>
<td>9/2004</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Elko, Stacy</td>
<td>Asst. Prof.</td>
<td>9/2005</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Elliott, Janis</td>
<td>Asst. Prof.</td>
<td>9/2005</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Erler, Carolyn</td>
<td>Asst. Prof.</td>
<td>9/2007</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Fehr, Dennis</td>
<td>Assoc. Prof.</td>
<td>9/1997</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Flueckiger, Carol</td>
<td>Assoc. Prof.</td>
<td>9/2001</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Fowler, Carol</td>
<td>Instructor</td>
<td>9/2001</td>
<td>5/2009</td>
<td>N</td>
</tr>
<tr>
<td>Fowler, Dirk</td>
<td>Assoc. Prof.</td>
<td>1/2002</td>
<td></td>
<td>N</td>
</tr>
<tr>
<td>Fuentes, Tina</td>
<td>Professor</td>
<td>9/1986</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Germany, Robin</td>
<td>Assoc. Prof.</td>
<td>9/1996</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Glover, Rob</td>
<td>Professor</td>
<td>9/1983</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Granados, Juan</td>
<td>Assoc. Prof.</td>
<td>9/1995</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Mark Hartsfield</td>
<td>Instructor</td>
<td>9/1996</td>
<td>5/2009</td>
<td>N</td>
</tr>
<tr>
<td>Jennifer Kahn</td>
<td>Visiting Asst. Prof.</td>
<td>6/2005</td>
<td>8/2006</td>
<td>Y</td>
</tr>
<tr>
<td>Lynwood Kreneke</td>
<td>Professor</td>
<td>9/1965</td>
<td>1/2005</td>
<td>Y</td>
</tr>
<tr>
<td>Lewis, Leslie</td>
<td>Instructor</td>
<td>1/2007</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Lindsay, David</td>
<td>Asst. Prof.</td>
<td>9/2005</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Martin, Andrew</td>
<td>Assoc. Prof.</td>
<td>9/1995</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Matthews, Henry</td>
<td>Visiting Asst. Prof.</td>
<td>9/2004</td>
<td>5/2005</td>
<td>Y</td>
</tr>
<tr>
<td>Sarah Wilson McKay</td>
<td>Asst. Prof.</td>
<td>9/2004</td>
<td>5/2005</td>
<td>Y</td>
</tr>
<tr>
<td>Milosevich, Debra</td>
<td>Instructor</td>
<td>9/1999</td>
<td></td>
<td>N</td>
</tr>
<tr>
<td>Morrow, Terry</td>
<td>Professor</td>
<td>9/1968</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Orfila, Jorgeлина</td>
<td>Asst. Prof.</td>
<td>9/2008</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Ortega, Francisco</td>
<td>Asst. Prof.</td>
<td>9/2007</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Susan Platt</td>
<td>Visiting Asst. Prof.</td>
<td>9/2004</td>
<td>5/2005</td>
<td>Y</td>
</tr>
<tr>
<td>FACULTY NAME</td>
<td>JOB TITLE</td>
<td>HIRE DATE</td>
<td>END DATE</td>
<td>Member of Grad Faculty?</td>
</tr>
<tr>
<td>---------------</td>
<td>--------------</td>
<td>-----------</td>
<td>----------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Rasberry, John</td>
<td>Instructor</td>
<td>9/1997</td>
<td>5/2005</td>
<td>N</td>
</tr>
<tr>
<td>Shaver, Sean</td>
<td>Instructor</td>
<td>9/2009</td>
<td></td>
<td>N</td>
</tr>
<tr>
<td>Sizer, Irma</td>
<td>Instructor</td>
<td>9/2001</td>
<td></td>
<td>N</td>
</tr>
<tr>
<td>Slagle, Nancy</td>
<td>Assoc. Prof.</td>
<td>9/1991</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Steele, Brian</td>
<td>Assoc. Prof.</td>
<td>9/1988</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Tate, Carolyn</td>
<td>Professor</td>
<td>9/1993</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Tedeschi, Carla</td>
<td>Assoc. Prof.</td>
<td>9/1999</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Tierney, Frank</td>
<td>Asst. Prof.</td>
<td>9/2005</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Venhuizen, Von</td>
<td>Assoc. Prof.</td>
<td>9/2002</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Wang, Chen</td>
<td>Asst. Prof.</td>
<td>9/2003</td>
<td>5/2005</td>
<td>N</td>
</tr>
<tr>
<td>Waters, Sara</td>
<td>Professor</td>
<td>9/1997</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Wheeler, Bryan</td>
<td>Instructor</td>
<td>9/2001</td>
<td></td>
<td>N</td>
</tr>
<tr>
<td>Wheeler, Jeff</td>
<td>Instructor</td>
<td>1/2003</td>
<td></td>
<td>N</td>
</tr>
<tr>
<td>Wink, Don</td>
<td>Professor</td>
<td>9/2002</td>
<td></td>
<td>Y</td>
</tr>
<tr>
<td>Yoo, Sang-Mi</td>
<td>Asst. Prof.</td>
<td>9/2004</td>
<td></td>
<td>Y</td>
</tr>
</tbody>
</table>

C. Summary of the number of refereed publications and creative activities.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Refereed Articles/Abstracts</td>
<td>17</td>
<td>3</td>
<td>9</td>
<td>8</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Books/Book Chapters</td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Essays in Books</td>
<td>2</td>
<td>5</td>
<td>5</td>
<td>14</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Presentations/Posters</td>
<td>33</td>
<td>28</td>
<td>29</td>
<td>52</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>Exhibitions Curated</td>
<td>5</td>
<td>7</td>
<td>8</td>
<td>4</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Professional Exhibitions</td>
<td>106</td>
<td>112</td>
<td>82</td>
<td>131</td>
<td>139</td>
<td></td>
</tr>
<tr>
<td>Other Creative/Research Projects</td>
<td>28</td>
<td>35</td>
<td>31</td>
<td>42</td>
<td>44</td>
<td></td>
</tr>
</tbody>
</table>

N = # of full time faculty contributing  F = # of full time faculty in department

D. Responsibilities and leadership in professional societies

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Editor/Editorial</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Executive Board</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(continued)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Officer in National Org.</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Committees</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Officer in Regional Org.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

School of Art
### Professional Leadership

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>NASAD Evaluatin Team memb</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Editorial Review Member</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

*N = # of full time faculty contributing  
F = # of full time faculty in department

### Committees

<table>
<thead>
<tr>
<th>Faculty Name</th>
<th>Committees Chaired</th>
<th>Committees Served in department</th>
<th>Committees Served outside department</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Masters</td>
<td>Doctoral</td>
<td>Masters</td>
</tr>
<tr>
<td>Akins-Tillett</td>
<td>31</td>
<td>.33</td>
<td>13</td>
</tr>
<tr>
<td>Blizard</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cannings</td>
<td>3</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Check</td>
<td>13</td>
<td>6</td>
<td>29</td>
</tr>
<tr>
<td>Chua</td>
<td></td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Collins</td>
<td>1</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Cortez</td>
<td>1.5</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Dingus</td>
<td>1</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Elko</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Elliott</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Erler</td>
<td></td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>Fehr</td>
<td>3</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Flueckiger</td>
<td>1</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>Fowler</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fuentes</td>
<td>2</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Germany</td>
<td>6</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Glover</td>
<td>7</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Granados</td>
<td>4</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Lindsay</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Martin</td>
<td>8</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>McKay</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Morrow</td>
<td>1</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>Orfila</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ortega</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Slagle</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Steele</td>
<td></td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Tate</td>
<td>.5</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Tedeschi</td>
<td>.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tierney</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Venhuizen</td>
<td>5</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Waters</td>
<td>7</td>
<td>17</td>
<td>1</td>
</tr>
<tr>
<td>Wink</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yoo</td>
<td></td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>
E. Assess average faculty productivity for Fall semesters only (use discipline appropriate criteria to determine)

<table>
<thead>
<tr>
<th>FACULTY WORKLOAD</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>University</td>
</tr>
<tr>
<td>College</td>
</tr>
<tr>
<td>Department</td>
</tr>
</tbody>
</table>

(note: 2008 data not available at printing)
IV. Graduate Students

A. Demographics of applicants and enrolled students

Graduate Student Summary by Category - Fall Data (ART)

Graduate Student Summary by Category - Fall Data (FAA)

School of Art
### Graduate Applicants - Fall Data

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Unknown</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>White</td>
<td>7</td>
<td>6</td>
<td>8</td>
<td>7</td>
<td>11</td>
<td>10</td>
</tr>
</tbody>
</table>

- Gender Total: 11 11 12 9 23 13 15 12 18 16 13 17
- Total Applicants: 22 21 36 27 34 30

### Admitted Graduate Students - Fall Data

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Unknown</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>White</td>
<td>4</td>
<td>3</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

- Gender Total: 0 4 6 5 8 7 6 12 0 3 11
- Total Admitted: 10 11 12 13 21 14

### Enrolled New Graduate Students - Fall Data

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Unknown</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>White</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
</tbody>
</table>

- Gender Total: 1 2 4 3 2 7 5 3 6 6 1 9
- Total Enrolled: 3 7 9 8 12 10

School of Art
### Demographics of Enrolled Graduate Students - Fall Data

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Amer Ind</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Unknown</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>White</td>
<td>6</td>
<td>9</td>
<td>7</td>
<td>10</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>Gender Total</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>Graduate</td>
<td>23</td>
<td>27</td>
<td>28</td>
<td>27</td>
<td>25</td>
<td>27</td>
</tr>
</tbody>
</table>

### Demographics of Enrolled Undergraduate Students - Fall Data

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Unknown</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>White</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Gender Total</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Undergraduate</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
FINE ARTS:

### Graduate Applicants - Fall Data

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Unknown</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>White</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Gender Total</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Total Applicants</td>
<td>4</td>
<td>6</td>
<td>8</td>
<td>7</td>
<td>11</td>
<td>7</td>
</tr>
</tbody>
</table>

### Admitted Graduate Students - Fall Data

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Unknown</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>White</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Gender Total</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Total Admitted</td>
<td>1</td>
<td>2</td>
<td>7</td>
<td>2</td>
<td>5</td>
<td>4</td>
</tr>
</tbody>
</table>

### Enrolled New Graduate Students - Fall Data

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Unknown</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>White</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Gender Total</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Total Enrolled</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

School of Art
FINE ARTS (Cont’d.):

**Demographics of Enrolled Graduate Students - Fall Data**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Unknown</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>White</td>
<td>3</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>6</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

| Gender Total | 4  | 2  | 6  | 1  | 4  | 4  | 3  | 4  | 8  | 5  | 6  | 7  |
| Graduate     | 6  | 7  | 8  | 7  | 13 | 13 |

**Demographics of Enrolled Undergraduate Students - Fall Data**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Unknown</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>White</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

| Gender Total | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  |
| Undergraduate | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  |
ART EDUCATION:

### Graduate Applicants - Fall Data

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Unknown</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>White</td>
<td>8</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>9</td>
<td>4</td>
</tr>
<tr>
<td>Gender Total</td>
<td>9</td>
<td>2</td>
<td>8</td>
<td>2</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>Total Applicants</td>
<td>11</td>
<td>10</td>
<td>20</td>
<td>15</td>
<td>37</td>
<td>25</td>
</tr>
</tbody>
</table>

### Admitted Graduate Students - Fall Data

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Unknown</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>White</td>
<td>7</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>Gender Total</td>
<td>7</td>
<td>1</td>
<td>6</td>
<td>2</td>
<td>14</td>
<td>3</td>
</tr>
<tr>
<td>Total Admitted</td>
<td>8</td>
<td>8</td>
<td>17</td>
<td>14</td>
<td>30</td>
<td>21</td>
</tr>
</tbody>
</table>

### Enrolled New Graduate Students - Fall Data

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Unknown</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>White</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Gender Total</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Total Enrolled</td>
<td>0</td>
<td>2</td>
<td>7</td>
<td>1</td>
<td>8</td>
<td>7</td>
</tr>
</tbody>
</table>

School of Art
### ART EDUCATION (Cont’d.):

#### Demographics of Enrolled Graduate Students - Fall Data

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th></th>
<th>2004</th>
<th></th>
<th>2005</th>
<th></th>
<th>2006</th>
<th></th>
<th>2007</th>
<th></th>
<th>2008</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Unknown</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>White</td>
<td>10</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>7</td>
<td>3</td>
<td>10</td>
<td>2</td>
<td>16</td>
<td>4</td>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td>Gender Total</td>
<td>12</td>
<td>1</td>
<td>7</td>
<td>1</td>
<td>12</td>
<td>4</td>
<td>14</td>
<td>3</td>
<td>19</td>
<td>6</td>
<td>16</td>
<td>3</td>
</tr>
<tr>
<td>Graduate</td>
<td>13</td>
<td>8</td>
<td>16</td>
<td>17</td>
<td>25</td>
<td>19</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Demographics of Enrolled Undergraduate Students - Fall Data

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th></th>
<th>2004</th>
<th></th>
<th>2005</th>
<th></th>
<th>2006</th>
<th></th>
<th>2007</th>
<th></th>
<th>2008</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
<td>F</td>
<td>M</td>
</tr>
<tr>
<td>Amer Ind</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Non-Resident</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Unknown</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>White</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Gender Total</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Undergraduate</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
B. Test scores (GRE, GMAT and/or TOEFL) of enrolled students

Average GRE Scores for Enrolled Graduate Students - Fall Data (ART)

Source: Institutional Research Services

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verbal</td>
<td>442</td>
<td>492</td>
<td>370</td>
<td>485</td>
<td>470</td>
<td>471</td>
</tr>
<tr>
<td>Quantitative</td>
<td>738</td>
<td>740</td>
<td>692</td>
<td>692</td>
<td>723</td>
<td>737</td>
</tr>
</tbody>
</table>

Average GRE Scores for Enrolled Graduate Students - Fall Data (FAA)

Source: Institutional Research Services

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verbal</td>
<td>0</td>
<td>480</td>
<td>420</td>
<td>0</td>
<td>0</td>
<td>470</td>
</tr>
<tr>
<td>Quantitative</td>
<td>0</td>
<td>440</td>
<td>433</td>
<td>0</td>
<td>0</td>
<td>476</td>
</tr>
</tbody>
</table>

School of Art
C. GPA of new students

New Graduate Students GPA by Level - Fall Data (ART)

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Masters</td>
<td>3.90</td>
<td>3.90</td>
<td>3.78</td>
<td>3.41</td>
<td>3.58</td>
<td>3.81</td>
</tr>
<tr>
<td>Doctoral</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
</tr>
</tbody>
</table>

Source: Institutional Research Services
D. Time to Degree in Years – Average years to graduate for all students graduating each year

**Time to Degree in Years (ART)**

Source: Institutional Research Services

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Master's</td>
<td>3.88</td>
<td>3.17</td>
<td>3.36</td>
<td>3.22</td>
<td>3.05</td>
<td>3.38</td>
</tr>
<tr>
<td>Doctorate</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Average years to graduate for all students graduating each year

**Time to Degree in Years (FAA)**

Source: Institutional Research Services

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Master's</td>
<td>5.1</td>
<td>3</td>
<td>3.5</td>
<td>0</td>
<td>0</td>
<td>3.5</td>
</tr>
<tr>
<td>Doctorate</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Average years to graduate for all students graduating each year
E. Number of RA’s, TA’s or GPTI’s, with total number of graduate students in the program.

**ART (MFA)**

<table>
<thead>
<tr>
<th></th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>RA/TA/GPTI's</td>
<td>20</td>
<td>25</td>
<td>27</td>
<td>21</td>
<td>24</td>
<td>25</td>
</tr>
<tr>
<td>Total # of Students</td>
<td>23</td>
<td>27</td>
<td>28</td>
<td>27</td>
<td>25</td>
<td>27</td>
</tr>
<tr>
<td>Percentage of Students with RA/TA/GPTI</td>
<td>86.96</td>
<td>92.59</td>
<td>96.43</td>
<td>77.78</td>
<td>96</td>
<td>92.59</td>
</tr>
</tbody>
</table>

**FAA (PhD)**

<table>
<thead>
<tr>
<th></th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>RA/TA/GPTI's</td>
<td>3</td>
<td>3</td>
<td>7</td>
<td>7</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Total # of Students</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>7</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>Percentage of Students with RA/TA/GPTI</td>
<td>50</td>
<td>42.86</td>
<td>87.5</td>
<td>100</td>
<td>69.23</td>
<td>69.23</td>
</tr>
</tbody>
</table>

School of Art
### ARTE (MAE)

<table>
<thead>
<tr>
<th></th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>RA/TA/GPTI's</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Total # of Students</td>
<td>13</td>
<td>8</td>
<td>16</td>
<td>17</td>
<td>25</td>
<td>19</td>
</tr>
<tr>
<td>Percentage of Students with RA/TA/GPTI</td>
<td>7.69%</td>
<td>12.5%</td>
<td>6.25%</td>
<td>17.65%</td>
<td>16%</td>
<td>10.53%</td>
</tr>
</tbody>
</table>

### F. Initial position and place of employment of graduates over the past 6 years

### ART (MFA)

<table>
<thead>
<tr>
<th>Name</th>
<th>Initial Position</th>
<th>Initial Employer</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2003-2004</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gardner, Brandon</td>
<td>Instructor</td>
<td>University of Southern Indiana</td>
<td>Evansville, IN</td>
</tr>
<tr>
<td>Michael</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goebel, Jonathon</td>
<td>Instructor</td>
<td>Monmouth College</td>
<td>West Long Beach, NJ</td>
</tr>
<tr>
<td>Edward</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gonzales, Manuel</td>
<td>Instructor</td>
<td>Texas Tech University College of Architecture</td>
<td>Lubbock, TX</td>
</tr>
<tr>
<td>Joseph</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graham, Mark</td>
<td>Art teacher</td>
<td>Monterey High School</td>
<td>Lubbock, TX</td>
</tr>
<tr>
<td>David</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hagood, Suzanne</td>
<td>Assistant Professor</td>
<td>University of Tennessee</td>
<td>Knoxville, TN</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cunningham, Chris</td>
<td>Instructor</td>
<td>Tarrant County College</td>
<td>Fort Worth, TX</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steinhert, Elissa</td>
<td>Commercial Jeweler, Adjunct teaching</td>
<td></td>
<td>Boston area, MA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Welch, Keith</td>
<td>Adjunct Foundations faculty</td>
<td>Texas Tech University School of Art</td>
<td>Lubbock, TX</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2004-2005</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garza, Christina</td>
<td>Adjunct Foundations faculty</td>
<td>University of North Texas</td>
<td>Denton, TX</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mulgrew, Katherine</td>
<td>Adjunct Foundations faculty</td>
<td>Texas Tech University School of Art</td>
<td>Lubbock, TX</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Patterson Jr, Lloyd</td>
<td>Independent Artist</td>
<td></td>
<td>Kansas City, MO</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alexander, Lestat</td>
<td>Adjunct Foundations faculty</td>
<td>Texas Tech University School of Art</td>
<td>Lubbock, TX</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sizer, Irma</td>
<td>Adjunct Studio faculty</td>
<td>Texas Tech University School of Art</td>
<td>Lubbock, TX</td>
</tr>
<tr>
<td>Name</td>
<td>Initial Position</td>
<td>Initial Employer</td>
<td>Location</td>
</tr>
<tr>
<td>--------------------</td>
<td>-----------------------------------</td>
<td>-------------------------------------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Thrift, Layne</td>
<td>Assistant Prof of Art</td>
<td>University of Science and Arts of Oklahoma</td>
<td>Chickasha, OK</td>
</tr>
<tr>
<td>Trolinder, Britt</td>
<td>Elementary Art Teacher</td>
<td>Cigarroa Elementary, Dallas ISD</td>
<td>Dallas, TX</td>
</tr>
</tbody>
</table>

**2005-2006**

<table>
<thead>
<tr>
<th>Name</th>
<th>Initial Position</th>
<th>Initial Employer</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brown, Calvin</td>
<td>Lead Photographer</td>
<td>Brownwood Bulletin Newspaper</td>
<td>Brownwood, TX</td>
</tr>
<tr>
<td>Bausman, David</td>
<td>Assistant Professor</td>
<td>Laredo Community College</td>
<td>Laredo, TX</td>
</tr>
<tr>
<td>Bausman, Mary</td>
<td>Instructor</td>
<td>Laredo Community College</td>
<td>Laredo, TX</td>
</tr>
<tr>
<td>Howell, Joyce</td>
<td>Adjunct Faculty</td>
<td>University of Texas Permian Basin</td>
<td>Odessa, TX</td>
</tr>
<tr>
<td>Longo, Anne</td>
<td>Adjunct Studio Faculty</td>
<td>Texas Tech University School of Art</td>
<td>Lubbock, TX</td>
</tr>
<tr>
<td>Joglekar, Shreepad</td>
<td>Art Instructor</td>
<td>Victoria College</td>
<td>Victoria, TX</td>
</tr>
<tr>
<td>Thomas, Ian</td>
<td>Assistant Professor of Art</td>
<td>Slippery Rock University</td>
<td>Slippery Rock, PA</td>
</tr>
<tr>
<td>Whitfill, Jonathan</td>
<td>Adjunct Instructor</td>
<td>Texas Tech University School of Art</td>
<td>Lubbock, TX</td>
</tr>
</tbody>
</table>

**2006-2007**

<table>
<thead>
<tr>
<th>Name</th>
<th>Initial Position</th>
<th>Initial Employer</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ditter, Elizabeth</td>
<td>Commercial Jeweler and Adjunct Instructor</td>
<td>Northland Pioneer College</td>
<td>Lakeside, AZ</td>
</tr>
<tr>
<td>Gaudi, Tom</td>
<td>Arts Program Coordinator</td>
<td>Braddock Carnegie Library</td>
<td>Braddock, PA</td>
</tr>
<tr>
<td>Gedicks, Annie</td>
<td>Independent artist</td>
<td></td>
<td>Arlington, VA</td>
</tr>
<tr>
<td>Harvey, Wesley</td>
<td>Visiting Assistant Professor of Art</td>
<td>University of the Incarnate Word</td>
<td>San Antonio, TX</td>
</tr>
<tr>
<td>Matthews, Tom</td>
<td>Visual Arts Instructor</td>
<td>South Texas College</td>
<td>McAllen, TX</td>
</tr>
<tr>
<td>Neumann, Charles</td>
<td>Research Assistant, Adjunct Instructor</td>
<td>University of Louisiana, Lafayette</td>
<td>Lafayette, LA</td>
</tr>
<tr>
<td>Ross, Jacqueline</td>
<td>Instructor of Photography</td>
<td>Art Institute of Pittsburg</td>
<td>Pittsburg, PA</td>
</tr>
<tr>
<td>Williams, Janna</td>
<td>Master of Art Education program</td>
<td>Texas Tech University School of Art</td>
<td>Lubbock, TX</td>
</tr>
<tr>
<td>Laws, Leslie</td>
<td>Coordinator, Ceramics Lab</td>
<td>Collin College</td>
<td>Plano, TX</td>
</tr>
<tr>
<td>Hilliard, Mark</td>
<td>Assistant Professor of Art</td>
<td>Wayland Baptist University</td>
<td>Plainview, TX</td>
</tr>
</tbody>
</table>

**2007-2008**

<table>
<thead>
<tr>
<th>Name</th>
<th>Initial Position</th>
<th>Initial Employer</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burnett, Brianna</td>
<td>Faculty</td>
<td>Northwest Vista College</td>
<td>San Antonio, TX</td>
</tr>
<tr>
<td>Coffman, Mark</td>
<td>Graphic Designer</td>
<td>Medmedia Solutions</td>
<td>Durham, NC</td>
</tr>
<tr>
<td>Lewis, Leslie</td>
<td>Adjunct Instructor</td>
<td>Texas Tech University School of Art</td>
<td>Lubbock, TX</td>
</tr>
<tr>
<td>Marin, Jimena</td>
<td>Adjunct Instructor</td>
<td>Texas Tech University School of Art</td>
<td>Lubbock, TX</td>
</tr>
</tbody>
</table>
### ART (MFA) continued

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Employer</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shaw, Rolando</td>
<td>Woodshop Manager</td>
<td>Texas Tech University School of Art</td>
<td>Lubbock, TX</td>
</tr>
<tr>
<td>Ward, Rob</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Well, Dryden</td>
<td>Manager</td>
<td>Pottery Studio</td>
<td>Jingdezhen, China</td>
</tr>
<tr>
<td>Witte, William</td>
<td>Exhibit Preparator</td>
<td>Museum of Fine Arts Houston</td>
<td>Houston, TX</td>
</tr>
</tbody>
</table>

#### 2008-2009

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>

### FA A (PhD)

<table>
<thead>
<tr>
<th>Name</th>
<th>Initial Position</th>
<th>Initial Employer</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2003-2004</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geiger-Ho, Martie Jo</td>
<td>Instructor</td>
<td>Mississippi Women's University</td>
<td>Columbus, MS</td>
</tr>
<tr>
<td>Leal, Elizabeth Gonzalez</td>
<td>Assistant Professor</td>
<td>University of Southern Mississippi</td>
<td>Hattiesburg, MS</td>
</tr>
<tr>
<td>Zhang, Hua</td>
<td>Professor</td>
<td>Berea College</td>
<td>Berea, KY</td>
</tr>
<tr>
<td>Lin, Po-Hsien</td>
<td>Associate Prof of Dance</td>
<td>National Taiwan University for the Arts</td>
<td>Taipei, Taiwan</td>
</tr>
</tbody>
</table>

| **2004-2005**          |                                   |                                               |                  |
| Lan, Lin-Han           | Assistant Prof of Art             | National Taiwan University for the Arts      | Taipei, Taiwan   |

| **2005-2006**          |                                   |                                               |                  |

| **2006-2007**          |                                   |                                               |                  |

| **2007-2008**          |                                   |                                               |                  |
| Billings, Lynda Gayle  | Assistant Prof, School of Nursing | Texas Tech University Health Sciences Center | Lubbock, TX      |
| Ortega, Francisco      | Assistant Prof of Communication Design | Texas Tech University School of Art | Lubbock, TX |

<p>| <strong>2008-2009</strong>          |                                   |                                               |                  |</p>
<table>
<thead>
<tr>
<th>Name</th>
<th>Initial Position</th>
<th>Initial Employer</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2003-2004</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hembree, Karen Elizabeth</td>
<td>Curator</td>
<td>Noel Museum</td>
<td>Odessa, TX</td>
</tr>
<tr>
<td>Mackenzie, Nealy Smith</td>
<td>Art Teacher</td>
<td>Lubbock ISD</td>
<td>Lubbock, TX</td>
</tr>
<tr>
<td>Kim, Mi Kyung</td>
<td>Teacher</td>
<td></td>
<td>Taiwan</td>
</tr>
<tr>
<td>Atkinson, Emily</td>
<td>Teacher</td>
<td>San Antonio ISD</td>
<td>San Antonio, TX</td>
</tr>
<tr>
<td>Hite, Kathy</td>
<td>Retired</td>
<td></td>
<td>Vernon, TX</td>
</tr>
<tr>
<td><strong>2004-2005</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brown, Jennifer</td>
<td>Teacher</td>
<td>Woodson Center for Excellence</td>
<td>Abilene, TX</td>
</tr>
<tr>
<td>Maske, Donna</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weekly, Renee</td>
<td>Teacher</td>
<td>Ft Worth ISD</td>
<td>Fort Worth, TX</td>
</tr>
<tr>
<td>Lewis, Leslie</td>
<td>MFA program</td>
<td>Texas Tech University</td>
<td>Lubbock, Texas</td>
</tr>
<tr>
<td>Myrick, Cheryl</td>
<td>Teacher</td>
<td></td>
<td>San Antonio, TX</td>
</tr>
<tr>
<td>Minnix, Melissa</td>
<td></td>
<td></td>
<td>Austin, TX</td>
</tr>
<tr>
<td><strong>2005-2006</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Farris, Chad</td>
<td>Assistant Professor</td>
<td>UT Pan American</td>
<td>Edinburg, TX</td>
</tr>
<tr>
<td>Mize, Julie</td>
<td>Teacher</td>
<td></td>
<td>Brownwood, TX</td>
</tr>
<tr>
<td><strong>2006-2007</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mejia, Marisa</td>
<td>Teacher</td>
<td></td>
<td>Lake Travis, TX</td>
</tr>
<tr>
<td>Johnston-Powers, Staci</td>
<td>Teacher</td>
<td>Halletsville ISD</td>
<td>Hallettsville, TX</td>
</tr>
<tr>
<td>Nunez, Yuri</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>De Anda, Lilia</td>
<td>Teacher</td>
<td></td>
<td>Edinburgh, TX</td>
</tr>
<tr>
<td>Doebbler, Maureen</td>
<td>Teacher</td>
<td></td>
<td>San Antonio, TX</td>
</tr>
<tr>
<td>Foster, Wendy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2007-2008</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Barnes, Susan</td>
<td>Teacher</td>
<td></td>
<td>Central Texas</td>
</tr>
<tr>
<td>Bibbler, Jennifer</td>
<td>Teacher</td>
<td></td>
<td>Central Texas</td>
</tr>
<tr>
<td>Dahman, Lisa</td>
<td>Teacher</td>
<td></td>
<td>Cotton City, TX</td>
</tr>
<tr>
<td>Hancock, Amanda</td>
<td>Teacher</td>
<td></td>
<td>Tatum, TX</td>
</tr>
<tr>
<td>Marin, Melissa</td>
<td>Artist</td>
<td></td>
<td>Lima, Peru</td>
</tr>
<tr>
<td>Murphy, Elizabeth</td>
<td>Teacher</td>
<td></td>
<td>Austin, TX</td>
</tr>
<tr>
<td><strong>2008-2009</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lindsay, Jane</td>
<td>Artist</td>
<td></td>
<td>Lubbock, TX</td>
</tr>
<tr>
<td>Koemel, Patricia</td>
<td>PhD program</td>
<td>Texas Tech University</td>
<td>Lubbock, TX</td>
</tr>
</tbody>
</table>
G. Type of financial support available for graduate students

All graduate students are eligible for scholarships, graduate assistantships and/or teaching assistantships (with stipends of $3,736 to $7,472 for most of the period covered by this review). Total graduate stipend support can amount to over $11,000 annually. Promising new graduate students may qualify for Chancellor’s Endowed Fellowships, which supplement other stipends; the award is $3000 for one year during the time of this review. All awards are based on an evaluation of artistic and academic work as determined by each program, and using the following definitions of assistantship terms:

Graduate Assistant (non-teaching). This title is assigned to a graduate student employed to perform work which utilizes knowledge beyond undergraduate academic studies. The position of Graduate Assistant is intended for graduate students employed in capacities other than teaching or research. Graduate Assistants work under the direct supervision of a member of the faculty or professional staff.

Teaching Assistant. This title is assigned to a graduate student employed in support of the teaching mission of the unit who has not completed 18 graduate hours in the discipline and is not responsible for, or in charge of, a class or class section. Teaching Assistants work under the direct supervision of a faculty member. In consultation with the faculty supervisor, the Assistant works to gain teaching skills and an increased understanding of the discipline.

Research Assistant. This title is assigned to a graduate student employed in support of the research mission of the department, its director, or faculty in laboratory, library, field, computer, or such other activities as may assist the unit’s research effort.

Graduate Part-Time Instructor. This title is assigned to a graduate student who has completed at least 18 graduate hours in the discipline and who may be solely responsible for a class section.

1. MFA
   a. Assistantships and Scholarships

   The awarding of assistantships and scholarships is under jurisdiction of the School of Art Director with the advice of the M.F.A. Coordinator, the M.F.A. Faculty, and as of fall 2008, the SoA Scholarship Sub-Committee. Each year the MFA graduate faculty nominate qualified students for a Chancellor’s Fellowship and School of Art MFA scholarships of $1000-3000 and quarter- to half-time TA and GPTI appointments.

   Assistantships and scholarships will be awarded to full-time graduate students who are seeking M.F.A. candidacy and who have passed all graduate school requirements. In the event of an incoming student not meeting graduate school requirements and, therefore, having the classification of "non-degree" with the graduate school, it is incumbent upon the student to gain graduate school acceptance during the first semester of enrollment.
b. Appointment
i. Teaching assistants and GPTIs are normally appointed for one-quarter (10 hrs/wk) to one-half time service (20 hrs/wk).
ii. Appointments are ordinarily for nine months, but may in some instances be for only one semester or for one or more summer sessions. Appointments are awarded on a yearly basis and subject to review by the graduate faculty. It is necessary for all graduate assistants holding an appointment to reapply each year.
iii. Students must be admitted unconditionally to the graduate program and be in good academic standing at the time of appointment.
iv. Teaching assistants are required to enroll for a minimum of 9 semester hours each full semester. A minimum of 3 of these hours should be in their primary studio area.
v. Continuation of the assistantship is based upon satisfactory performance, both as a teaching assistant and as a student, throughout the term of appointment.
vi. Loss of an assistantship will result if the graduate student accumulates 6 hours of simultaneous "Incompletes" or "CRs".
vii. Students who have outside employment in addition to their assistantship appointment should be cautioned that in the case of said employment interfering with teaching and/or academic responsibilities, the termination of the assistantship could result. This is once again to remind all M.F.A. students that the completion of their degree program cannot be compromised.

c. Orientation and Training
i. All new teaching assistants will undergo a period of orientation prior to beginning work. The orientation session includes an overview of procedures, facilities, duties, and University policies.
ii. In addition, the department provides systematic, on-going training. Such training takes the initial form of a teaching assistant seminar in which the teaching assistant takes during the first semester of work. The TA seminar is graded Pass/Fail. Supervising faculty during the first two semesters of work provides an additional mentoring.
iii. Teaching assistants are encouraged to initiate discussion, seek advice and share information with any member of the art faculty.
iv. Graduate Assistants and Research Assistants receive initial orientation from the assigned supervisor followed by work experiences, which constitute training.

d. Supervision and Evaluation
i. The immediate faculty supervisor, the Foundation Core coordinator and/or the graduate faculty teaching committee each semester, will evaluate teaching assistants.
ii. The results of these evaluations will be made available to the assistant and placed in the assistant's personnel file.
iii. Appropriate follow-up by the faculty supervisor will occur to ensure that the teaching assistant receives full benefit of the evaluation.
iv. In cases where remedial measures are indicated to improve the assistant's performance, the assistant will be informed in writing of the recommended changes to resolve the problems.
v. Situations leading to the dismissal for cause will be described in writing to the assistant, with a copy to the Director of the School of Art.
vi. Graduate Assistants and Research Assistants are evaluated each semester by the assigned supervisor(s). The evaluation, review with the assistant, and follow-up of any corrective measures to remediate deficiencies is initiated by the supervisor(s).
2. Ph.D.
   a. Assistantships and Scholarships
      i. Students may apply for all the scholarships available through the Graduate School. Each year the graduate faculty nominate qualified students for a Chancellor’s Fellowship. Some years the College of Visual and Performing Arts awards scholarships of $1000-3000 and Research appointments.
      ii. Scholarships administered by the School of Art for students who focus in art education: Reid Hastie Endowment
      iii. Teaching Assistance and Research Assistance awards for Ph.D. program students come from the same pool of funds as MFA awards.

3. MAE
   a. Assistantships and Scholarships
      i. MAE students may apply to the TTU School of Art for it competitive scholarship. This scholarship is awarded by the director of the School of Art on a one-year basis and is renewable. Another scholarship for study at the Junction campus is also offered on a competitive basis. Students must be enrolled at the time of application.
      ii. For students interested in MAE study on foreign soil, applications for Fulbright Grants and Rhodes Scholarships are available at the Overseas Resource Center.
      iii. Teaching, research, and graduate assistantships are available to qualified students. To be eligible for their assistantships, all assistants must carry at least a 3.0 GPA and fewer than six incomplete or In Progress hours.

H. Number of students who have received national and university fellowships, scholarships and other awards

<table>
<thead>
<tr>
<th>AWARD</th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td># Stud</td>
<td>$</td>
<td># Stud</td>
<td>$</td>
<td># Stud</td>
</tr>
<tr>
<td>AMF - Waterman</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AT&amp;T Chancellors</td>
<td>$9,000</td>
<td>3</td>
<td>$9,000</td>
<td>3</td>
<td>$12,000</td>
<td>4</td>
</tr>
<tr>
<td>Cash Fellowship</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hazlewood</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Helen DeVitt Jones</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Health/Social Svcs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jones Part-time</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Junction</td>
<td>$1,000</td>
<td>2</td>
<td>$2,500</td>
<td>5</td>
<td>$2,000</td>
<td>4</td>
</tr>
<tr>
<td>McNair</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summer</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dissertation</td>
<td>$2,000</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Water Conservation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

School of Art
I. Percentage of full time master and doctoral students who received financial support - in the prior year, the percentage of FTS (≥18 SCH) with support / number of FTS.

**ART (MFA)**

<table>
<thead>
<tr>
<th></th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>FTS with support</td>
<td>25</td>
</tr>
<tr>
<td>Total # of FTS</td>
<td>26</td>
</tr>
<tr>
<td>Percentage of FTS with support</td>
<td>96.15</td>
</tr>
</tbody>
</table>

**FA A (PhD)**

<table>
<thead>
<tr>
<th></th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>FTS with support</td>
<td>9</td>
</tr>
<tr>
<td>Total # of FTS</td>
<td>11</td>
</tr>
<tr>
<td>Percentage of FTS with support</td>
<td>81.82</td>
</tr>
</tbody>
</table>

**ARTE (MAE)**

<table>
<thead>
<tr>
<th></th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>FTS with support</td>
<td>2</td>
</tr>
<tr>
<td>Total # of FTS</td>
<td>5</td>
</tr>
<tr>
<td>Percentage of FTS with support</td>
<td>40</td>
</tr>
</tbody>
</table>

J. Average financial support provided to master and doctoral students - For those receiving financial support, the average financial support provided per full-time graduate students (≥ 9 hours), including tuition rebate, for the prior year, and including RA’s, TA’s, fellowships, tuition, benefits, etc. that is ‘out-of-pocket’..
**ART (MFA)**

<table>
<thead>
<tr>
<th></th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total amount of financial support</td>
<td>$269,009.8</td>
</tr>
<tr>
<td>Total # of FTS</td>
<td>26</td>
</tr>
<tr>
<td>Average amt of financial support</td>
<td>$10,346.53</td>
</tr>
</tbody>
</table>

**FA A (PhD)**

<table>
<thead>
<tr>
<th></th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total amount of financial support</td>
<td>$90,713.36</td>
</tr>
<tr>
<td>Total # of FTS</td>
<td>11</td>
</tr>
<tr>
<td>Average amt of financial support</td>
<td>$8,246.67</td>
</tr>
</tbody>
</table>

**ARTE (MAE)**

<table>
<thead>
<tr>
<th></th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total amount of financial support</td>
<td>$19,105.34</td>
</tr>
<tr>
<td>Total # of FTS</td>
<td>5</td>
</tr>
<tr>
<td>Average amt of financial support</td>
<td>$3,821.07</td>
</tr>
</tbody>
</table>
K. Graduate Student Publications and Creative Activities – Number of discipline-related refereed papers/publications, juried creative/performance accomplishments, book chapters, books, and external presentations by Master and Doctoral students in the department.

CONSISTENT DATA ONLY AVAILABLE FOR 2007, 2008

**ART (MFA)**

<table>
<thead>
<tr>
<th>Exhibition/Publication</th>
<th>Juried/Curated Exhibit (Refereed)</th>
<th>Publication</th>
<th>Presentation</th>
<th>Residency</th>
<th>Other activities (public art collection / grant / award)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td><strong>State</strong></td>
<td><strong>Ntrnl</strong></td>
<td><strong>Intl</strong></td>
<td><strong>State</strong></td>
<td><strong>Ntrnl</strong></td>
</tr>
<tr>
<td>2008</td>
<td>10</td>
<td>9</td>
<td>2</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>2007</td>
<td>19</td>
<td>12</td>
<td>1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>2006</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2005</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2004</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FA A (PhD)**

<table>
<thead>
<tr>
<th>Exhibition/Publication</th>
<th>Juried/Curated Exhibit (Refereed)</th>
<th>Publication</th>
<th>Presentation</th>
<th>Residency</th>
<th>Other activities (public art collection / grant / award)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td><strong>State</strong></td>
<td><strong>Ntrnl</strong></td>
<td><strong>Intl</strong></td>
<td><strong>State</strong></td>
<td><strong>Ntrnl</strong></td>
</tr>
<tr>
<td>2008</td>
<td>3</td>
<td>1</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2006</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2005</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2004</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ARTE (MAE)**

<table>
<thead>
<tr>
<th>Exhibition/Publication</th>
<th>Juried/Curated Exhibit (Refereed)</th>
<th>Publication</th>
<th>Presentation</th>
<th>Residency</th>
<th>Other activities (public art collection / grant / award)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td><strong>State</strong></td>
<td><strong>Ntrnl</strong></td>
<td><strong>Intl</strong></td>
<td><strong>State</strong></td>
<td><strong>Ntrnl</strong></td>
</tr>
<tr>
<td>2008</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2006</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2005</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2004</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

School of Art
L. Programs for mentoring and professional preparation of graduate students

At the departmental level, students are encouraged to be active outside the program in the Student Government Association and are frequently nominated by faculty for service as student representatives. When the School of Art restructured our internal committees in the fall of 2008 in order to have clearer lines of communication and ways to implement our strategic plan, an important priority was for us to have representation from our graduate students on a number of the committees. Prior to the period covered by this review, we had few if any graduate student representatives on School of Art committees. As of this fall, we have designated graduate student representation on four subcommittees under the External Relations Committee, four subcommittees under the Operations Committee, and two subcommittees under the Program Committee. Eight of these are filled by graduate students representing both the MFA program and the PhD program. Currently there are no MAE students serving, probably due to the fact that there are few students in that program actually present on campus. We also have one of our graduate students serving on the School of Art Director Search Committee.

A great deal of mentoring of students happens as the students serve initially as Graduate and Teaching Assistants, then as Graduate Part Time Instructors. Faculty work closely with G.A.s who assist in running the studios, and with T.A.s as they help them acquire and hone teaching skills integral to instruction at the university level. Students from all three degree programs regularly have opportunities to work as Graduate Assistants for the Visual Research Center, the woodshop, computer lab, and the School of Art Landmark galleries, where they learn skills essential to handling artworks and hanging exhibitions. Staff in the VRC help students acquire practical skills related to managing digital image banks and a small collection of texts and periodicals. The woodshop manager thoroughly trains graduate students in the proper use of a wide variety of hand and power tools and in the safe operation of the shop. Computer lab staff share expertise in the continual challenges of operating complex and heavily used computer equipment, and maintaining the labs technologically current. The Landmark Arts director and staff have been very helpful to students curating exhibitions or organizing shows of their own work at Landmark venues and local alternative art venues, as have faculty who have local exhibition spaces. Each of the three graduate degree programs also addresses mentoring and professional preparation in ways unique to their field:

ART (MFA)

Common to all the studio areas within the MFA degree program are two courses required in the degree plan which address this particular question:

5102. Teaching Studio Art in Higher Education (1:1:0). Required seminar of all studio art teaching assistants. Provides methodology and practical teaching strategies unique to teaching studio art courses.
5202. Art Seminar Professional Topics (2:2:0). Prerequisite: Instructor approval required for all graduate students admitted to the M.F.A. program. Students gain ability and experience in a variety of general skills essential for professional artists. Pass-fail grading.

In addition, for the first semester of the 6301, MFA Report course, all MFA students are required to write a report on their work and deliver a professional quality lecture utilizing visual images. The lecture typically serves as the basis for future professional presentations, such as those given by artists at exhibitions of their work and applications for teaching positions.

Another mentoring strategy common to all studio areas is the MFA Student Coordinator position, first proposed during the summer of 2007 by the MFA Coordinator as a step toward improving the quality of, and growing, the MFA program. The appointment is made by the MFA faculty, awarded to an outstanding MFA student during the second semester of the second year in the program. With matching support from the Graduate School, this position was implemented in the spring of 2008 as a 10-hour/week assignment. Since then, the School of Art has assumed full support for this position, recognizing the valuable contributions the MFA Student Coordinator makes toward mentoring fellow students, organizing group exhibitions and professional presentations on the part of graduate students, and forming ad-hoc committees or discussion groups as concerns arise (among many other duties).

In addition, faculty in each studio area contribute to mentoring and professional preparation of their students in a variety of ways. Ceramics faculty are particularly active in the National Council on Education for the Ceramic Arts annual conference, and students raise money to attend by having sales of ceramic ware. Many attend this conference, where they are given an opportunity to deliver a short lecture on their work in the Graduate Lecture Forums and to make professional contacts. The Photography area has a GA position which allows an MFA student to serve as Gallery Director for the Standing Room Only Gallery in the sub-basement of the art building and attend National Society for Photographic Education conferences as a professional portfolio reviewer. Students in the photo program have presented at national and regional SPE conferences, and are encouraged to apply for internships both locally, such as those associated with the Southwest Collection/Special Collections Library, and across the state and country, such as those available at Aperture Foundation, Columbia College, the Houston Center for Photography and Fotofest, which sponsors a biennial international event in Houston that brings in exhibitions, critics and curators from around the world. One of our students interned at Fotofest last summer and this spring students will "shadow" Fotofest portfolio reviewers. Jewelry Design and Metalsmithing grad students are actively involved in the Metals Club, a student run organization which has sponsored an extensive visiting artist program, bringing in preeminent leaders in the field. Many students also attend and exhibit their work at the Society of North American Goldsmiths conferences, adding to their awareness of current issues in their field and building an extensive alumni network. Printmaking students frequently attend the Southern Graphics Council along with faculty, and assist the faculty in the process of expanding the notion of what constitutes printmaking. Faculty have organized a regular show of cutting-edge printmaking titled Beyond Printmaking, bringing in internationally recognized jurors and outstanding work from across the country. Sculpture students frequently attend the Chinati Foundation's Open House weekend in Marfa, Texas and the annual Texas Sculpture Symposium, revived by TTU faculty and now organized by the Sculpture Network of Texas.
Painting faculty encourage graduate students to organize exhibitions related to particular courses and assist them in finding venues and properly hanging the work. Foundations faculty mentor teaching assistants from all the studio disciplines, and actively encourage and assist them to present at conferences on foundations instruction, organize exhibitions, and become involved in humanitarian projects such as The Cradle Project, in which 1,000 artist-made cradles from around the world drew attention to, and raised funds for, 48 million orphaned children is sub-Saharan Africa.

FA A (PhD)

One of the courses offered in the Fine Arts Doctoral program addresses professional preparation directly:

5105. Organizing Public Forums About Art (1:0:2). Graduate students gain preprofessional experience by organizing a series of scholarly public lectures, discussions, and/or events that focus on a single theme associated with art. Each course offering is unique. May be repeated.

Faculty on the PhD committee for the School of Art agreed to initiate a rotating mentorship assignment for incoming students: At or prior to a student’s first formal evaluation, the student is assigned to whichever PhD faculty is next on the list for mentorship. The students are not bound to have their mentors as dissertation chairs, although presumably some of that will happen. This initiative is to correct imbalance of committee chair loads, and should also be of great help to students.

In addition, the FADP program is extremely active in supporting multiple events that are directly relevant to mentorship and professional development. Over the time period covered in this report, the FADP program:

In 2008, collaborated with various campus entities to support the following 3 events: 2008 Comparative Literature Symposium, Death in Words and Images: The Case of the Early Modern Hispanic World, Department of Philosophy speaker series (3 to 5 speakers), “At the Death House Door” documentary screening.

In 2007, collaborated with interim director, director, faculty members in the School of Art, interim dean, dean, vice provost, Fine Arts Doctoral program, Women’s Studies Program, and representatives from the TTU Health Sciences Center to organize educational programs in conjunction with the exhibition “¿Y QUÉ?: Queer Art Made in Texas,” on view October 5-November 18.

In 2006, collaborated with director and faculty members in the School of Music, dean, provost, Fine Arts Doctoral program, and German Consulate (Houston) to organize and fund “Schumann Perspectives: A View Across the Disciplines” an international, peer-reviewed conference and recital series that concludes an Arts Week featuring the inaugural event in the President’s Performance and Lecture series, a residency by the Taylor 2 dance company, September 29-30. Also, in collaboration with the College of Visual and Performing Arts, the School of Music, the
Women's Studies Program, produced Fine Arts focus events that celebrated Women's History Month. The theme “Women of the Southwest” provided a schema for a multi-arts performance; held in conjunction with a panel discussion “Re/membering Female Bodies.”

In 2005, in collaboration with the College of Visual and Performing Arts, the School of Music, the Women’s Studies Program, produced Fine Arts focus events that celebrated Women’s History Month:

[1] “Rhythmic Images: a Multi-Arts Performance” featured guest composer and jazz trumpeter Carol Morgan. In response to original music by Morgan, faculty members in the Department of Theatre and Dance choreographed a jazz dance solo, visual art was created by faculty women in the School of Art, and a graduate student in the Department of English authored poetry. March 22.

[2] A panel discussion “On the creative process” occurred March 23: Alice Sowaal, faculty member in the Department of Philosophy, moderated; panelists were Future Akins-Tillett (Art), Lorraine Person (Theatre and Dance), Sharon Miller (English), and Carol Morgan (jazz musician).

[3] “Rhythmic Images in Concert” featured Carol Morgan, the Lubbock Jazz Orchestra, and Jazz I ensemble of Texas Tech University. March 23.

In 2004, as the Fine Arts Focus Event, sponsored a participatory lecture (1-1/2 hours), reception/lunch, and workshop (4 hours) by Irini Rockwell of the Five Wisdoms Institute, “Enhancing Creativity: Using the Five Wisdom Energies,” held at the Godbold Center. Approximately 30 attended the lecture; 15-20 participated in the 4-hour workshop (some leaving early), October 30. With the Department of Philosophy, co-sponsored lectures by Alex Neil on Schopenhauer’s aesthetics. Two different presentations, October 25 & 26. With numerous other campus units, the International Cultural Center, and the Buddy Holly Museum, co-sponsored an exhibition curated by Dr. Carolyn Tate, 1519 / The One Reed Year: Wonders of Aztec Mexico, and its accompanying symposium, “The Aztec Capital: A Reinvention of the City and its History.” In conjunction with the 37th annual Comparative Literature Symposium, “Memory and History: Cultural Representations of Displacement and Genocide,” guaranteed an exhibition of painting by Samual Bak and presented “Scenes from the Diary of Anne Frank,” with commentary by dramaturg and director, as a Fine Arts Focus Event. March 25-27.


ARTE (MAE)

The MAE program offers several courses that address professional development and mentoring regarding innovation and research methods of particular benefit to the field:
5360. Seminar in Art Education (3:3:0). Topics vary per course from faculty research to publication processes, ecology, technology, interpretation, and issues of power, privilege, and ideology. May be repeated for credit.

5361. Critical Pedagogy in the Visual Arts (3:3:0). Introduction to curriculum materials and technology to develop awareness of and practice in innovative procedures for teaching visual arts disciplines. Offered online.

5363. Research Methods in the Visual Arts (3:3:0). Prerequisite: Consent of instructor. A survey of research methods applicable to the visual arts. May be repeated for credit. Offered online.

5364. Feminist Research Methodologies in Visual Studies (3:3:0). Prerequisite: WS 5310, or consent of instructor. This interdisciplinary course focuses on the vision and methods that feminist scholars use to study feminist issues within and across a range of traditional disciplines. (WS 5320)

In addition, MAE faculty are very active in the Texas Art Educators Association conferences and encourage students to attend regularly, where mentoring continues with ongoing conversations and networking with other teachers. The centrally located campus at Junction also serves as a point of connection for current and former MAE students, who are always welcome and often come back to take summer courses.

M. Department efforts to retain students and graduation rates.

Most of the strategies listed above regarding professional preparation and mentoring are also directly related to our efforts to retain students and maintain graduation rates. Generally, the graduate programs in the School of Art attempt to establish an environment where students feel welcome, there is frequent contact between faculty and students, and students become involved in the program through activities both within and outside of the classroom. One of our most crucial efforts at retaining students is effective advising. Advising of students in the graduate programs is conducted by the School of Art’s Academic Advisor, who primarily addresses proscriptive advising concerned with effective completion of the degree plan, the Graduate Coordinators, who address developmental advising issues concerned with a student’s overall professional interests and goals and selecting the best courses to reach those, and the faculty in the student’s area of research or creative activity, who work with the students both formally and informally and become chairs of their thesis and dissertation committees.

ART (MFA)

The MFA Graduate Coordinator maintains close contact with students from the point of initial inquiry, through the admission process, and for those accepted, through the entire three years of their MFA studies. Along with maintaining tracking records, clarifying degree requirements
and options available to the students, and filing degree plans, the Graduate Coordinator counsels students when they have academic difficulties and helps maintain open communication between the students and faculty. As mentioned before, since the spring of 2008, we have had an MFA Student Coordinator in place, who serves as an important contact person and mentor for all the MFA students that we have in the program at any one time (typically between 24 and 30 students), as well as for prospective students we’d like to recruit to the program. Our primary concern in appointing this position was to improve our recruitment and retention strategies by building a more effective sense of community among the students in the program. Students often need to know things that faculty are acquainted with only indirectly if at all- what housing and transportation options work best, what reasonable rent rates are, who lives where, who needs a roommate, etc. Our program is attracting an increasingly diverse group of students, and the number of international students is increasing, so we felt it was vital that we take proactive steps to facilitate and encourage a sense of community and more effective support structure for our MFA candidates. The MFA Student Coordinator is an informal mentor to the other MFA students and as a liaison between the students, the MFA faculty, and the MFA Coordinator. The Student Coordinator works to facilitate communication and promote the establishment of a supportive community for the MFA students from the time they begin the program to the time they graduate. MFA Student Coordinator duties include:

* Serving as MFA Student representative on appropriate SOA committees.
* Serve as student contact and mentor for current students, including assistance with MFA studio assignments and scheduling MFA reviews.
* Recruitment travel.
* Serve as student contact for prospective students, including assisting with campus visits: scheduling, lodging options, contact with faculty, students and staff, hosting meals.
* Assist with processing MFA student applications as needed.
* Assist new students with information regarding living arrangements, available services, orientations, etc
* Maintain records of time spent per week and produce summary of activities conducted as MFA Student Coordinator.

Faculty in the MFA program know their students well and are in close contact with them. The students are also encouraged to take trips to view exhibitions, propose exchanges of work and meet students from other programs, and generally connect to a professional world outside the immediate environment of our program. At the same time, faculty and advisors encourage students to take advantage of the support and resources offered by the university, such as the writing center and the student centers for counseling, health, wellness and judicial programs. As needed, students are referred to the Student Disability Services office and the Ombudsman for Students office.

**FA A (PhD)**

Close interaction between students and faculty is achieved in a number of ways. A student support group that encompasses all three College units was organized this fall. It is planning an event that will include workshops and symposia involving students and faculty. Associate Dean
Steele is this group's faculty advisor and I as Art PhD coordinator and involved. FADC also offers a focus event that includes workshops and symposia. Faculty encourage students to present at professional conferences (one former and three current students recently presented in Portugal). The faculty have a record of co-presenting with students. TTU’s Graduate School sponsors a poster presentation event that includes awards for outstanding efforts.

ARTE (MAE)

Most of the MAE students complete the program online and during summer study at the Junction campus, which is designed for them to take classes as their lives and work, usually as full-time K-12 teachers, allow. Students are allowed to take a semester or summer off as their family or work circumstances demand.

N. Percentage of Full-Time Master and Doctoral students –Average of the FTS (≥ 9 SCH) / number of students enrolled (headcount) for the last three fall semesters.

ART (MFA)

<table>
<thead>
<tr>
<th></th>
<th>Fall 06</th>
<th>Fall 07</th>
<th>Fall 08</th>
<th>AVRG</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time Students</td>
<td>24</td>
<td>23</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>Total # of Students</td>
<td>26</td>
<td>24</td>
<td>26</td>
<td>AVRG</td>
</tr>
<tr>
<td>Percentage of FTS</td>
<td>92.31</td>
<td>95.83</td>
<td>100</td>
<td>96.05</td>
</tr>
</tbody>
</table>

FA A (PhD)

<table>
<thead>
<tr>
<th></th>
<th>Fall 06</th>
<th>Fall 07</th>
<th>Fall 08</th>
<th>AVRG</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time Students</td>
<td>6</td>
<td>10</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Total # of Students</td>
<td>7</td>
<td>13</td>
<td>14</td>
<td>AVRG</td>
</tr>
<tr>
<td>Percentage of FTS</td>
<td>85.71</td>
<td>76.92</td>
<td>78.57</td>
<td>80.4</td>
</tr>
</tbody>
</table>

ARTE (MAE)

<table>
<thead>
<tr>
<th></th>
<th>Fall 06</th>
<th>Fall 07</th>
<th>Fall 08</th>
<th>AVRG</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time Students</td>
<td>5</td>
<td>7</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Total # of Students</td>
<td>16</td>
<td>25</td>
<td>19</td>
<td>AVRG</td>
</tr>
<tr>
<td>Percentage of FTS</td>
<td>31.25</td>
<td>28</td>
<td>21.05</td>
<td>26.77</td>
</tr>
</tbody>
</table>

School of Art
O. Student-Core Faculty Ratio – Include data for masters and doctoral students - The average of full-time (≥ 9 hours) student equivalent (FTSE) / rolling. ‘Core Faculty’ is full-time tenured and tenure-track faculty who teach 50 percent or more, (or other individuals integral to the program) and, for doctoral programs, those who can direct dissertation research.

**ART (MFA)**

<table>
<thead>
<tr>
<th></th>
<th>Fall 06</th>
<th>Fall 07</th>
<th>Fall 08</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time Students</td>
<td>24</td>
<td>23</td>
<td>26</td>
</tr>
<tr>
<td>Core Faculty in MFA Program</td>
<td>15</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>FTS to Core Faculty ratio</td>
<td>1.6 / 1</td>
<td>1.35 / 1</td>
<td>1.53 / 1</td>
</tr>
</tbody>
</table>

**FA A (PhD)**

<table>
<thead>
<tr>
<th></th>
<th>Fall 06</th>
<th>Fall 07</th>
<th>Fall 08</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time Students</td>
<td>6</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>Core Faculty in PhD Program</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>FTS to Core Faculty ratio</td>
<td>0.86 / 1</td>
<td>1.25 / 1</td>
<td>1.22 / 1</td>
</tr>
</tbody>
</table>

**ARTE (MAE)**

<table>
<thead>
<tr>
<th></th>
<th>Fall 06</th>
<th>Fall 07</th>
<th>Fall 08</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time Students</td>
<td>5</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>Core Faculty in MAE Program</td>
<td>3</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>FTS to Core Faculty ratio</td>
<td>1.67 / 1</td>
<td>1.75 / 1</td>
<td>1 / 1</td>
</tr>
</tbody>
</table>
V. Department

A. Department operating expenses

![Department Operating Cost - Academic Year (S of ART)](chart)

<table>
<thead>
<tr>
<th>Operating Cost</th>
<th>02/03</th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$311,533</td>
<td>$331,565</td>
<td>$340,602</td>
<td>$342,216</td>
<td>$355,751</td>
<td></td>
</tr>
</tbody>
</table>

Department Operating Costs as a Fraction of Employees

<table>
<thead>
<tr>
<th></th>
<th>02/03</th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dept Operating Cost</td>
<td>$311,533</td>
<td>$334,260</td>
<td>$331,565</td>
<td>$340,602</td>
<td>$342,216</td>
<td>$365,751</td>
</tr>
<tr>
<td>Faculty &amp; Staff</td>
<td>54</td>
<td>55</td>
<td>54</td>
<td>58</td>
<td>56</td>
<td>60</td>
</tr>
<tr>
<td>Dept Op Cost /FS</td>
<td>$5,769.13</td>
<td>$6,077.45</td>
<td>$6,140.09</td>
<td>$5,872.45</td>
<td>$6,111.00</td>
<td>$6,095.85</td>
</tr>
</tbody>
</table>

(note: 08/09 data not available at printing)
B. Summary of Proposals (submitted)

Summary of Number of Proposals Written and Accepted

Nota Bene: The source of this information is reports issued by the Office of Research Services (some available online) collated with its reports issued to the College of Visual & Performing Arts and with internal records. The number of proposals submitted during calendar years do not necessarily correspond to the academic year in which funds were awarded (C, below).

<table>
<thead>
<tr>
<th></th>
<th>Foundation</th>
<th>State</th>
<th>Federal</th>
<th>Others</th>
<th>Successfully funded</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>D  M</td>
<td>D</td>
<td>M</td>
<td>D  M</td>
<td>D  M</td>
</tr>
<tr>
<td>2008</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>2007</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>2006</td>
<td>4</td>
<td></td>
<td>1</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>2005</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>2004</td>
<td>2</td>
<td>2</td>
<td></td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>2003</td>
<td>2</td>
<td></td>
<td></td>
<td>2</td>
<td>4</td>
</tr>
</tbody>
</table>

D = proposals written by CO-PI's from your department only

M = proposals written by CO-PI's from multiple departments

C. External Research expenditures

SUMMARY OF FACULTY AWARDS BY HOME DEPARTMENT

Source: Office of Research Services

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Awards</th>
<th>Facilities &amp; Administrative</th>
<th>Award Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>02/03</td>
<td>3.00</td>
<td>$0</td>
<td>$18,462</td>
</tr>
<tr>
<td>03/04</td>
<td>7.00</td>
<td>$0</td>
<td>$77,493</td>
</tr>
<tr>
<td>04/05</td>
<td>2.00</td>
<td>$0</td>
<td>$4,000</td>
</tr>
<tr>
<td>05/06</td>
<td>3.00</td>
<td>$0</td>
<td>$59,100</td>
</tr>
<tr>
<td>06/07</td>
<td>2.00</td>
<td>$0</td>
<td>$35,000</td>
</tr>
<tr>
<td>07/08</td>
<td>2.00</td>
<td>$0</td>
<td>$40,000</td>
</tr>
<tr>
<td>Totals</td>
<td>19.00</td>
<td>$0</td>
<td>$231,055</td>
</tr>
</tbody>
</table>

School of Art
### Research Expenditures (S of ART)

<table>
<thead>
<tr>
<th>Year</th>
<th>Sponsored</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003</td>
<td>$16,482</td>
</tr>
<tr>
<td>2004</td>
<td>$17,493</td>
</tr>
<tr>
<td>2005</td>
<td>$4,000</td>
</tr>
<tr>
<td>2006</td>
<td>$9,019</td>
</tr>
<tr>
<td>2007</td>
<td>$5,000</td>
</tr>
<tr>
<td>2008</td>
<td>$40,000</td>
</tr>
</tbody>
</table>

### Comparison of Research Expenditures

<table>
<thead>
<tr>
<th>Institution</th>
<th>02/03</th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
</tr>
</thead>
<tbody>
<tr>
<td>University of Arizona</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University of Florida</td>
<td>$71,855</td>
<td>$20,026</td>
<td>N/A</td>
<td>$50,943</td>
<td>$112,495</td>
<td>$148,512</td>
</tr>
<tr>
<td>University of Georgia</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Virginia Commonwealth Univ.</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Texas Tech</td>
<td>$15,462</td>
<td>$7,493</td>
<td>$4,000</td>
<td>$58,100</td>
<td>$35,000</td>
<td>$40,000</td>
</tr>
</tbody>
</table>

### D. Internal Funding

#### Source of Internal Funds (TTU)

<table>
<thead>
<tr>
<th>Source</th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research Enhancement</td>
<td></td>
<td>$20,000</td>
<td>$40,000</td>
<td>$10,000</td>
<td>$40,000</td>
<td>$10,000</td>
</tr>
<tr>
<td>Research Incentive</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Line Items</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interdisciplinary Seed Grants</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Faculty Start-ups</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Matching from VPRGSTT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special needs and opportunities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research Promotion</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduate School Fellowships</td>
<td>$12,000</td>
<td>$11,500</td>
<td>$14,000</td>
<td>$14,500</td>
<td>$18,200</td>
<td>$9,700</td>
</tr>
<tr>
<td>HEAF</td>
<td>$20,000</td>
<td>$62,675</td>
<td>$51,445</td>
<td>$61,350</td>
<td>$49,892</td>
<td>$56,405</td>
</tr>
<tr>
<td><strong>TOTALS:</strong></td>
<td><strong>$22,000</strong></td>
<td><strong>$94,175</strong></td>
<td><strong>$105,445</strong></td>
<td><strong>$85,850</strong></td>
<td><strong>$108,092</strong></td>
<td><strong>76,105</strong></td>
</tr>
</tbody>
</table>
E. Scholarships and endowments

School of Art funds

<table>
<thead>
<tr>
<th></th>
<th>03/04</th>
<th>04/05</th>
<th>05/06</th>
<th>06/07</th>
<th>07/08</th>
<th>08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scholarships</td>
<td>30,000.00</td>
<td>22,000.00</td>
<td>23,000.00</td>
<td>59,000.00</td>
<td>59,000.00</td>
<td>23,000.00</td>
</tr>
<tr>
<td>Assistantships(TA's, GPTI's)</td>
<td>216,898.00</td>
<td>177,562.00</td>
<td>184,295.00</td>
<td>237,289.00</td>
<td>270,785.00</td>
<td>269,127.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name of Endowments, Scholarships Can be Given to Grads</th>
<th>ACCT #</th>
<th>BANNER FOP</th>
<th>Balance 09/01/2008</th>
<th>YR. EST.</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Douglas Allison Painting Scholarship Endowment</td>
<td>45AY-44-0153</td>
<td>871A4A - B62012 - G10</td>
<td>$10,901.00</td>
<td>2006</td>
</tr>
<tr>
<td>Dave Dickey Memorial Scholarship Endowment</td>
<td></td>
<td>Alumni Association</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tom H. Dieckow Painting Scholarship Endowment</td>
<td>44XZ-44-0080</td>
<td>871A3M - B62001 - G10</td>
<td>$11,500.00</td>
<td>2006</td>
</tr>
<tr>
<td>Geneva Griffin Regents Scholarship Quasi Endowment</td>
<td>280K-44-1A22</td>
<td>613674 - B62001 - E10</td>
<td>$22,200.00</td>
<td>2006</td>
</tr>
<tr>
<td>Geneva Griffin Regents Scholarship Endowment (xref: 280K-44-1A22)</td>
<td>44XR-44-0056</td>
<td>871A3K - B62001 - G10</td>
<td>$13,682.00</td>
<td>2006</td>
</tr>
<tr>
<td>W. Reid Hastie Memorial Scholarship Endowment</td>
<td>3301-44-????</td>
<td>611530 - B62001 - E10</td>
<td>$8,132.00</td>
<td>1996</td>
</tr>
<tr>
<td>Dr. E.N. &amp; Fan Woodson Jones Memorial Art Scholarship Endowment</td>
<td>441D-44-8207</td>
<td>871A1Y - B62001 - G10</td>
<td>$39,467.00</td>
<td>1992</td>
</tr>
<tr>
<td>Clarence E. Kncaid Memorial Scholarship Endowment</td>
<td>3105-44-????</td>
<td>611529 - B62001 - E10</td>
<td>$9,715.00</td>
<td>1990s</td>
</tr>
<tr>
<td>Ken Little - Medici Circle Studio Art Scholarship Endowment</td>
<td>45CS-44-0221</td>
<td>871A4E - B62001- G10</td>
<td>$10,000.00</td>
<td>2007</td>
</tr>
<tr>
<td>Bill Lockhart Art Scholarship Endowment</td>
<td>45AG-44-0134</td>
<td>871A3Z - B62012 - G10</td>
<td>$21,028.00</td>
<td>2007</td>
</tr>
<tr>
<td>Sue &amp; John Lott Quasi Regents Scholarship Endowment</td>
<td>3585-44-????</td>
<td>613671 - B62001 - E10</td>
<td>$59,072.00</td>
<td>2005</td>
</tr>
<tr>
<td>Sue &amp; John Lott Regents Scholarship Endowment (xref: 3585-44-????)</td>
<td>44TF-44-9914</td>
<td>871A2U - B62001 - G10</td>
<td>$57,576.00</td>
<td>2005</td>
</tr>
<tr>
<td>Paul T. &amp; Delilah Roch Scholarship Endowment</td>
<td>3367-44-8352</td>
<td>611531 - B62001 - E10</td>
<td>$7,803.00</td>
<td>1993</td>
</tr>
</tbody>
</table>

$271,076.00
F. Departmental resources for research and teaching (i.e., classroom space, lab facilities)

<table>
<thead>
<tr>
<th>Type of Space</th>
<th>Number of Rooms</th>
<th>Total Assignable Square Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>OFFICES: Faculty &amp; Administration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(ART &amp; ARCHITECTURE)</td>
<td>27 fac, 5 admin</td>
<td>3,984 + 1,382 = 5,366</td>
</tr>
<tr>
<td>(3D ART ANNEX)</td>
<td>3 fac</td>
<td>634</td>
</tr>
<tr>
<td>Clerical (ART)</td>
<td>0</td>
<td>1,012</td>
</tr>
<tr>
<td>Graduate Assistant (ADMIN)</td>
<td>4</td>
<td>330</td>
</tr>
<tr>
<td>Technician (ART)</td>
<td>4</td>
<td>304</td>
</tr>
<tr>
<td>Emeritus</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>LABS:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special Instruction Labs</td>
<td>6</td>
<td>7,692</td>
</tr>
<tr>
<td>(Computer, Woodshop, Gallery)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research Labs (Classrooms, Studio Labs) ART &amp; ARCHITECTURE</td>
<td>25</td>
<td>26,433</td>
</tr>
<tr>
<td>(3D ART ANNEX)</td>
<td>10</td>
<td>9,202</td>
</tr>
<tr>
<td>Research Labs (MFA Studio Spaces)</td>
<td>9</td>
<td>6,243</td>
</tr>
<tr>
<td>ART &amp; ARCHITECTURE</td>
<td>(3D ART ANNEX)</td>
<td>1,785</td>
</tr>
<tr>
<td>STORAGE: (ART)</td>
<td>5</td>
<td>570</td>
</tr>
<tr>
<td>(3D ART ANNEX)</td>
<td>4</td>
<td>684</td>
</tr>
<tr>
<td>LIBRARY: VIS RESOURCE CTR</td>
<td>5</td>
<td>1,838</td>
</tr>
<tr>
<td>CENTERS &amp; OTHER FACILITIES:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JUNCTION CTR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lab (Instruction &amp; Research)</td>
<td>11</td>
<td>7,950</td>
</tr>
<tr>
<td>STORAGE</td>
<td>2</td>
<td>1,072</td>
</tr>
<tr>
<td>TOTAL SQUARE FEET</td>
<td></td>
<td>71,115</td>
</tr>
</tbody>
</table>

Facilities, Equipment, and Safety

**General Facilities.** The School of Art is located in two buildings in the Art and Architecture Complex and in the partially occupied Art 3-D Annex, where Jewelry Design & Metalsmithing and Ceramics studio areas now reside. The Art building is comprised of three floors, two of which are all or partially underground. The main office, painting, printmaking, and galleries, occupy the ground floor. On the basement level are offices, art history facilities, painting and the former Ceramics classrooms now renovated and occupied by the Visual Studies area. The subbasement level houses design communication, photography, the wood shop, sculpture labs, the alternative space sculpture gallery, the closet (a small installation space), and graduate
studios. The School of Art also occupies the equivalent of two floors in the Architecture building on floors two and three, plus seven faculty offices, four on the second floor and three on the tenth floor. The Architecture building is located across the courtyard of the complex. Both buildings are brick faced steel beam and reinforced concrete construction. The School of Art also utilizes a courtyard space that accommodates ceramic kilns and a foundry. Adjacent to this area is an embankment that houses sculpture facilities.

The buildings were completed in 1970, with the sub-basement of the Art Building and the embankment area being completed through a renovation project in 1985. In that same renovation project, a visual resource center and lecture hall for art history as well as studio classrooms for photography, design communication, and ceramics were built. At that time, the computer facility was located in the basement of the main building. While ventilation was a priority in that renovation project, ventilation has been and still is inadequate in certain areas, with dust as the main contaminant and smoke as a secondary one. The recent relocation of Ceramics into the 3-D Annex has alleviated some of this concern, but not all because the Sculpture area has not yet moved to the Annex. Twenty-five teaching studios and classrooms used directly or indirectly by our graduate degree programs are located in the Art and Architecture buildings. Also housed within the Art Building are its Woodshop, the Landmark Arts Gallery, the Studio Gallery, the Folio Gallery, the South Foyer Gallery and the SRO (Standing Room Only) Gallery. Twenty faculty offices are located in the Art building, with an additional seven offices in the Architecture building and three in the 3-D Annex.

The physical plant and equipment are mostly maintained by the Building Maintenance Department of the university. Building maintenance provides major building maintenance and repair to large equipment. Due to high university labor expenses, some repairs and improvements are subcontracted out to school of art staff: the shop supervisor, the three-d technician, the photo lab supervisor, the computer lab manager, and the safety coordinator. All work done by these staff members is reviewed and approved by the appropriate health and safety officers within the university prior to the beginning of any job. Lighting in the SRO gallery, lighting in the Folio gallery, and South Foyer gallery lighting are some among many jobs done by School staff. Certain equipment is serviced or maintained by companies that manufactured or sold the equipment to the unit, usually on a contract basis. Maintenance and repair of Audio-Visual equipment is the responsibility of the Visual Resources Curator.

Replacement of equipment is financed through the departmental operating budget, or by funding provided through Higher Education Assistance Funds (HEAF) granted to requesting units at the discretion of the university and the college. The School of Art doors are locked at midnight nightly. A heavy emphasis has been placed with the university police to patrol the art building after hours. All areas have implemented policies of locking up valuable equipment. Security cameras have been added in the computer lab, the galleries, and in the Metals labs in the 3-D Annex. Policies are in place to limit access to the labs to currently enrolled students. In many labs certain dangerous or expensive equipment can be used only with the supervision of faculty or staff members. Printmaking and photography both have good security. Security for Art History rooms is coordinated through the faculty who use those rooms: they are locked when not in use or when there is more than ten-minutes between classes. In the gallery, security cameras cover all areas of the gallery, but we do not have the personnel to monitor security on a full time basis. Inadvertent damage is a primary concern particularly with larger student groups.

External facilities assessment reports:

Three external reports over an eleven-year period have reached essentially the same conclusion that the existing art facilities are inadequate to meet the needs of art/design students (McCann...

The Fanning report responded to safety issues identified in the McCann Report. The Fanning report recommended changes in building ventilation, air conditioning, and electrical systems. This detailed report estimated the cost of general construction and mechanical, electrical, and plumbing modifications at $734,000. At the time of this report, no improvements had been made to the ventilation; the report excluded cost of potential upgrades of the building to meet current codes.

According to the Schauer Needs Assessment Study, the School of Art was overcrowded and needed approximately twice the amount of space available at that time. The existing facilities were inaccessible to parking, inflexible in layout and materials, and inadequate in mechanical, HVAC, electrical & plumbing provisions. Moreover, existing facilities violated many health safety and accessibility requirements, most current building codes, and did not comply with the latest ADA requirements. The goal of this Needs Assessment Study was to define a construction project that would correct problems identified by the McCann report, the Fanning report and Health and Safety Engineering Functionality Studies. Three options were provided: renovation of existing facilities, major addition, or new facility.

The university is currently addressing these issues. A proposal to renovate a 40,000 square foot former food service building for use by ceramics, sculpture, and metals/jewelry has been implemented and addresses a number of the problems identified in these reports and studies. As of our last graduate program assessment, the university had in hand 5.4 million dollars committed for this project and after raising another one million dollars, renovations on what is now the 3-D Annex began in the spring of 2007. A plan for phased occupation of the facilities was developed, and the Jewelry Design and Metalsmithing area occupied their area of the newly renovated facility in the summer of 2007 and began offering classes in the new facility in the fall of 2007. The Ceramics area followed in the spring and summer of 2008, and began offering classes in the annex in fall of 2008. Delays in commitment of additional funding required to complete the project resulted in a period of inaction during which the contractor vacated the site. We were required by NASAD to submit a progress report on health and safety issues by September 1, 2009. As a result, we are pleased to report that our final efforts at raising the remaining four million dollars needed to complete the renovation have been successful, and later in September 2009 Dean Edwards of the CVPA has informed us that the completion of the annex is the college’s top priority and the university has allocated the four million dollars needed, along with $600,000 needed to address ventilation problems in the current Art building. However, as of this writing, we have not received notice of any further actions on this project. It is urgent that we be able to report the completion timeline for Phase 3 (Sculpture area renovation and move-in) to the NASAD commission by March 1, 2010. It is a major concern for our program that our progress on the 3-D Annex may fail to meet the conditions set by NASAD for us to maintain accreditation.

Major changes since the last evaluation:
As the Metals and Ceramics programs moved into the 3-D Annex, the School of Art gained space in the form of the vacated rooms. Rooms 108 and 108A, formerly the Metals labs, are now MFA studio spaces (four) in Art 108 (1,128 square feet), and gallery office and storage space in 108A. The MFA spaces were moved from Art102 in order to make 102 available as a larger conference room, which serves multiple uses including committee meetings and
classroom instruction. It is equipped with a sink and internet drop, and has a digital projector permanently installed with laptop audio and visual connections. The former conference room, adjacent to the main office spaces, now provides office space for two support staff, storage, and an area for review of confidential files such as job applications. The former Ceramics rooms, B12, B13, and B14 have been renovated to serve the Visual Studies area, home of the MAE program, which previously had only one classroom (AH201) from which to teach all of its classes. AH201 will become part of the Communication Design program’s space. Another major space change involved trading the former graduate studios spaces on the ground floor of the Architecture building (AH101A, B, C, and D) for shared use of AH101D as a student organization office room, shared use of the College of Architecture’s student lounge facilities, shared use of an Architecture sub-basement storage area, and MFA studio spaces on the third floor (AH 304-305), which accommodate six to seven individual studios.

**Graduate Studios and Offices:**

MFA Studios for graduate students are located on the first floor of the Art building, in the subbasement of the Art building, on the third floor in the Architecture building, and in the 3-D Annex:

Art 108 (1,128 sq ft providing 4 spaces)
Art SB2, SB4, SB12, SB14, SB19, SB21, and SB22 (3,465 sq ft providing 14 spaces)
Architecture 304-305 (1,650 sq ft providing 6-7 spaces)
3-D Annex ME102 (677 sq ft providing work stations for up to 6 metals graduate students)
3-D Annex CE101A, B, C, D, E, F, G (1,255 sq ft providing 7 spaces)
Total MFA Studio space: 8,175 sq ft (approximately 273 sq ft per student)

Graduate studios are currently provided for 30 students. We project our enrollment in the MFA program can increase approximately 10-20% up to a maximum of 36 students at most given the spaces currently available and those gained when the Sculpture program moves into the annex. We currently have 8,175 square feet of graduate studio space, approximately 273 sq. ft per student. The actual studios range from 105 to 286 sq. ft. If we meet our projected enrollment increase we will need approximately 9800 sq. ft to maintain the current average or for optimum size we would need an average of 10500 to 10800 square feet. The current studios in the Art and Architecture buildings have poor ventilation, undersized sinks, insufficient storage space, and poor lighting: in some cases, painting majors work in studios without natural light. The MFA program currently has no critique room or dedicated exhibition space. Ideal critique rooms could be multipurpose for meeting with graduate classes, showing slides, and critiquing in groups. These studios need better ventilation, better lighting and more storage space.

Currently, there are no provisions for either studio or office spaces for our on-campus MAE students, and PhD students are using four small office spaces (@330 sq ft total) in the Administration Building. Many of these should have access to studio space since either their degree program or their previous professional education engages artistic activity. Graduate students also do not have a commons area in the Art building nor lockers for their tools and supplies.
Facilities used by Graduate Programs:

MFA
In addition to the graduate studio spaces already mentioned, the MFA students use and teach in the general studio facilities and resources provided by the School of Art. The facilities located in the Art and Architecture buildings are generally lacking because in many cases they were not intended as studio instruction labs: they were designed as lecture classrooms, but have been converted for studio use. Ventilation is a problem throughout the buildings, particularly in photography, printmaking, the woodshop, painting and sculpture. Storage space is limited, and some equipment is in dire need of repair or replacement. These factors often limit the number of students allowed in the class and/or the number of classes that can be offered. In some cases, some of the studios are so heavily used that there is little or no time left for student use outside of scheduled studio class times. There is no provision for student lockers. The condition and quality of the facilities and resources for each studio discipline vary widely, especially now that the 3-D Annex is in partial use:

Ceramics: The Ceramics area is located in the 3-D Annex and consists of 5 individual Graduate studios, and 2 large classroom spaces for all graduate and undergraduate students to use. One room is dedicated to the Hand-Building Classes the other is dedicated to the Wheel-Throwing classes. It also consists of a large new State of the Art Glaze Lab, and a new State of the Art clay mixing facility with dry material storage. The area also consists of an outdoor kiln shed and kiln yard. The equipment here consists of the following:
• 5 Clay Mixers of various size
• 2 Peter Pugger mixer/pugmills
• 1 Bailey De-Airing pugmill
• 8 Electric test kilns
• 5 Digital Scales
• 1 Small gas test kiln
• 2 Raku Kilns
• 3 Medium size Gas kilns
• 1 Soda Kiln
• 1 Salt Kiln
• 1 Saggard Kiln
• 2 Wood kilns
• 1 Geil Car Kiln
• 2 Medium Geil Fiber Gas Kilns
• 1 Large Geil Brick Gas Kiln
• 12 Electric kilns of various sizes
• 25 Potters wheels
• 2 Slab Rollers
• 2 Extruders
• 1 computer for Graduate student research with a printer, and photo equipment for documenting their work.
**Metals:** Jewelry design and metalsmithing was the first of the 3D studio art programs to move into the renovated 3D Art Annex in fall 2007. With over 6,000 square feet of new space dedicated to Metals, this level-one laboratory facility has an emphasis on health and safety; and features an innovative ventilation and architectural plan. The facility includes beginning and advanced labs, a graduate studio, and student lockers for secure storage of materials. Each graduate has an individual workspace, which can be locked for security. The graduate lab is hard-wired to the Internet for research needs at the workbench. A soldering/annealing room features fifteen permanent soldering stations and one soldering-in-the-round station. Each soldering station has acetylene, propane, natural gas, and oxygen available for a wide variety of torch options. An outside hammering and raising yard includes a 1,000-square-foot covered workspace equipped with anvils, power outlets, lighting, and security fencing. There is an Acid room with Electroforming, spray etching and anodizing. The design of this studio/lab has been in the process for fifteen years and is considered to be one of the premier facilities in the Southwest United States.

The metals studio facilities at Texas Tech are excellent for graduate students. The separate graduate studio has six individual workbenches. In 2009 the jewelry metals area was the recipient of a $33,000.00 grant from the College of Visual and Performing Arts to begin a pilot program on computer aided design. A four-axis mill, ArtCAM Jewelsmith software (licensed to run fifteen stations), and a high-powered computer to run the system was purchased for use by graduate students. Major pieces of traditional equipment in the metals area include: two rolling mills (one with 4 3/4" roller), sandblaster, band saw, jig saw, disc sanders and belt sanders (four 6" x 42" and three 1" x 24"), drill presses, 25 flex shafts, 2 oxy/acetylene torches, 2 buffing machines, two-die forming presses, aluminum anodizing set ups (two portable, one permanent), large electroforming bath, large spray etcher, 36" metal shear, draw bench, Miller plasma/air cutting system, fifteen soldering stations with acetylene torches at each station (totally 30), fifteen traditional gas and air torches, fifteen mini torch, four lapidary machines and 3 diamond saws and an extensive selection of steel stakes and hammers for forming. The casting set up includes: a large vulanizer and wax injector, two centrifugal and three vacuum casting machines (one computerized, two standard), hand held furnace, and 3 burn out kilns, 3 enameling kilns (2 traditional one very large), powder coat oven, 5 glass annealing ovens and a extensive variety of hand tools and specialty equipment.

**Painting:** The Painting program provides two main studio classrooms for undergraduate and graduate instruction, Art 103, which is used for oil-based painting and general instruction, and Art B09, which is used for water-based painting and general instruction. Art 103 has north light and is well equipped with metal easels. The two sinks we currently have are inadequate. There is a built-in air circulating system, and portable air filtration units have been added to help alleviate ongoing ventilation problems. More storage room and larger exterior doors are required to provide for large paintings. B09 is located on the basement floor and has drop electrical cords remaining from previous use, poor acoustics, inappropriate lighting, and furniture inadequate to current usage. There is no natural light, poor ventilation, and the lockers stored in this room are only partly adequate for student use. Moreover, an adjunct faculty office is located inside the classroom, so entrances and departures disrupt classes. All students have secure access to painting labs via key lock-boxes on a 24-hour basis during the regular semester. For the
painting program to remain current, we need to upgrade furniture in B09 and install spray booths in both labs to accommodate use of airbrush, spray paints, and fixatives.

**Photography.** Located in the Art sub-basement, the photo area (SB 01,03,08) consists of two gang darkrooms, a print finishing area, a small film developing area, a chemical mixing room, a classroom/matting room, a small office for the lab manager, 5 individual darkrooms, a large photography studio that also serves as a graduate digital lab and a book arts studio, two graduate student studios and 2 faculty offices with attached darkrooms. The lighting studio (SB01) is sufficiently large for a variety of different types of studio photography, and is equipped with both ceiling mounted strobes, strobe kits for checkout and a reasonable selection of hot lights. Equipment is kept in locked cabinets and is available to students only after training. Roughly ½ the space of the studio has been carved out for a graduate digital printing and scanning lab. We wanted the photography graduate students to have a 24-hour access digital space in which to work. This lab currently has one Epson 4880, two 7800’s and one 7600 for alternative printing materials. There are also two Epson V750 scanners, one Imacon scanner and one Nikon cool scan. In semesters that the book arts class is taught, the lighting studio becomes fully occupied by tables, book presses, guillotines and other book arts equipment. The former color processor area is now being used as an encaustic area because of Vent hood access and is in a suite of rooms (SB08) that includes one faculty office and 3 graduate darkrooms equipped with 4x5 enlargers, which sometimes are shared depending on enrollment. In SB03, one gang darkroom has 15 fairly new Beselor 23c enlargers for the introductory class; the other, for advanced classes, has 15 various 4x5 and medium format enlargers. Consisting of 2 sinks and 2 washing devices and 2 film drying cabinets, the film developing area allows only 2 or 3 people to develop film at one time. The wash/dry area includes RC and archival washers, an RC dryer, and a rack of drying screens for fiber. The classroom’s critique rail is too small but has recently installed spot lights for critiquing. The finishing area has two good mat cutters (that are kept in a cabinet and taken in and out for use when the classroom is empty) and a dry mount press but is also too small for more than 2 students to use simultaneously. The color print processor was removed in the summer of 2009 and the traditional color class was replaced by a digital color class in the fall of 2009. That course uses computers, printers and staff in the School of Art digital lab located in the architecture building.

Photography needs more space for the lighting studio, film developing, print finishing, and classroom use. The ventilation, although it was upgraded in 2000 with a new exhaust fan and a hood over the color processor, still is inadequate for this medium. We dispensed with all non-silver or alternative photographic processes except cyanotype in 1997 due to poor ventilation. Students should have exposure to a variety of historic photographic processes that we feel cannot be introduced due to the problems with the ventilation. Photography students have 40 hours during the week of supervised lab time (a lab manager maintains regular office hours). All photography students have access to photography labs on a 24-hour basis during the regular semester (students must obtain a key that is kept in a lockbox with the combination known only to current photo students).

The Photo area has added new cameras, lightmeters, studio lights, computers, printers, scanners and enlargers to replace old ones every year since 1996. The lab provides a dedicated print finishing area, to which was added a large light table, 20x24 inch print washer and RC print drier. One hood vent was designed for use over the color processor
and is now used by graduate students for encaustic. In addition, a variety of scanners, printer and computers have been added for graduate student use only in a space shared with the lighting studio, which now performs double duty. This lighting studio space also serves as a book arts lab housing two sizes of guillotines, book presses and sewing frames. Funds have been diverted annually to maintain and upgrade this digital equipment as well as an array of digital cameras for student use. We have begun purchasing film cameras for student use in light of the reduced availability of traditional photographic equipment.

In the fall of 2008, we began teaching an intro to photo class that uses a hybrid approach to photography. The one semester introductory course alternates assignments between digital and traditional photographic study and is being taught by graduate students for the first time in fall 2009. In addition, Color photography is now taught entirely using digital methods. We continue to offer an advanced digital course that will focus on digital collage and advanced photoshop methods.

**Printmaking:** In the Printmaking department, we have been interested in expanding the notion of what constitutes printmaking through both traditional and experimental processes. Not only have we been upgrading traditional equipment such as purchasing new litho stones, viscosity rollers and Newman frames but have also been investing in equipment for processes that interact with and expand the processes around Printmaking. To this end we have acquired a Hollander Beater, vacuum table and 20 ton press for papermaking and variety of molds, deckles and fibers for both traditional and experimental paper/printmaking.

Printmaking has one large space on the ground floor (Art 111-116) that houses primarily undergraduate printmaking classes. The classroom also houses the main exhaust hood; 2 large etching presses; and 2 lithography presses. There is also a blotting table, light table, compression boards, two large drying racks, flat files and student lockers.

A smaller studio (107) houses a large screen printing exposure unit that can expose large size screens. The small exposure unit is used for photo litho, solar plate and image-on processing. The room also holds a papermaking 4 x 8 vacuum forming unit, the Hollander Beater and all of the necessary molds, pulp bins, and buckets and drying unit, storage cabinets, refrigerators, light table and a 20-ton press for papermaking. This room features community use of exposure units, papermaking supplies and screen-print washout sink. In addition, this room serves as darkroom for non-toxic photo screen-print processes.

A community studio for all printmaking graduate students is located in room 116, slightly smaller than the main room 111. It houses large lithograph stones; lithograph stone grinding and screen-print washout sinks; Kewaunee exhaust booth for acid baths for etching and computer station with a scanner and Epson printer.

Printmaking students have access to the lab for a variable number of supervised hours outside of the scheduled class time. All graduate students have private studio space and 24 hour access to shop. Undergraduate printmaking majors have 24 hour access to shop via keys in a lockbox.

Ventilation is adequate: were local snorkel exhaust systems installed over each press and the inking station, the ventilation would be considered good. Lighting is good in rooms 111 and 116, but could be better in 107.
**Presses**
1 large brand etching press
1 large takach etching press.
1 small conrad etching press
1 large brand litho press
1 large takach litho press
1 fuch and lang litho press

**Papermaking**
Hollander beater for papermaking
1 4 x 8 vacuum table for papermaking
10-8 x 10, 6-11 x 14 and a variety of small molds and deckle for papermaking
2 hotplates for cooking pulp
3 blenders
a variety of pigments of coloring paper, retention and formation aid
Kozo, abaca, gampi, sisal, sabai fibers for processing
Cotton Linter for sheet forming and casting
1 small refrigerator for emulsion and chemical storage
1 small and 1 large refrigerator for pulp storage

**Screen printing**
17 Newman frames for screen printing
24 x 36 and 30 x 40 screen frames for screen printing
2-4 x 8 vacuum table
2”-22” squeegees for screen printing
Large exposure unit for screen printing
10 range color for screen printing including process colors.

**Other equipment**
Small exposure unit for other photo processes
Book press
Hot plate
Flat files for print storage
large and small litho stones
3 viscosity rollers (16.75 inch wide x 4.75 diameter Takash rubber rollers. 25,35,60 durometer)
Small and large mezzotint rocker
A Variety of roulette
Lab usage etching needles, burnishers, brayers, squeegees, woodcut tools, lino cutters and brayers.
4 large Lyons brayers
4-28 durometer Japanese hand brayers
large critique wall for display of works
4 exterior cases for display of student work

Solar Plate
Polyester Plates
Photo sensitive Litho supplies

School of Art
Macintosh computer (with Adobe Creative Suite), scanner and printer for student use and outputting transparencies

Sculpture: The outdoor sculpture lab is adjacent to the south side of the Art building. It is equipped with in-ground furnaces, foundry equipment, and investment area. This lab also houses the blacksmithing equipment, such as gas forge, vises, anvils, layout tables, and welding equipment. Indoor facilities are located on the sub-basement level, rooms SB 09, 13, & 15 (the alternative space), the "closet space," and one room on the basement floor, B40. SB09 is a general studio for introductory and advanced undergraduate classes, including mixed media & wood and intermedia (installation, video). Electrical access is a problem to be corrected with ceiling drops. A studio (SB13) for students in the last year of study allows them to prepare BFA exhibitions and teaches them responsibility, commitment, and critical dialogue with their peers. The room is poorly ventilated, the single sink inadequate, and the lighting fair. Directional lighting for detail-oriented tasks is needed, and the addition of ceiling electrical drops would create a safer environment. All sculpture students use the alternative space (SB15), which is available to sculpture faculty for critiques, slide lectures, and video viewings. Both undergraduates and graduates use this space to explore installation work, video installation, performance, and critical viewing of their own work. The lighting was enhanced with track lights for better viewing of artwork and is fine for the uses of the room. The ventilation is also fine for the room's purpose. The "Closet", a converted closet, serves as a small installation space and serves the needs of the students and faculty well. Many of these spaces were converted when glass labs were eliminated. The embankment building (B40) is a metal fabrication lab for all enrolled sculpture students. It is a multi-purpose welding lab, machine shop, precision fabrication lab, spray both, and wax modeling area. Much of the equipment, having been bought with recent start up monies, is excellent. However, the building is too small for the equipment, thus limiting the number of students who can work safely at any given time. Despite an upgrade in electrical provision, poor lighting, poor ventilation, insufficient drainage plague the building, and miscellaneous roof leaks. As noted, the many required improvements include more task-oriented areas, more space for working safety, and more and better sinks and spray booth. Furniture and layout are substandard for their needs; garbage is often difficult to transport out of the subbasement location. With the exception noted, ventilation is thoroughly inadequate. These problems limit the ability to work with surface treatments, certain materials (e.g., resin), and other specialized techniques.

The wood shop occupies approximately 1860 square feet (30'x62') in the Art sub-basement and has a variety of hand and stationary power tools. Designed to provide a safe, supervised environment in which faculty and students can work, graduate and undergraduate students are the major users. The shop has a full time director and 3-4 student workers. A tool usage, shop safety, and orientation session is given to all faculty and students prior to their using the facility. Written procedures covering the use of all shop tools and equipment are provided to all students who use the shop. The shop is too small for the numbers using it, particularly when an entire class meets in the lab for instruction. Additional floor space would enhance safety, increase space between tools in use, and increase storage space. Also required are better ventilation and a loading dock.

Foundations: Studio foundations rooms (ARCH 301, 212, 207, 209) serve all
undergraduate students as they acquire their fundamental studio skills in drawing and design, and consequently are essential training facilities for our graduate students learning to teach studio art courses by serving as Teaching Assistants and Graduate Part Time Instructors.

**Foundations, Drawing:** On the second floor in Architecture there are three Drawing labs in rooms AH 207, 209 and 212. These labs are marginally adequate in size, poor in acoustics and temperature control, and fair in ventilation. While they have good window light, the labs have only standard fluorescent interior lighting and we have successfully made provision for controlling separate light banks in the figure drawing room, AH 212. Mirrors in this room helps to increase the versatility. The lab equipment in this rooms is in fair condition, with some older equipment still in need of replacement. Students storage is available but the lockers are too small and too few. There is only a single small sink in each lab while larger and more sinks would be needed. Storage is inadequate for teaching equipment and supplies and for student work. There is not a proper space for critiquing, as most walls are concrete. Faculty have added sheetrock to improve this situation but this is an inadequate solution requiring constant maintenance, painting and repair. There is no area that can be darkened fully for projection of slides or video. These labs are scheduled with classes most of the week leaving little time for students to execute outside work.

**Foundations, Design.** Design I occupies one lab on the third floor of the Architecture building, room 301. This room has great window lighting but poor interior lighting. The walls are concrete and not suitable for critiquing. There is only one sink for classes that usually have 20 students. This room is used continually throughout the week serving an average of six classes per semester. An additional lab would give students a place in which to work outside of class time. This room has limited storage for both student’s projects and supplies and teaching materials. It would be helpful to have a designated place for matting and preparing artwork. Currently, mat cutting tools are set up only during class time so students cannot mat work outside of class. The lab furniture has been updated recently. We urgently need adequate storage for both instructors and students, and outside display cases for secure display of student work.

Recently, projectors have been added to each of the foundations drawing rooms and the foundations design I room. These connect to a podium stationed in each room, which has connectors for laptops and audio speakers. These podiums are intended to phase out the computer projector carts used by foundations. These are valuable improvements that enhance the teaching and learning environment, but they also make the need for control of the lighting in these spaces even more important. Adjustable lighting would allow students to take notes while viewing projected information.
MAE

Junction Facilities:
Much of the MAE program instruction takes place online and at our TTU campus in Junction, Texas. The Junction campus provides 11 classroom and instructional spaces (7,950 sq ft) and 2 storage spaces (1,072 sq ft). These spaces are becoming better equipped ($26,000 recently provided desperately needed improvements to furniture and equipment), but are barely sufficient for studio instruction as the MAE program grows. MFA students frequently take courses at the Junction campus, as do some PhD students.

PhD

Resources used in the Fine Arts Doctoral Program are primarily the academic and studio classrooms, several of which are state-of-the-art, for doctoral enrollees' roles as both students and teaching assistants. The Visual Resource Center, which provides not only visual resources, but also communal office space with Internet access, is a particularly valuable asset to the doctoral program students. Office space in the Administration Building currently provides for four students. Additional office space, as well as studio space for those who need it, is a top priority of the PhD coordinator.

Health and Safety: During the past six years, faculty, director, and staff have continued to work in good faith to dramatically improve the safety of facilities and instruction for our students. The Art 1100 introductory freshman course gives incoming students instruction on the school's health and safety policies. Students are expected to follow these policies and are given examples of the policies' importance. Instruction is provided in the use of MSDS sheets and basic knowledge in this area is tested. Failing the health and safety exam results in failure of the course.

All areas of study maintain a unique health and safety program appropriate for their needs. These include the use of safety eyewear, respirators in appropriate cases, and the use of protective gloves. In the computer lab, students are instructed in correct posture for continuous computer use and ways to prevent body strain. New students receive health and safety orientation each semester, including orientation to the MSDS sheets, which are prominently located in classrooms. They are instructed on proper waste disposal, equipment use, and handling hazardous situations. Students are required to sign a form indicating that they heard and understood the instructions. Health and safety policies are reviewed annually in order to maintain current information. The school works with the university Environmental Health and Safety department in the proper disposal of all hazardous waste.

Staff positions enhance the school's health and safety program: safety officer, 3d technician, photo lab technician, and wood shop supervisor. In the wood shop, students and faculty receive instruction on its safe and appropriate use. Students are given a printed outline of shop safety procedures.

Permanent eyewash stations are present in the ceramics, metals, painting, photography, printmaking, and sculpture labs. Flammable materials cabinets and chemical storage
cabinets are in use in all the studio labs and graduate studios. In the woodshop, the dust collection system provides point of use dust collection for all major tools. Portable dust collectors are used with electric hand tools. Air cleaners continuously filter the shop air to insure its cleanliness.

In Visual Studies, all classes that involve studio activities receive instruction on the standards of the Arts and Crafts Materials Institute and OSHA. Materials are inventoried and supported by a readily available MSDS notebook. Most materials are non-toxic (AP Non-Toxic or CP Non-Toxic), but a few have Health Labels and conform to ASTM D 4236 labels.

**Evaluation and assessment:** Although the 3-D Annex provides outstanding new facilities with state-of-the-art equipment for two of the studio areas and eventually for a third, ventilation, space, and equipment concerns in the Art and Architecture buildings continue to be serious health and safety issues that must be addressed. Progress in these areas has helped us maintain accreditation from NASAD, but we are failing to fully address the fundamental problems with these buildings. Over the past six years, the faculty, SoA Directors, and the Dean of the CVPA have continued to act in good faith by maintaining health and safety procedures in all classrooms/labs, securing monies for equipment and introducing proper procedures for health and safety. Four facility studies exist which indicate that retrofitting the ventilation system in the current building would be cost prohibitive.

The School of Art’s mission statement emphasizes our desire to be recognized as a state of the art facility. To achieve this we must continue to address the need for new technologies, multimedia classrooms and facilities improvement. Solving the problem requires a major and continuous effort in improving our facilities. Strategies include: working with the College of Visual and Performing Arts Development officer; creating better relationships with the University Development Office; creating a strategic plan for facilities development; developing the donor base through better alumni contacts; developing corporate sponsorship through the Development Offices; strengthening relationships with upper administrators and regents; educating all about the importance of art to society.

G. **HEAF expenditures**

<table>
<thead>
<tr>
<th>Year</th>
<th>Labs</th>
<th>Classroom</th>
<th>Other (identify)</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td></td>
<td></td>
<td>$56,405</td>
<td>$56,405.00</td>
</tr>
<tr>
<td>2007</td>
<td></td>
<td></td>
<td>$49,892</td>
<td>$49,892.00</td>
</tr>
<tr>
<td>2006</td>
<td></td>
<td></td>
<td>$61,350</td>
<td>$61,350.00</td>
</tr>
<tr>
<td>2005</td>
<td></td>
<td></td>
<td>$51,445</td>
<td>$51,445.00</td>
</tr>
<tr>
<td>2004</td>
<td></td>
<td></td>
<td>$62,675</td>
<td>$62,675.00</td>
</tr>
<tr>
<td>2003</td>
<td></td>
<td></td>
<td>$20,000</td>
<td>$20,000.00</td>
</tr>
</tbody>
</table>
H. External Program Accreditation – Name of body and date of last program accreditation review, if applicable.

Texas Tech University is accredited in the fields of art and design by the National Association of Schools of Art and Design. Our last accreditation review by NASAD occurred in April and May of 2003. The basic criteria for membership for degree-granting institutions are on pages 46 and 47 of the October 2009 edition of the *NASAD Handbook 2009-2010*:

**STANDARDS FOR ACCREDITATION**

**I. BASIC CRITERIA FOR MEMBERSHIP**

**B. Degree-Granting Institutions**

The National Association of Schools of Art and Design recognizes many types of programs in degree-granting institutions. The primary purpose for all institutions, whatever types of programs they offer, should be to provide the best possible environment for education and training in the visual arts and design. Such an environment should foster an understanding of the arts and design, and an attitude of respect for their potential contribution to society. Applicants for accreditation as degree-granting members are two-year, four-year, or five-year undergraduate or graduate level institutions. Accredited members shall meet the following Basic Criteria for Membership:

1. The institution shall maintain a curricular program of education and training in the visual arts or design.
2. The institution shall offer at least one degree program, (e.g., Bachelor of Fine Arts, Bachelor of Arts with major in Art, et al.) or shall provide the visual arts/design component of a degree program offered in conjunction with an accredited degree-granting institution.
3. The institution shall have graduated at least one class of students who have been through the institution’s own program from beginning to final year, and another class shall be in readiness subject to examination.
4. Institutions offering one or more graduate programs as their only degree programs shall have graduated at least two students from at least one graduate program that meets all applicable standards, and shows evidence of continuing enrollment. If institutions offer undergraduate and graduate programs, graduate programs must have graduate students matriculated or in residence, or have received Plan Approval from the Commission on Accreditation.
5. The institution’s legal authority shall be clearly stated in its published materials as identified by its charter, authority to grant degrees, structure of control, profit or non-profit status, and any affiliation with a parent institution.

*NASAD Handbook 2009-10 October 46 2009 Edition*

6. All policies regarding admission and retention of students, as well as those pertaining to the school’s evaluation of progress, shall be clearly defined in literature published by the institution.
7. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution’s published literature.
8. Faculty members shall be qualified for their specific teaching assignments by educational background and/or professional experience. The institution shall list its faculty in its published literature.
9. The institution shall have facilities and equipment commensurate with the needs of its educational program.
10. The institution shall have library space and resources commensurate with the needs of its educational program.
11. The institution demonstrates commitment to a program of continuous self-evaluation.
12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering degrees in art and design and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency.
13. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services in support its educational programs, or demonstrate that any cooperative or contracted course work or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
VI. Conclusion – a one- to two-page summary of the observed deficiencies and needs identified by your review. Identify areas of greatest need and areas of significant contributions.

Our three graduate programs are striving to grow without compromising the quality of the educational experiences our students deserve. Under the current leadership of Professor Rick Dingus (Interim MFA Coordinator), Associate Professor Dennis Fehr (PhD Coordinator) and Assistant Professor Future Akins (MAE Coordinator), all three degree programs have elevated numbers of applicants in the later years of the review period compared to the earlier years, and show enrollment growth in the last two years of the review period. Systematic review and improvement of our curriculum, major facilities improvements, better support for the already strong reputation and scholarly/creative work of our faculty, increased recruitment activities, and better financial awards in the form of scholarships and assistantships are essential for us to be competitive in attracting the best students to our programs.

Several developments over the course of the review period have strengthened all three of our graduate programs. Curriculum changes and developments include a new course which brings together students from all three programs in a challenging and innovative course, ART 5340 Transdisciplinary Approaches to Issues in the Arts, in which instructors from two disciplines encourage the production of new knowledge and solutions by approaching a subject from multiple critical, theoretical, and historical perspectives. The MFA program now regularly offers combined studio classes in which three faculty bring their classes together several times during a semester in order to have joint critiques, discussions, and presentations, which encourage interdisciplinary awarenesses across studio boundaries by increasing contact between students and faculty from various studio disciplines. The MAE program has added an online course, making three courses available online, and expanded the number of art education, art history, and art studio courses offered during the summer at Junction. A fully developed assessment plan is in place for the MFA Program, a partially developed one is in place for the Fine Arts Doctoral program and assessment plan development is underway for the MAE program.

Our lack of high quality facilities for our programs has to be addressed. Although the 3-D Annex has provided excellent facilities for Metalsmithing & Jewelry Design and Ceramics, and should do the same for Sculpture in the near future, basic health and safety concerns persist in the current Art and Architecture buildings. Ventilation in these buildings must be improved in order for us to provide a safe and healthy environment for all our students. More space should become gained once the final move into the Annex is complete, which may help us address office and studio space needs of the PhD and MAE programs. Neither program has dedicated office or studio spaces for graduate students in these buildings, and the MFA program space needs are growing with the size of the program. Well-equipped, up-to-date studio spaces are necessary for all the degree programs, and essential for the MFA program, which has to provide a functional individual studio space to each full-time student in the program. Another aspect of facilities development concerns access to rapidly evolving technology, and most of the offices and classrooms we use in running our graduate programs have Internet access and several classrooms now have smart podiums with Internet access and digital audio visual capabilities. Another example of successful facilities development in response to changes in technology is the conversion of the photo area facilities to balance film & chemistry based techniques with

School of Art
digital technologies. We need to continue funding improvements in the area of technological currency, and the graduate programs need to become full participants in and supporters of the new laptop initiative, which is nearing full implementation and will be available to graduate students.

A continuing concern and deficiency in our graduate programs is the heavy teaching and service loads on our faculty. Most full-time, tenured and tenure-track graduate faculty in the School of Art have a five-course teaching load per year and heavy service demands, while developing and maintaining impressive records of creative and scholarly accomplishment. To be competitive with top graduate programs in our field, many of which offer their faculty a four-course annual teaching load at most, we need to continue to work for the prioritization of faculty research time, including reduced course loads, availability of release time for research/creative production, more funding for faculty travel and exhibition shipment, and faculty development opportunities.

More funding is also needed for program recruitment. Faculty currently recruit actively by using our limited budget for travel to conferences and exhibitions, but little time or money is available for targeted recruitment activities which are needed to increase both the quality and diversity of our student applicant pools. Although most of the graduate students from all three programs who are in residence receive an assistantship, students are admitted based on assessment of their applications and often commit to our program without guaranteed assistantships and scholarships. It is simply not realistic for us to expect to enroll top quality graduate students unless our financial awards make the costs of attending TTU at least competitive with other institutions. We are currently applying for additional scholarship moneys for graduate students and have successfully made preliminary application to the Helen Jones & CH Foundations.

Brief assessment of the individual programs:

The MFA program has benefited in the last six years from several changes and developments. We continue to enjoy a record of successful graduate from the program, both in job placements and involvement with community. New course opportunities in video, contemporary art in the American Southwest, and the ART 5340 Transdisciplinary Approaches course have been very well received by MFA students and have made a qualitative improvement to our course offerings and efforts to bring about innovation in our curriculum. The Metals and Ceramics areas' move into impressive new facilities in the 3-D Art Annex has energized our program, positively impacted recruitment and provided an increase in space for MFA studios. There is increased participation on the part of faculty and students in the program by means of combined studio classes, the 5340 class, the formation of the Assistant MFA Coordinator position, and implementation of the new MFA Student Coordinator position in the spring of 2008, all of which have enhanced the MFA students' educational experience and sense of community. Areas in need of improvement are our facilities and equipment, particularly in light of recent severe reductions in HEAF funding. More involvement and cooperation on the part of faculty in advisement and course scheduling is needed, especially as we offer more varied courses which need to be coordinated in order to manage enrollment. Despite the tremendous benefits that the new 3-D Annex brings to the program, we also face the challenge of maintaining cohesion and community in the MFA program despite physical separation between the 2-D and 3-D studio areas.
The PhD program is enjoying increased visibility, with many more inquiries about the program and numbers of applicants (recent applicants are nearly double the numbers of the first two years of the review period). Although in the past there has been a lack of effective communication between faculty in the two areas which participate in the PhD program, there is now an increasing sense of collegiality within the program and more cohesion. The ART 5340 Transdisciplinary Approaches course has increased interdisciplinarity in the program, although there is now a need for other departments to have the same course number so more collaborations across departments might occur. The restructuring of courses to create the Critical Studies and Artistic Practice emphasis has allowed for a greater sense of focus and uniqueness in the Fine Arts Doctoral program in Art. Improvements are needed in at least two significant areas: the PhD Handbook is inadequate and needs to be made more complete by rewriting and expanding it. There is also great concern that the PhD students are simply not treated well: they receive low stipends, little or no office space, and rarely have access to individual studio space, even when taking a studio course as part of their doctorate.

The MAE program has also grown significantly in numbers of students, and recently received some significant funding ($26,000) for desperately needed equipment replacement and upgrades at the Junction campus. Recently, the program added another online class, and has increased representation of students from across the country, including Washington, Virginia and Wisconsin. Problems that the program currently faces include a continuous lack of funding for equipment and facility improvements, exacerbated by recent declines in HEAF funding and a lack of awareness of the value of the Junction campus and course offerings for all of the School of Art. Faculty in the program feel that a residency studio in Junction, where visiting artists could come to work and share their ideas and creative work with students, would enhance the quality of the MAE program activities and instruction at Junction.
VII. Appendices — should include, but not be limited to, the following:

A. Strategic Plan
B. Graduate Course Offerings
C. Recruiting Materials
D. Graduate Student Handbook
E. Graduate Student Association(s)
F. Graduate Faculty Information
APPENDIX A

Strategic Plan
<table>
<thead>
<tr>
<th>Objective</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recruit qualified and capable students with varied backgrounds who are motivated in seeking higher education in the visual arts.</td>
<td>Faculty will help identify underrepresented group source areas (high schools, community colleges and universities) and implement recruitment plans to increase awareness of the educational opportunities in art at Texas Tech University.</td>
</tr>
<tr>
<td>Develop a recruitment plan with associated marketing materials that connects to multiple audiences in Texas and the region.</td>
<td></td>
</tr>
<tr>
<td>Work closely with 2 year programs to provide an effective matriculation of highly qualified transfer students to the School of Art.</td>
<td></td>
</tr>
<tr>
<td>SOA will seek and hire a diverse faculty to assure a more academically prepared student body.</td>
<td></td>
</tr>
<tr>
<td>SOA Director will work with SOA Grant Writer, CVPA, Advancement Office, and Medici Circle to increase funding for talent-based and academic scholarships, graduate-level GA, TA and GPTI appointments, and for recruitment of qualified undergraduate and graduate students.</td>
<td>Director's DevGroup</td>
</tr>
<tr>
<td>Seek ways to engage art alumni in the recruitment of highly qualified undergraduate and graduate program candidates.</td>
<td></td>
</tr>
<tr>
<td>Marketing and improve School of Art website that communicates the School of Art's public image, programs, activities, and accomplishments.</td>
<td></td>
</tr>
<tr>
<td>Retain and graduate qualified and capable students with varied backgrounds and interests in art.</td>
<td></td>
</tr>
<tr>
<td>Implement ongoing Texas Tech University initiatives regarding program and course outcomes and assessments to enhance the quality of the artistic and academic experience.</td>
<td>assessment; area reps</td>
</tr>
<tr>
<td>Conduct student satisfaction surveys each year for 2nd and 4th year students in order to include student feedback and ideas in the refinement of the School of Art program.</td>
<td>assessment</td>
</tr>
<tr>
<td>Ensure that academic programs meet the &quot;Graduate on Time&quot; program.</td>
<td>enrollment management; academic advisor</td>
</tr>
<tr>
<td>Area Reps will ANNULAY REVIEW policy for the usage of School of Art equipment and studios by students, faculty and staff.</td>
<td>area reps</td>
</tr>
<tr>
<td>SOA Director will work with SOA Grant Writer, CVPA, Advancement Office, and Medici Circle to increase scholarship funding and fellowships for continuing students.</td>
<td>Director's DevGroup</td>
</tr>
<tr>
<td>Ensure more faculty mentoring of students.</td>
<td>faculty</td>
</tr>
<tr>
<td>Give support to faculty and student organizations.</td>
<td>director</td>
</tr>
<tr>
<td>Seek ways to recognize and honor student achievements.</td>
<td>scholarship, exhibitions, asst. director</td>
</tr>
<tr>
<td>Offer a B.A. degree in Studio Art in order to retain students seeking a broader degree than the BFA.</td>
<td>director</td>
</tr>
<tr>
<td>Standardize transfer credit by non-majors that study abroad.</td>
<td>academic advisor</td>
</tr>
</tbody>
</table>
1.3 **Establish an enrollment management plan for the School of Art that is consistent with institutional strategy.**

1.3.1 *The School of Art will meet the institutional enrollment target goal of 80% undergrad/20% grad.*

1.3.2 *The School of Art will assure that studio enrollment goals are consistent with requirements and faculty resources to optimize the instructional effectiveness and the potential for reassignment for creative/scholarly activity by the faculty.*

1.4 **Offer programs, curricula and instructional methods that include elements of service-learning, academic citizenship, cultural diversity and that foster inclusive modes of creative inquiry.**

1.4.1 *The School of Art will review all art curricula and identify courses that appropriately stress social and cultural diversity, and create faculty development programs that assist faculty in developing course objectives that increase student awareness of the value of the social, cultural and intellectual diversity.*

1.4.2 *The School of Art will encourage diversity by scheduling exhibits and speaker programs of artists, scholars, critics and collectors whose work promotes cultural and ideological diversity.*

1.4.3 *The School of Art will seek to add courses that address cultural diversity.*

1.4.4 *The School of Art will identify Service-learning courses and seek approval for University "S" designation as well as maintain, identify and add courses as necessary.*

1.4.5 *Promote collaborative symposia and lectures, which are multidisciplinary or interdisciplinary in scope.*

II. **Human Resources and Infrastructure: Increase and use resources in order to recruit and retain quality faculty and staff as well as to support an optimal work environment.**

2.1 **Recruit, hire, and retain excellent and diverse faculty, staff, and administrators.**

2.1.1 *SOA Director will work with SOA Grant Writer, CVPA, and Advancement Office to seek new faculty lines that will attract a diverse faculty, in areas of study identified by faculty and Director.*

2.1.2 *Provide professional development opportunities, for faculty, staff, and administrators, that support proposals that promote interaction between other schools of Art within the BIG XII as well as support of leave opportunities outside the university.*

2.1.3 *Seek to increase benefits in the areas of workload credit, equipment, resources, assistants, and travel funds for faculty, staff and administrators within the School of Art.*

2.1.4 *Develop a transparent process for workload, including criteria for reassigned time for research and service as well as service obligations for all faculty.*

2.1.5 *Examine and refine processes for faculty evaluation, including a comprehensive job description for faculty; flexible three-year research/creative work plans for faculty that incorporate service and teaching; refining criteria for annual evaluations that support faculty development; the advancement of technology practices.*

2.1.6 *Improve the full-time to part-time ratio of faculty.*

2.2 **Review and refine short- and long-term development goals.**
## 2008 School of Art Strategic Plan, Texas Tech University

<table>
<thead>
<tr>
<th>Section</th>
<th>Objective</th>
<th>Responsible Party</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.2.1</td>
<td>SCA Director, working with CVPA and Advancement Office, will develop an appropriate strategy for meeting short and long-term fundraising projects to accomplish the goals established in the Needs and Priorities list annually reviewed and revised by the Development Committee.</td>
<td>Director's DevGroup</td>
</tr>
<tr>
<td>2.2.2</td>
<td>SoA Director will collaborate with CVPA Development Officer and Dean to support fundraising efforts of The Medici Circle - Supporters of the School of Art.</td>
<td>Director's DevGroup; Asst. Dir.</td>
</tr>
<tr>
<td>2.2.3</td>
<td>SCA Director will continue to work with CVPA Development Officer to establish new scholarship endowments in Art in alignment with the Development Needs &amp; Priorities List.</td>
<td>Director's DevGroup</td>
</tr>
<tr>
<td>2.2.4</td>
<td>Create and implement an annual Marketing plan for the School of Art.</td>
<td>Branding-Marketing</td>
</tr>
<tr>
<td>2.3</td>
<td><strong>Improve facilities and equipment.</strong></td>
<td></td>
</tr>
<tr>
<td>2.3.1</td>
<td>SCA Director and designated staff will continue to work with CVPA Dean and Development Officer to employ all required strategies to move the 3D Art Annex toward a timely and successful completion.</td>
<td>Director's DevGroup</td>
</tr>
<tr>
<td>2.3.3</td>
<td>The School of Art will continue to make improvements to facilities for better space utilization and to come into compliance with health and safety standards for all areas.</td>
<td>health/safety; Director</td>
</tr>
<tr>
<td>2.3.4</td>
<td>The School of Art will move towards the attainment of a new facility to house all programs and activities, in order to meet our needs for the next 30 years (including faculty and student studios, research spaces, computer labs, galleries, a laboratory school, and space for new programs).</td>
<td>Director; Dean</td>
</tr>
<tr>
<td>2.4</td>
<td><strong>Increase the use of technology in the School of Art.</strong></td>
<td></td>
</tr>
<tr>
<td>2.4.1</td>
<td>Utilize appropriate funds and resources to support current trends in art technology, including the deployment of the School of Art Laptop Initiative for students as well as a plan for the timely replacement of required technology for faculty and staff.</td>
<td>Technology; Director</td>
</tr>
<tr>
<td>2.4.2</td>
<td>Seek ways to make Visual Resources Center's digital image collection more directly accessible to faculty and students.</td>
<td>visual resources</td>
</tr>
<tr>
<td>2.4.3</td>
<td>Seek funding to garner additional equipment, including a 3D CAD rapid prototyping facility and digital scanners and printers.</td>
<td>technology and development</td>
</tr>
<tr>
<td>2.4.4</td>
<td>Develop a School of Art Technology Plan for Faculty and Staff, including technology training.</td>
<td>technology</td>
</tr>
<tr>
<td>III</td>
<td><strong>Undergraduate and Graduate Teaching, Learning, and Professional Education: Enhance our national recognition as an exemplary School of Art.</strong></td>
<td></td>
</tr>
<tr>
<td>3.1</td>
<td><strong>Strengthen undergraduate, graduate, and professional programs in the School of Art.</strong></td>
<td></td>
</tr>
<tr>
<td>3.1.1</td>
<td>Participate in an internal and external assessment of degree programs (NASAD, Graduate Program Review).</td>
<td>assessment</td>
</tr>
<tr>
<td>3.1.2</td>
<td>Develop and implement a plan to enhance School of Art programs based on the results of assessments of programs and student learning, including regular curriculum reviews and the establishment of institutional benchmarks for the school.</td>
<td>assessment</td>
</tr>
<tr>
<td>3.1.3</td>
<td>Maintain and improve interactions with Honors College</td>
<td>areas</td>
</tr>
<tr>
<td>3.1.4</td>
<td><strong>ENROLLMENT MANAGEMENT COMMITTEE WILL CONTINUE to establish regular patterns of course offerings for all degree plans, by cohort.</strong></td>
<td>enrollment management</td>
</tr>
</tbody>
</table>
## 2008 School of Art Strategic Plan, Texas Tech University

### 3.1.5 Enhance the quantity and scope of interdisciplinary work within the School of Art, including increased involvement with all academic programs and centers at the university and identifying the mechanisms needed to effectively bridge disciplines and majors.
- **curriculum/graduate coordinators**

### 3.2 Expand opportunities through national/international initiatives, external centers, and institutes in art.
- **3.2.1** Encourage faculty and students to participate in international collaborative programs (TTU-Seville, TTU-Cholula, SACI, etc.) and enhance institutional affiliations in order to facilitate education, teaching, and research abroad.
  - **external programs**

- **3.2.2** Encourage faculty and student participation in program offerings in the off campus centers.
  - **external programs**

- **3.2.3** SOA Director will work to establish and promote Interdisciplinary Centers in the School of Art (tentative titles): The Center for Creativity and The Center for Place.
  - **development/director**

### 3.3 Develop artistic and educational programs that bring regional, national, and international prestige to the School of Art.
- **3.3.1** Continue to develop unique certificate programs that will distinguish the School of Art from peer institutions.
  - **curriculum/graduate coordinators**

- **3.3.2** Continue to increase local, regional and national participation and support for School of Art sponsored art conferences, symposia, exhibitions, and gallery programs.
  - **branding and marketing/exhibitions**

- **3.3.3** Maintain our program of exhibitions, lectures and workshops that enrich and challenge the intellectual community.
  - **exhibitions**

- **3.3.4** Examine the feasibility of new degree and certificate programs, especially those that establish TTU as unique in comparison with peer institutions; MFA in Design; Glass, Animation, Film and Video; an interdisciplinary Creativity and Innovation minor and/or masters, as well as other interdisciplinary ventures.
  - **curriculum/graduate coordinators/redundant (3.3.2)**

### IV Engage, Provide scholarly outreach opportunities that contribute to students learning and that benefit our communities, the state, and nation.

#### 4.1 Establish and promote additional service-learning opportunities.
- **4.1.1** Continue to add service-learning components to new or modified courses.
  - **curriculum**

- **4.1.2** Encourage service-learning components to academic coursework, especially as it contributes to goals of excellence and diversity.
  - **redundant with 4.1.1**

#### 4.2 Develop additional School of Art outreach opportunities.
- **4.2.1** Examine feasibility of adding graduate certificate programs that enhance professional development.
  - **graduate coordinators, Todd, curriculum of what sort, for outreach opportunities? exhibitions**

- **4.2.2** Continue to seek greater collaboration with other galleries and museums.
- **4.2.3** Continue to seek increased attendance at School of Art gallery openings and other special events.
  - **exhibitions**

- **4.2.4** Continue to develop strategies, plans, and additional initiatives to improve the quality of School of Art gallery-
  - **exhibitions, visual studies faculty, studio faculty**

- **4.2.5** Seek to establish an Education Curator who will coordinate field-based activities in area schools.
  - **recruitment, external programs**

- **4.2.6** Increase outreach to public schools by inviting them to participate in university events such as University Day and School of Art based workshops.
<table>
<thead>
<tr>
<th>Objective</th>
<th>Responsible Party</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.2.7 Continue to offer teacher workshops and outreach through programs offered by Visual Studies, at the TTU Center at Junction, etc.</td>
<td>exhibitions, external programs</td>
</tr>
<tr>
<td>4.2.8 Promote better engagement with off-campus audiences.</td>
<td>external programs</td>
</tr>
<tr>
<td>4.2.9 Create an Advisory Board for the School of Art.</td>
<td>Director</td>
</tr>
<tr>
<td>4.2.10 Identify and obtain a space in downtown Lubbock for School of Art activities by all areas (potential exists for use by other programs).</td>
<td>Director</td>
</tr>
<tr>
<td>4.2.11 Maintain the high quality of the Saturday Morning Art Project for secondary students</td>
<td>External Programs</td>
</tr>
<tr>
<td>4.2.12 A feasibility study will occur to determine the viability of course offerings and other activities by the School of Art in urban settings such as Houston or Dallas/Forth Worth (or other locations).</td>
<td>external programs</td>
</tr>
</tbody>
</table>

**V. Scholarly and Creative Productivity: Increase scholarly and creative productivity and funding for all areas of inquiry within the School of Art.**

<table>
<thead>
<tr>
<th>Objective</th>
<th>Responsible Party</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1 Develop scholarly and creative programs that bring regional, national, and international prestige to the School of Art.</td>
<td>Director's development group</td>
</tr>
<tr>
<td>5.1.1 SOA Director, working with SOA Grant Writer, CVPA Dean and CVPA Development Officer will seek increased internal and external funding to be earmarked for student and faculty professional development and international travel.</td>
<td>Director's development group</td>
</tr>
<tr>
<td>5.1.2 Visiting artists program: facility and housing.</td>
<td>exhibitions/clarify</td>
</tr>
<tr>
<td>Program Committee - Curriculum and/or Operations Committee - Landmark Arts will develop plans for, seek support for, and coordinate Artist-in-Residency programs of two-week to semester-long duration to enhance the academic program.</td>
<td>exhibitions, curriculum</td>
</tr>
<tr>
<td>5.1.3 Landmark Arts will collaborate with the academic program to identify support to bring in international artists, scholars, and educators from sister schools (Sevilla, Spain &amp; Cholula, Mexico as two examples).</td>
<td>exhibitions, curriculum</td>
</tr>
<tr>
<td>5.1.4 Increase the number and frequency of distance education courses to our student audiences, where appropriate and sustainable.</td>
<td>External Programs, Curriculum</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objective</th>
<th>Responsible Party</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.2 Increase opportunities for School of Art students, faculty, and staff to participate in regional, national, and international venues.</td>
<td>Development Group</td>
</tr>
<tr>
<td>5.2.1 SOA Director, working with SOA Grants Writer, will seek internal and external grants that will provide additional sources of funding to support students, faculty, and staff to participate in regional, national, and international venues.</td>
<td>Development Group</td>
</tr>
<tr>
<td>5.2.2 SOA Director will seek to improve support for faculty and staff involvement with national professional organizations and educational and training opportunities.</td>
<td>Director's DevGroup</td>
</tr>
<tr>
<td>5.2.3 Encourage faculty to apply and write grants for development leaves.</td>
<td>Director</td>
</tr>
<tr>
<td>5.2.4 Seek increased funds from internal and external sources for faculty travel/research.</td>
<td>Director's DevGroup</td>
</tr>
<tr>
<td>5.2.5 Seek the establishment of an exhibition/research facility or liaison in an urban or other site within the state.</td>
<td>Director</td>
</tr>
<tr>
<td>5.2.6 Establish a process and plan for informal faculty exchanges with other pre-eminent institutions.</td>
<td>Director</td>
</tr>
</tbody>
</table>
### 2008 School of Art Strategic Plan, Texas Tech University

<table>
<thead>
<tr>
<th>5.2.7</th>
<th>Develop key partnerships with national and international schools, and promote and increase participation in study abroad programs (Seville and others).</th>
<th>external programs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VI.</strong> Partnerships: Build strategic partnerships and alliances with the School of Art</td>
<td><strong>6.1</strong> Maintain and develop collaboration between the School of Art and EC-12 art education and community colleges.</td>
<td></td>
</tr>
<tr>
<td>6.1.1</td>
<td>Work with LISD and other regional Fine Arts Coordinators to engage faculty and students in teaching and workshop opportunities.</td>
<td>Visual studies; Studio</td>
</tr>
<tr>
<td>6.1.2</td>
<td>Identify potential partnerships with area and regional community colleges.</td>
<td>Director</td>
</tr>
<tr>
<td>6.1.3</td>
<td>Maintain the Saturday Morning Art Project and programs that connect the School of Art with various art constituencies in the community.</td>
<td>external programs</td>
</tr>
<tr>
<td>6.1.4</td>
<td>Offer credit and non-credit courses and outreach programs at alternative sites, as determined by feasibility and support: Dallas, Houston, El Paso, the Valley (Edinburgh and McAllen), Taos, Truth or Consequences, and other locations.</td>
<td>External Programs</td>
</tr>
<tr>
<td><strong>6.2</strong></td>
<td>Develop partnerships between the School of Art and local, university, state and federal entities.</td>
<td></td>
</tr>
<tr>
<td>6.2.1</td>
<td>Promote exchange exhibitions with other studio programs.</td>
<td>MFA coordinator</td>
</tr>
<tr>
<td>6.2.2</td>
<td>Identify opportunities for interaction with the Museum of Texas Tech University.</td>
<td>Landmark Arts, SOA Director</td>
</tr>
<tr>
<td>6.2.3</td>
<td>Become involved statewide with arts centers and museums - for example the Museum of Fine Arts in San Angelo and the Museum in Midland and Odessa.</td>
<td>SOA Director; Director of Landmark Arts</td>
</tr>
<tr>
<td>6.2.4</td>
<td>SOA Director, Director of Landmark Arts, and SOA Grants Writer, in cooperation with CVPA Dean and Office of Institutional Advancement, will investigate grant opportunities from arts agencies such as: Turlock Arts Alliance, Texas Commission on the Arts, National Endowment for the Arts, the Department of Education, CH Foundation, and the Helen Jones Foundation and other private funding sources.</td>
<td>Director’s DevGroup</td>
</tr>
<tr>
<td>6.2.5</td>
<td>Promote partnerships with local, regional, and national technology vendors for educational support for the program.</td>
<td>Director’s DevGroup</td>
</tr>
<tr>
<td><strong>6.3</strong></td>
<td>Develop contacts, partnerships, and working relationships of support with friends of the School of Art located across the state, nation and around the world.</td>
<td></td>
</tr>
<tr>
<td>6.3.1</td>
<td>SOA Director's office, in collaboration with the CVPA Development office, will maintain an accurate mailing list of all SOA alumni, donors, contributors and friends of the School of Art.</td>
<td>Assistant Director</td>
</tr>
<tr>
<td>6.3.2</td>
<td>SOA Director and/or Alumni subcommittee will continue to facilitate annual meetings of the Ad-Hoc Alumni Committee to increase alumni contact, develop projects of support, and engage in other activities that engage alumni with SOA.</td>
<td>Alumni, Asst. Director</td>
</tr>
<tr>
<td>6.3.3</td>
<td>SOA Director's office will continue to support and strengthen the work and mission of the Medicl Circle - Supporters of the School of Art.</td>
<td>Director, Asst. Director</td>
</tr>
<tr>
<td>6.3.4</td>
<td>SOA Director's office will seek to establish friends of the School of Art support groups in major urban centers of Texas, including San Antonio, Dallas, Houston, Austin, El Paso, to organise local support for SOA.</td>
<td>Director, Asst. Director</td>
</tr>
</tbody>
</table>
APPENDIX B

Graduate Course Offerings

Our graduate course offerings are located at the following website:
http://www.depts.ttu.edu/officialpublications/courses/ART.php
APPENDIX C

Recruiting Materials
In '08

Texas Tech School of Art 2008 MFA Thesis Exhibitions
LESLIE LAINLEWIS (b. 1977) 

Education

1999 BFA Art Education, Texas Tech University, Lubbock, TX
1998 MSE Art Education, Texas Tech University, Lubbock, TX
1998 BFA Art Education, Texas Tech University, Lubbock, TX

Teaching Experience:
All Levels (Grades K-12), High School English (Grades 10-12), General English (Grades 1-8)

Selected Recent Exhibitions

1998 10th Annual MCE Awards (women in metals category): Silver Lion Award, Museum of American Art, Dallas, TX
2000 20th Annual TEDA Juried Show at Texas Tech University, Lubbock, TX

Selected Professional Activities and Awards

* Member, TMAA and AIA for National Juried Show and National Juried Show, Dallas, TX
* Texas Education Agency, Region 8, Texas Art Council, Professional Development Grant.
* Great design Awards $3,000

Jewelry Design & Metamorphosis

[SOA Studio Gallery: April 28 - May 3, 2000]

The artwork I create is a direct reflection of my life experiences. It records the dynamic tension and complex relationships existing among people. Because I have lived a life as an artist, I incorporate literary references, both mythological and biblical. These references hold countless depictions of the quiet desperation of man, the personality flaws of mankind, and how to overcome or cope with what life holds. I also incorporate personal experiences when creating art and approach literary references with a sense of empathetic imagery, asking myself what it would be like to embody the characters. My art is a cathartic experience, examining the quiet desperation of my life and allowing new ways of looking at and dealing with the inescapability of life's struggle.
Join us for the juror’s reception for

BEYOND PRINTMAKING 2

1st Friday February 6: 5:00 - 7:00 pm

Juror Holly Morrison will be in attendance

Art exhibition programs at the Texas Tech University School of Art are made possible, in part, by generous grants from the Texas James Foundation and The Gifford Foundation. Additional support comes from Cultural Activities Fees administered through the College of Visual & Performing Arts.

DESIGN: BRITTA HAZEL.
BEYOND Printmaking

JURIED BY ANITA JUNG, ASSOCIATE PROFESSOR AT THE UNIVERSITY OF IOWA
LANDMARK ARTS: SCHOOL OF ART, TEXAS TECH UNIVERSITY
Lubbock, Texas: February 10 - March 11, 2007
beyond · printmaking

2009 National Juried Exhibition
January 17 ~ February 22, 2009

Holly Morrison, Juror
Associate Professor of Painting/Printmaking, Virginia Commonwealth University, Richmond

Texas Tech University
School of Art
Beyond Printmaking

a Juried Exhibition
brought to you by
the Printmaking area
and Landmark Arts at
the Texas Tech University
School of Art
Lubbock, Texas

Entry Information
$5 for up to three (3) entries
$5 each, for up to two (2) additional entries
Maximum of five (5) entries for a total entry fee of $25
No work, exceeding size limitations
Include SASE for CD/DVD return
Make checks payable to TTU-FOVA

Deadline:
CD/DVD, artists statements, SASE, entry fee and entry form are due by November 1st, 2006

Mail To:
Beyond Printmaking
Texas Tech School of Art
Box 40987, 19th Street at Flint Ave.
Lubbock, Texas 79409

For More Information
phone: (806) 742-1447
email: landmarkarts@ttu.edu

Juror:
Anita Jung

Anita Jung is an artist whose works of art span traditional and experimental processes. She is currently an Associate Professor at the University of Iowa. She received a Bachelor of Fine Arts from Arizona State University and a Master of Fine Arts from the University of Wisconsin–Madison. She has been the recipient of an Arts Midwest/National Endowment for the Arts Regional Visual Arts Fellowship and an Illinois Arts Council Project Grant. She has also been granted several artist residencies including: Author Graphics in Chicago, Pyramid Alcatraz in Riverside, Maryland, the Pitney Colonies for the Arts in upstate New York, and the Virginia Center for the Creative Arts in Sweet Briar.

Anita has widely exhibited her works at juried, invitational and one-person exhibitions. Her recent exhibitions have included solo exhibitions in Argentina, a traveling group exhibit, and a juried exhibition in India.

If my work is accepted, the Texas Tech University School of Art has my permission to photograph my work and retain my CD/DVD for publicity and educational purposes. I have read and agree to all the provisions of entry. These provisions include the agreement that the accepted work will be available for the duration of the show, included with the entry form is my check for the entry fee of $_______, and my SASE for the return of CD/DVD.

Signature: 
Date: 

Entry Exhibit Information

Eligibility
Open to professional artists living in the U.S. who are 18 and older. Students currently enrolled in academic programs or works done under tuition are not eligible. Work must be original, completed within the last 3 years and may be of any medium expanding the reasons of printmaking.

Entry Fee
$15 for up to three (3) entries. Two views per artwork allowed for three-dimensional works. $5 each for up to two (2) additional entries (artworks maximum may be submitted per artist for a total entry fee of $35. Entry fees are non-refundable.) Make checks or money orders payable to TTU-FOVA.

Awards
$1,200 in cash prizes to be awarded by the Juror at his discretion.

Entry Formats
2D and 3D works: Only digital files will be accepted (No mounted slides please.) Save JPEG images on a CD with each image measuring 800 pixels in the long dimension. Must be able to be viewed on both Mac and PC.
Time-based works: Send a CD or DVD with a 1-minute sample of each piece. Must be able to be viewed on both Mac and PC.

Size Limitations
2D work: Maximum size 60" x any direction
3-dimensional works: Maximum size 48" x any direction
Maximum weight: 100 lbs.

Artists Statement
Please include an Artist Statement explaining the work's relevance to printmaking.

Notification/Return of CD/DVD
You will be notified by email with the selection results. To receive notice by mail, provide SASE with return postage. CD/DVD of accepted works will become property of the Texas Tech School of Art.

Delivery of Accepted Work
Accepted entries must be received by January 30th, 2007 (two weeks earlier than January 10th) and should be shipped to:
Beyond Printmaking
Texas Tech School of Art
Box 43081 (11th Street at Fill Ave.)
Lubbock, Texas 79449

Artists are responsible for shipping and insurance in transit to Texas Tech University. Works can be shipped by hand delivered by January 30th at 4pm. TTU will cover the return shipping and insurance by FedEx. Any artists wishing to ship by another carrier must provide return shipping. Any work differing significantly from the submitted images will not be accepted. All works must remain on display throughout the exhibition. (February 1st-March 11th, 2007)

Exhibition Checklist
Send entry form, entry fee, digital files on CD/DVD, Artist Statement, SASE for return of CD/DVD and notification to:
Beyond Printmaking
Texas Tech School of Art
Box 43081 (11th Street at Fill Ave.)
Lubbock, Texas 79449

This entry form may be photocopied.
I strive in my work to extend a 500 year tradition of printmaking, combining traditional methods with new technologies to disclose a connection between something established and something unforeseen, to reveal something mesmeric and something new.

Juror: Holly Morrison

[Associate Professor of Printmaking/Painting at Virginia Commonwealth University, Richmond]

CALENDAR

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 3, 2008</td>
<td>Entry form, digital CD/DVD and fees due (postmark date)</td>
</tr>
<tr>
<td>October 31, 2008</td>
<td>Accepted artists contacted by e-mail, posted online at <a href="http://www.landmarkarts.org">www.landmarkarts.org</a></td>
</tr>
<tr>
<td>December 15 - 20, 2008</td>
<td>Artworks received and held for installation.</td>
</tr>
<tr>
<td>January 17, 2009</td>
<td>Exhibition Opens with Reception</td>
</tr>
<tr>
<td>February 22, 2009</td>
<td>Exhibition Closes</td>
</tr>
<tr>
<td>February 27, 2009</td>
<td>Artworks returned</td>
</tr>
</tbody>
</table>

Historically, Printmaking has been considered not only as a visual means through multiples, but also as a pioneer of technology and new meanings. As technology is changing ever more rapidly, many contemporary artists who originally started with printmaking as their primary medium are using interdisciplinary approaches to embrace the needs of time. As much as printmaking has been loved for its traditional resonance, its versatility applied in multimedia does not see limitations. In this 2nd exhibition, we are looking for artists who have a vision of beyond printmaking beyond the traditional practices, who push the technological and conceptual limits of what is considered printmaking.

AWARDS
$2,500 in cash prizes to be awarded by the Juror at her discretion.

JUROR
Holly Morrison, Associate Professor of Printmaking/Painting at Virginia Commonwealth University, Richmond is an artist, educator and printer whose studio inquiries employ the use of print media hybrids. She is currently Associate Professor in the Department of Painting and Printmaking at Virginia Commonwealth University. Fellowships from McDowell Colony, the Headlands Center for the Arts, the Ohio Arts Council and the Virginia Commission for the Arts have supported her creative investigations. She was the 1998 recipient of the Cleveland Arts Prize. Her work is in numerous collections and has been exhibited at the Chicago Cultural Center, Chicago, IL; Hallwalls Gallery, Buffalo, NY; the Corcoran Gallery, Washington, D.C.; the Artists’ House, Jerusalem, Israel, amongst others. Holly Morrison holds a BFA from the Kansas City Art Institute and an MFA from the Cranbrook Academy of Art and Design.
Eligibility
Open to professional artists living in the U.S. who are 18 and older. All media expanding the notion of printmaking, including time-based and installation, will be considered. An artist's statement illustrating the artist's conception of printmaking must be included with the entry. Work must be original and completed within the last 3 years.

Entry Fee
$25 for up to three (3) entries. Two views per artwork allowed for three dimensional works. $5 each for up to two (2) additional entries submitted. Five (5) artworks maximum may be submitted per artist, for a total entry fee of $35. (Entry fees are non-returnable.) Make checks or money orders payable to TTU-FOVA.

Notification / Return of Materials:
You will be notified by email with the selection results. To receive notice by mail, provide SASE with return postage. CD/DVD of accepted works will become property of the Texas Tech School of Art. CD/DVD of works not accepted will be returned if SASE for disc is provided.

Accepted Entries
Accepted entries must be received between December 15 - 20, 2008. Artwork should be shipped to:
Beyond Printmaking
Texas Tech School of Art
18th Street at Flint Ave., Room 105
Lubbock, Texas 79409
806-742-1947

Artists are responsible for shipping and insurance in transit to Texas Tech University. Works can be shipped hand-delivered between December 15 - 20, 2008. Tech University (Landmark Arts) will not cover any insurance claims of work that arrives damaged. Appropriate shipping materials and proper packaging will ensure damage to work. Each accepted 2D work must be sent in a well-packaged single reusable carton or crate. Each 3D work should be in a double box or crate. No styrofoam peanuts please. Any 2D works must be ready for hanging. Plexiglass must be used instead of glass for framing. 3D time-based works must be ready for installation with instructions for installation.

Works will be insured for the duration of the exhibition. Accepted artists will receive a copy of the exhibition brochure. TTU will cover the return shipping and insurance by FedEx. All artworks will be returned via FedEx by February 27th to their respective owners at the addresses provided on the entry forms. Any artist wishing to ship by another carrier must provide return shipment. Any work differing significantly from the submitted images will not be accepted. All works must remain on display throughout the exhibition January 17th – February 22nd, 2009.

Any sales of artwork will be between the artist and the buyer. Landmark Arts will provide prospective buyers with the artist contact information listed on the entry form.

Entry Format
2D & 3D Objects: Only digital files will be accepted. (No mounted slides please.) Save JPEG images on a CD, with each image measuring 800 pixels in the long dimension. Image files must be able to be viewed on either a Mac or PC. Time Based and Performance: Send a CD or DVD with a 2-minute sample of each piece. Must be able to be viewed on either Mac or PC.

Artwork Size Limitations
2 dimensional work: Maximum size 60” x any direction. 3 dimensional work: Maximum size 48” x any direction. Maximum weight: 100 Lbs.

Artist's Statement
Please enclose an Artist's Statement explaining the work's relevance to printmaking.

CD/DVD, artist statement, SASE, entry fee and entry form must be postmarked by October 3, 2008
Mail To:
Beyond Printmaking
Texas Tech School of Art
Box 42811 (18th Street at Flint Ave.)
Lubbock, Texas 79409

For More Information
phone: (806) 742-1947
email: landmarkarts@ttu.edu

If my work is accepted, the Texas Tech University School of Art has my permission to photograph my work and retain my CD/DVD for publicity and educational purposes. I have read and agree to all the provisions of entry. These conditions include the agreement that the accepted work will be available for the duration of the show. Included with this entry form is my check for the entry fee of $ and my SASE for the return of CD/DVD.

Signature
Date

This entry form may be photocopied.
This summer, become a part of the art community at TTU Center at Junction

Whether you want to earn your Master of Art in Education or take studio enrichment courses in the beautiful environment of the Junction Valley, Texas Tech's Summer Art Program at TTU Center at Junction has something to offer you. Courses are held from early June to mid-late July. A complete listing of Summer 2008 course offerings is available at http://www.de.ctl.ttu.edu/soa/CenteratJunction/centered.html.

- The Master of Art in Education degree can be completed within 3 years through online classes and summer on Junction.
- Expand and explore new forms of art.
- Live and work in the focused, energized art community.
- Work with nationally known educators and respected artists.
- Engage in dialog with artists/educators on contemporary art topics.

www.de.ctl.ttu.edu/docs/art-education.php
This Summer...

Experience TTU Center at Junction

Sited along the famous Llano at the south end of the Lake.

Just south of Junction, juniper-covered bluffs meet giant
name your own noun to create natural science for academic learning,
creativity and solitude. Deer, songbirds and other wildlife share
this large campus with students and staff. With all four seasons in the
Central Texas Hill Country, the center provides a unique and
picturesque setting for a variety of activities.

Junction campus is best described as summer camp for artists. As a photographer, I look
forward to going on location for three weeks of making photographs. The environment at
Junction is relaxed and it allows me to reach my fullest potential as an artist. When I am
there, I rise in the morning, take an inner tube ride down the river in the afternoon, and then
back to making images in the evening.

The faculty are readily available to help students accomplish their goals. Instructors take their
classes on field trips to art galleries and on shooting expeditions. I look forward to taking
classes every summer. I highly recommend taking art in Junction. The very best part about
Junction is the friends I have made.

Junction, Texas, USA

The Master of Art Education program supports art educators with contemporary social
theories and strategies that strengthen their classroom, studio practice and research in
relation to art and visual culture. Coursework can be completed online and during the
summer sessions at TTU Center at Junction. Classes are also available during the Fall and Spring
semesters at the main campus in Lubbock. The program is comprised of a minimum of 36
semester hours of graduate coursework including:

Art Education courses – 12 semester hours (required)
All required art education courses are taught by the School of Art faculty either as the main campus in Lubbock or at TTU Center at Junction.

- Art 5306: Art Seminar: Various topics (must be approved)
- Art 5307: Critical Pedagogy in the Visual Arts
- Art 5362: Historical Survey of the Teaching of Art
- Art 5367: Research Methods of the Visual Arts (research capstone course)

Related Art Courses – 9 to 12 semester hours
All related art courses can be taken at the main campus in Lubbock or at TTU Center at Junction. The weekly requirement in Junction is 20 in-ear hours and 25 additional hours of individual work for each credit hour. Below are examples of the types of related art courses offered. For a complete listing of courses offered at TTU Center at Junction, visit www.mft.msu.edu for a
complete listing of related art courses offered at the Lubbock campus, visit www.mft.msu.edu.

- Ceramics
- Digital Imaging
- Intermedia Arts
- Drawing
- Jewelry
- Sculpture
- Printing
- Typography

Minor – 6-9 semester hours (courses taken inside or outside the School of Art)
Below are examples of the types of related art courses offered. The minor of two or three courses could be taken online at the main campus in Lubbock, at TTU Center at Junction, and/or two of these courses may be transferred from another university or college.

- Anthropology
- Architecture
- Business
- Literature, Music, or Dance
- Science
- Special Needs
- Additional Studio or Visual Studies Classes
- Technology
- Additional Studio or Visual Studies Classes

Capstone Project – 6 semester hours (choose one option)
The M.A.E. committee serving for any of these options must consist of two art education faculty from the TTU School of Art.

- Art 6000: Thesis (for those planning to pursue a Ph.D. and publication)
- Art 6001: Professional paper (for those interested in developing a project)
- Art 6002: Senior studio exhibition
- Art 6003: Internship

Application Process
- Complete and submit the Texas Tech University Graduate Admissions Application (the
application form is available online at www.depts.ttu.edu/gradschool). The CBE is
NOT required. A limited number of merit-based scholarships for those applying to TTU
Center at Junction might be available. Visit www.depts.ttu.edu/gradschool/ for more
information.
- Interview with Space Alston-Tillet, M.A.E. Coordinator

Contact Information
Future Alston-Tillet
M.A.E. Coordinator
TTU School of Art
Box 42841
Lubbock, Texas 79409-2841
Phone: 806.742.3826, ext. 257
E-mail: future.alston@ttu.edu

While every effort has been made to ensure accuracy in reporting courses, policies, and other statements within this publication, the University reserves the right to make changes at any time without notice.
The mission of the School of Art is to provide a stimulating and challenging environment in which students develop their artistic potential. It supports faculty members in the pursuit of excellence in teaching, research, and service. The program is dedicated to fostering personal and professional development and to promoting an understanding of art through art education.

The School of Art is accredited by the National Association of Schools of Art and Design and offers the Bachelor of Fine Arts in Studio Art, Design Communication, and Visual Studies (Teacher Certification). It also offers the Master of Fine Arts in Studio Art and the Ph.D. in Fine Arts. The program is designed to prepare students for professional careers in the arts, to stimulate critical thinking, and to provide a foundation for personal and professional growth.

The School of Art is located on the campus of Texas Tech University, which is home to a wide range of academic and cultural resources. The School of Art is committed to providing a supportive and inclusive environment for all students and to promoting diversity and inclusion in all aspects of its operations.
Master of Art Education

The Master of Art Education (MAE) Program supports practicing teachers through examination of contemporary social theories and sources. The application of these strategies strengthens teaching methods, studio practice as well as research in relation to art and visual culture. The MAE degree offers three options for completion: exhibition, professional project or thesis. Classes are offered on the main campus and online, and during summers on the Junction Campus.

Junction Summer Program

Texas Tech University Center at Junction offers an extraordinary educational experience for MAE and MAF students. On its 400-acre wooded campus, students become artists immersed in their creative discipline. Among the excellent facilities are a well-equipped computer lab, ceramics and glass facilities, jewelry lab, and studios for painting, drawing and printmaking. The substance art community is focused on developing a deeper, more meaningful relationship to the arts through production, critique, discussion and open exchange.

Differing from other education programs, MAE students are encouraged to engage in studio practice. For more information, please visit our website at www.arts.ttu.edu/mae

Master of Fine Arts

The Master of Fine Arts program at the Texas Tech University School of Art attracts national and international students who want to prepare themselves for a lifetime of creative activity as artists. Our MFA students work with internationally recognized faculty in Studio and Art History, and are provided individual studio spaces and access to well-equipped facilities in Ceramics, Jewelry Design & Metalsmithing, Painting, Photography, Printmaking, and Sculpture. Together, our MFA faculty and students form a community of individuals who are dedicated to the specialized technical knowledge and skills that studio arts demand while at the same time pursuing broader creative thinking and exploration across traditional studio boundaries and academic disciplines. Our graduates go on to become critical and creative contributors to the arts, scholarship, and societal discourse as successful independent artists, teachers, and arts professionals. For more information, please visit our website at www.arts.ttu.edu/mfa

Fine Arts Doctoral Degree

Students in the FADP Art major, called "Critical Studies and Artistic Practice," examine the visual arts from diverse theoretical and social perspectives. The program encourages the exploration of interdisciplinary connections among the arts as well as the disciplinary bases of arts-related fields. Courses include the political, economic, and aesthetic issues in which the arts are embedded and provide knowledge, intellectual strategies, and critical skills that facilitate scholarly achievements at the highest level. Through their dissertation projects, graduates make significant contributions to knowledge, often in emerging areas of research. They go on to undertake a variety of professional activities in the arts. Several recent student projects appear on the "Graduates" page of the Fine Arts Doctoral Program website, www.fadp.ttu.edu

Our program is unique in the United States, and our doctoral students undertake research topics that receive coursework and independent study in a variety of disciplines. For more information, please visit our website at www.arts.ttu.edu/and

our university

Established in 1923, Texas Tech is one of the top ten research universities in the country and one of four major comprehensive universities in the state. The 4,200-acre campus is a sprawling campus with 2,000 students, 2,000 faculty, and 3,000 staff

our locations

A CITY OF MORE THAN 300,000, LUBBOCK IS SITUATED ATOP THE CARRizo PLAIN IN Northwestern Texas. Lubbock offers a quality living experience with small-town charm and big-city amenities. Lubbock's international airport offers direct, non-stop flights to the communities of Dallas/Ft. Worth, Houston, San Antonio, and Albuquerque, making access to major museum collections, exhibits, and art markets in Lubbock.

Lubbock also supports a symphony orchestra, museums, galleries, music, dance, theater performances, and a growing variety of artists' residencies and shops.

For more information, please visit our website at www.arts.ttu.edu/and
imagining the unexpected...
pensando afuera de la norma...
Master of Art Education • Summer Art Program
Texas Tech University • online and off-campus programs
www.de ttu edu

Explore our options

Master of Art Education
Pursue a Master of Art Education. Take classes online or in Lubbock during the fall and spring semesters and at TTU Center at Junction during the summers.

Summer Art Program
Take studio art enrichment courses for professional development at TTU Center at Junction during the summers.

need more information?
Read what other students had to say about their M.A.E. and Summer Art Program experiences, get more information about the degree program, and see a complete list of Summer 2010 course offerings at www.de ttu edu/DOCS/art-education.php.
You don’t want to miss these opportunities!

- A Master of Art Education can be completed in three years.
- Summer courses are held at TTU Center at Junction from early June to mid-July, when students will complete 20 in-class hours and 25 individual work hours per one hour of credit.
- In 2009 several nationally know artists visited the TTU Center at Junction as guest artists and teachers. Among them were Helen Klebesadel, a watercolorist; Jamie Dominguez, a ceramicist known for his work using indigenous firing methods; and Beverly Penn, a metal smith known for her nature-inspired public artworks. Guest artists are currently being scheduled for Summer 2010.

Summer Art Program, TTU Center at Junction

The program allows artists and art educators the opportunity to take studio art enrichment courses at Junction each summer to apply toward a Master of Art Education degree or to use for professional development.

Each summer brings new opportunities for academic learning, creativity and solitude as well as interaction with nationally recognized artists during face-to-face summer workshops on a variety of topics.
Step 1: Apply to Texas Tech University's Graduate School as a master's or continuing professional education (CPED) student, based on the area of study that you would like to pursue.
- Complete the Graduate Admissions Application form online at www.depts.ttu.edu/gradschool/admissions/how.php.
- The application fee is $50 for U.S. residents and $125 for international applicants.
- Graduate Record Exam (GRE) scores are not required, but applicants must submit transcripts of all previous coursework for admission consideration.
- International students must also submit a Test of English as a Foreign Language (TOEFL) score to the Graduate School.

Step 2: Apply to the School of Art using the form at www.depts.ttu.edu/pdf/MAEApply.pdf.
- MAE applicants must interview with the MAE Coordinator.
- Professional development applicants must fill out a residency questionnaire at www.depts.ttu.edu/gradschool/docs/admissions/ResidenceQuestionnaire.pdf.

Step 3: A limited number of merit-based scholarships for students studying at TTU Center at Junction may be available. Visit www.depts.ttu.edu/gradschool/ for more information.

Capstone Project: 6 credit hours

In lieu of a comprehensive exam, a capstone of either a thesis, a professional project or an exhibition can be completed at a distance via advisor and committee electronic communication with minimal visits to campus for the proposal presentation and final presentation. Exhibition location can be negotiated.

- Art 6000: Thesis (For students planning to pursue a Ph.D. and publication)
- Art 6001: Professional Project (For students interested in developing a project)
- Art 6002: Artistic/Studio Exhibition

A committee will be formed to oversee any of the above options. The committee will consist of two art education faculty members and one graduate faculty member from the TTU School of Art.

The Master of Art Education program supports art educators with contemporary social theories and strategies that strengthen their classroom, studio practice and research in relation to art and visual culture.
Master of Art Education, 36 credit hours

Art Education: 12 credit hours
Offered online
- Art 5361: Critical Pedagogy in the Visual Arts
- Art 5363: Research Methods in the Visual Arts (may be repeated)
- Art 5360: Art Seminar: Various Topics (may be repeated) Offered online & in Junction

Related Art Courses: 12 credit hours
Offered in Junction
- Ceramics
- Drawing
- Glass
- Intermedia Arts
- Metals (Jewelry)
- Painting
- Photography
- Printmaking
- Web Design
- Video Editing (Annotation)

Minor: 6 credit hours
May be from inside or outside the School of Art
Example areas of study include:
- Education
- Architecture
- Anthology
- Business
- Literature
- Music
- Dance
- Science
- Special Needs
- Technology
- Museum Science
- Archeology

*Courses from outside the School of Art will be considered on a case-by-case basis.
Up to 6 applicable credit hours from an accredited graduate program may be transferred into a degree program.
TEXAS TECH UNIVERSITY
School of Art

MASTER OF FINE ARTS
PRINTMAKING
Welcome to the Texas Tech University School of Art
COMMUNITY OPEN HOUSE

OPEN STUDIOS
Ceramics: Demonstrations will be given by students and faculty in the 3D Annex.
Jewelry Design & Metalsmithing: Demonstrations will be given by students and faculty in the 3D Annex.
Painting: Live, interactive, collaborative art stories will be presented in Art 113 and Art 189.
Photography: Students will have an ongoing studio workspace (2:00-4:00 PM) and will guide guests through the photography lab.
Pre-mixing will present 3 two-hour monotype workshops (10 AM, 12:30 PM, and 3 PM). Free, but limited to 12 persons each time. First come basis. The Print Club will host a sale. Proceeds will support student travel to the Southern Graphics Council Conference in March.
Sculpture: Students will be cutting and welding in the kiln building. An aluminum casting procedure will be conducted in the foundry area. Sculpture classes will be open and BFA work will be on display in Art 15B (Scenic Art Alternative).

IN THE GALLERIES
Landmark Gallery: Beyond / Concentric 2009 National Juried Exhibition showcases artwork by 25 artists from around the USA.
Studio Gallery: Senior Studio BFA Group Exhibition will be an evening display. A reception for the exhibition will be held on the Art Foyer from 7:00-8:00 PM.
SRO Photography Gallery: Photography Studio Area, MFA Group Show featuring the work of Sarah Jameson, Angeline Miller, Chrisson Faunce and Zach Houser.
South Ernance Gallery: The Art History Society presents a Silent Auction of items donated by community business owners such as Art Avenue, 10-20 Boutique Workshops in Stores, Fashion Forward, Charles Adams Gallery and others. Proceeds will support the Art History Student Trip to Modern, Winning bids will be announced at 8:30 PM.

IN THE PROGRAMS
Art Foundations will meet and greet area high school art teachers in Art Room 102 from 1:00-2:00 PM. Student portfolio reviews will be conducted in Architecture 101 beginning at 2:00 PM. Art History: Zach Hughes will present a slide show of his study abroad semester travels in Paris at 10:00 PM and 3:00 PM in Art A01. Students will discuss the 19th-century plaster casts in Art B01.
Communication Design: Presentations will be given by faculty members Dr. Fowler. Associate Professor of Communication Design and Francoise Norena, Ph.D., Assistant Professor of Communication Design in Art, B19 and Art B24. Student work will be on display in the lobby and the motion graphics laboratory. Factory Tours will be shown.
Visual Studies: The Arc Art Public School Art Exhibit will be on display in the lobby outside Architecture Building Room 201. Visual Studies students will be available to discuss their students' art and the student teaching program.

COMMUNITY OPEN HOUSE
SATURDAY, FEBRUARY 28, 2009 1:00-5:00 PM
Program of Events & Map Guide
FOR MORE INFORMATION

MFA Studio Art: Printmaking Program
www.art.ttu.edu/studio/print.htm
Texas Tech University School of Art
P.O. Box 42081
Lubbock, TX 79409

for additional information regarding the MFA program contact:
Andrew Martin, MFA Coordinator
andrew.martin@ttu.edu
806.742.3825 x 228

(bottom, clockwise from bottom left): Anne Longo, Jonathan Whibili, Sang-Mi You
[assistant professor], Tim Caseb, Stacy Elksa [assistant professor], Anne Gedicks
[aidt editor]. Katie Tricler
Impact a life.
Become a teacher.

Visual Studies
Texas Tech
teaching contemporary issues and artists

“Teenagers have tremendous things to teach us.” (Guillermo Gómez-Peña) “RAISE BOYS AND GIRLS THE SAME WAY” (Jenny Holzer) “I am always turning myths upside down and backwards.” (Jaune Quick-to-See-Smith) “I feel I exist on the boundaries.” (Maya Lin) “I once thought I knew some things. Now, I only know that I don’t know.” (Dee Wolf) “Art, like time never stops.” (Burt Long)
APPENDIX D

Graduate Student Handbook

Our graduate student handbook for the Master of Fine Arts program (ART) can be viewed at

http://www.depts.ttu.edu/ART/SOA/nav/undergrad/degre20programs/studioarts/MFA/MFA_.php

Our graduate student handbook for the Fine Arts Doctoral program (FA A) can be viewed at

http://www.depts.ttu.edu/ART/SOA/nav/grad/phd.php

(lower right corner)

Our graduate student handbook for the Master of Art Education program (ARTE) can be viewed at

http://www.depts.ttu.edu/ART/SOA/nav/grad/mae.php
APPENDIX E

Graduate Student Association(s)

Our department does not have a separate Graduate Student Association – graduate students are welcome to join any of several student organizations, such as the Art History Society, our student chapter of the National Art Education Association, and several art studio student groups such as the Clay Club, the Jewelry-Metals Club, the Photography Club and the Print Club.

Although not a formal association, the Master of Fine Arts students work together as a group in a variety of ways, including organizing art exhibitions at Texas Tech and community art venues, exchange exhibitions with other programs (such as Ohio State University and Indiana University), participation in fundraising events, and group exhibitions, portfolio reviews and artist lectures at neighboring institutions such as Eastern New Mexico University and Laredo Community College. The MFA Student Coordinator often serves to facilitate organization and development of projects, but other students often take leadership roles as well.
APPENDIX F

Graduate Faculty Information

These forms are being submitted in a separate binder.
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Future Akins Tillett
Department/Unit: School of Art

Rank/Title: Assistant Professor
Date Submitted: 12/8/09
Appointment Date: 5/2004

TTU Email: future.akins@ttu.edu
Phone: 7423825x257
Campus Mail Stop: 2081

Mailing Address: School of Art, Box 42081
City/State: Lubbock, TX
Zip: 79409

1. _____ Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. _____ Reappointment of lapsed membership
3. _____ Ex-officio (rank of collegiate dean or higher)
4. _____ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. _____ Adjunct (employed outside the department/area or outside the University)
6. _____ Visiting (in a non-tenure earning position within the University)
7. _____ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote:
Appointed or elected subcommittees, or all members of the Graduate Faculty, according to department/area policy.

# 17 Approve
# 1 Disapprove
# 3 Abstain

Peer Evaluation Representative:

[Signature]

Comment:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

[Signature]

Comments:

College Dean: (of department submitting this application)

[Signature]

Comments:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

[Signature]

Updated 10/19/06


Refereed and Non Refereed Articles, book chapters and publications


Performances and Exhibitions

International

2007 “Decisions of the Heart: The Stories and Art of Future Akins”; Producer of a one hour documentary film about how my life experiences and outlooks dictate my art. Film made with KTTX, Texas Tech University PBS affiliate. Directed by Doug Nelson. Documentary won the Silver Statue Award from the 28th Annual Telly International Awards and the Seal of Excellence from the 2006 Videographers Award Competition.


National


2005-2007 Invitational traveling exhibition “Contemporary Printmakers”, curator Tim High. Sites of exhibition: Elder Gallery, Nebraska Wesleyan University, Lincoln, Nebraska; VAM Gallery, Austin, Texas; University Art Gallery, Texas State University, San Marcus, Texas; Fain Art Center Gallery, Midwestern State University, Wichita Falls, Texas; Pyle Center, University of Wisconsin, Madison, Wisconsin; Davis Gallery, Myers School of Art, University of Akron, Akron, Ohio; Art Gallery, San Francisco State University, San Francisco, California.

2006 “Duality/ La Muerte y laVida”, Invitational Exhibition University of Texas Pan American Art Galleries, Edinburgh, Texas.
2008 Faculty Academic Contributions Exhibit, Library, Texas Tech University, Lubbock, Texas.

2008 "Celebracion", Art Exhibition, Buddy Holly Center, Lubbock, Texas.

2008 Medici Circle 5x7 Exhibition and Auction, Lubbock, Texas.

2008 Annual Faculty Art Exhibition, Landmark Arts Gallery, Texas Tech University.

2008 Treasured Hearts Benefit, University Medical Center, Texas Tech University, Lubbock, Texas.


2007 Faculty Academic Contributions Exhibit, Library, Texas Tech University, Lubbock, Texas.

2007 Annual Faculty Art Exhibition, Landmark Arts Gallery, Texas Tech University, Lubbock, Texas.


2006 "Women of the Southwest", Hemmele Hall, Texas Tech University, Lubbock, Texas.

2006 Lubbock Arts Festival Invitational Gallery, Civic Center, Lubbock, Texas.

2005 Celebracion, Buddy Holly Center, Lubbock, Texas.

VII Current Participation in Professional Associations
Include: Association
Years Meetings Attended
Offices, Participation, etc.

Editorial Positions
Referee for Journals, Proposals, etc.
Service on Award Panels, Juries, etc.


VIII Professional Papers and Abstracts for the last six years
International


National
2009 "Don't go to the Rodeo, If you don't want to Ride: 30 Years of Artistic Conversations, The Art Work of Future Akins and Rebecca Riley" Texas Art Education Association Conference, Dallas, Texas

2009 "Where is My Studio" with Ed Check, Texas Art Education Association Conference, Dallas, Texas

2009 The Pedagogy of Juggling: Leadership, Artistic Practice and Family Obligations" with Ed Check, Texas Art Education Association Conference, Dallas, Texas


2008 As School of Art Junction Coordinator requested and received $10,000 for guest artists and workshops during summer sessions on Junction Campus (2009).

2008 As School of Art Low-rider Dream Bike Project Coordinator, requested and received $12,750 for 2009 Project.

2006 Requested and received from the Alumni Association, $1500 in travel funds for International arts conference in Edinburgh, Scotland.

2005 Received and received $1500 from Community Art Fund, Junior League of Lubbock, Texas for 2005 Low-rider/Dream Bike Project.

2005 Requested and received $2000 from John Lott Foundation, through Landmark Arts Gallery, for Michael Kabotie (Native American painter/jeweler) for a two week residency.

X. Indicate other professional activities during the last six years that contribute to graduate education (software development, new course development, adjudication, service on government panels, symposia or conferences organized, consulting for state and federal organizations, honors and awards received, etc.)

Since 2004 I have been the acting coordinator for the Master of Art Education Program. This responsibility includes recruitment of qualified students, continued advisement once student is accepted and coordination with the summer program on the Junction Campus for Texas Tech University. In addition I have co-development a new class for the Visual Studies Seminar each summer for the years 2006-2009. Since 2008 I have also been the art representative for the Junction Campus, which includes the overseeing of all graduate classes offered during the summer art program.

In summer 2009 I co-organized "Conversations in Leadership", a mini conference for graduate students, visiting artists and educators from across Texas based on concerns voiced by MAE students In addition I developed monies for three visiting artist to come to the Junction campus to work with graduate students on a wide array of ideas, visions and learning styles.

2007 Co-Chair and organizer for Creative Arts Conference, “Transitions in Leadership”, McAllen, Texas.

2007 Obtained funds for five graduate students to attend annual Texas Association of Schools of Art Conference in Odessa, Texas.

2007 Obtained funds for three graduate students to attend annual Texas Art Education Association conference in Galveston, Texas.

2007 Developed two posters on creativity featuring the art work of MFA student Tom Matthews for distribution to area classroom art teachers.

2007 Worked with Landmark Arts Gallery to develop a CD based on the biographies and art from the exhibition "Women in Stories and Prints," for distribution to area classroom art teachers and state colleges.
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Christie Blizard
Department/Unit: School of Art

Rank/Title: Assistant Professor of Painting
Date Submitted:
Appointment Date: Fall 2007

TTU Email: christie.blizard@ttu.edu
Phone: 806-317-2525
Campus Mail Stop: 2081

Mailing Address: TTU SoA, Box 42081
City/State: Lubbock, TX Zip: 79409

1. X Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. ___ Reappointment of lapsed membership
3. ___ Ex-officio (rank of collegiate dean or higher)
4. ___ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. ___ Adjunct (employed outside the department/area or outside the University)
6. ___ Visiting (in a non-tenure earning position within the University)
7. ___ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as “cannot direct a dissertation,” etc.) Please list briefly any Restriction, or indicate “none”.

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

#21 Approve #10 Disapprove #0 Abstain

Peer Evaluation Representative:

Approve Disapprove

Comment:

Signature

NANCY SLagle
Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

Approve Disapprove

Comments:

Signature

TINA FUENTES
Printed Name:

College Dean: (of department submitting this application)

Approve Disapprove

Comments:

Signature

Carol Edwards
Printed Name:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

Updated 10/19/06
and inclusive page numbers. Fully describe performances, showings, compositions, etc. for items in the Fine Arts and related areas.

SOLO EXHIBITIONS

2009  The Goddard Center of Art. Ardmore, OK.
      "I Want to Start Living Like a Mystic" Tacoma Contemporary Urban Installation Project.
      One of four artists. Tacoma, WA.
2008  "Orange News" Slaton, TX.
      "Incantations" SOHO20 Chelsea. New York, NY.
2007  "A Study in Transformation" ARC Gallery. Chicago, IL.
2005  "Great Light Borrowers" Eyedrum Gallery. Atlanta, GA.
      "Cathedral" Ernest G. Welch School of Art and Design, Thesis Exhibition.
      Georgia State University. Atlanta, GA.
      "An Open Book" Eyedrum Gallery, in conjunction with Creative Loafing's Literature
      Celebration. Curator: Felicia Feaster, Atlanta, GA.
2003  "An Exploration in Homelessness" Cage Space. Atlanta, GA.

INTERNATIONAL EXHIBITIONS

2009  "Me Me Me- 6th Edition of the Pool Art Fair in NY" Represented by David Gibson & Article
      Projects. NY, NY.
      Visual Arts Center of New Jersey. Summit, NJ. (Two pieces accepted)
      "International Small Film Festival" Presented by Berkeley Art Center and works &
      Berkeley, CA.
2007  "Art and Design on Film" International Film Competition. Manifest Gallery. Curated by
      Manifest's film research team. Cincinnati, OH. Two pieces selected.
      The Drawing Center Artists Registry. The Drawing Center. Viewing Program Curator:
      Nina Katchadourian. New York, NY.
      "New York, New York." Finalist included in the catalogue exhibition. Jurors: Jessica
      Morgan, curator of contemporary art at the Tate Modern, James Rondeau,
      curator of contemporary art at the Art Institute of Chicago and Steven Zevitas,
      Publisher and Editor of New American Paintings. Entries came from over 50
      countries.
      Laredo, TX.
      Artworld Digest, A Progressive Art Resources Magazine. Publisher: David Cohen. New
      York, NY.
2006  "Violence Against Women, Women Against Violence" Ohlone University. Fremont, CA.
      (Traveling Exhibition 2006-2003). Santa Clara University, Nexus Gallery. Berkeley,
      CA, Gallery in Minna St. Center, Woman's Heritage Project, benefiting the
      California Institute for Integral Studies. San Francisco, CA. Curated by Melissa
      Harmon and Barbara Hendrickson.
      association with Limner Gallery. New York, NY.
      Mond.
      Slowinski, New York, NY.
      "Fall Salon 2003" SlowArt Productions, Limner Gallery, Juror: Tim Slowinski, Director of
      Limner Gallery, New York, NY.
      "Documentation" WomanMade Gallery. Juror: Jere Van Syoc, a Chicago based
      artist. Chicago, IL.
      "The Fifth Annual Realism Exhibition" Period Gallery. Juror: Larry
      Bradshaw, M.A., M.F.A Painting, a Professor of Art of University of
      Nebraska at Omaha. Omaha, NE.

NATIONAL / REGIONAL EXHIBITIONS

2009  "Seven State Biennial" Juried by Sara Waters. Chicasca, OK.
      "The Texas Biennial" Curator: Michael Duncan and Risa Puleo.
      "Texas National" Juried by Mel Chin. Nacogdoches, TX. Three pieces accepted.
      "New Texas Talent" Craighead Green Gallery. Dallas, TX. Juror: Dr. Charissa N.
      Terranova

3-2  Updated 10/19/06
      "9 x12 Works on Paper Show" Fort Worth Community Arts Center. Fort Worth, TX.
      "8 x 11" Project" Arts + Literature Laboratory. New Haven, CT.
      "Annual Faculty Exhibition," Texas Tech University. Lubbock, TX.
      "Open Studio Exhibition." School of Visual Arts. New York, NY.
      Annual Members Show, SOHO20. New York, NY.
      "Annual Faculty Exhibition." Miami University, Heistand Art Gallery. Oxford, OH.
      "Annual Members' Show" ARC Gallery. Chicago, IL.
      "The Seed Project: A Virtual Field." Exhibition in print sponsored by ArtWorld Digest. New
      York, NY.
      2005  "Annual Members' Show" ARC Gallery. Chicago, IL.
      "A-Team" Faculty Art Exhibition. Belvoir Terrace. Lenox, MA.
      "Black Hole Project" Florean Museum. Baia Sprie Maramures, Romania.
      2004  "Off the Wall" Museum of Contemporary Art, Atlanta, GA.
      "La Camera delle Punte" Via Melaranchia no. 6. Florence, Italy.
      "Fuel" Collaboration with Jorge Menna Baretto, a Brazilian conceptual artist. Art Spot
      Gallery, Atlanta, GA.

RESIDENCIES

2009  The Sodus Art Bank, LLC. June Residency. Sodus, NY.
2008  School of Visual Arts Summer Residency Program. New York, NY.
      Vermont Studio Center. Johnson, VT.
2007  School of Visual Arts Summer Residency Program. New York, NY.
      Montana Artists Refuge. Basin, Montana

AWARDS/ASSISTANTSHIPS

2009  Merit Award. "20x20x20" Louisiana State University. Juror: Rene Barilleaux, Chief Curator
      of the Contemporary Art in the McNay Art Museum in San Antonio, TX.
      Honorable Mention for three pieces. "Texas National." Juried by Mel Chin. Nacogdoches,
      TX.
      Third Place Award, Cash prize and solo show. Seven State Biennial. Juror: Sara Waters.
2008  Honorable Mention, "Dislocations: The diminishing importance of physical location in the
      digital era." Juror: Patricia Hickson, curator of the Des Moines Art Center.
      New Faculty in Humanities Grant. Texas Tech University
      Artist's Grant Award and Work Exchange Aid Award for the Vermont Studio Center
      Residency Assistantship, Montana Artist Refuge. Basin, MT.
2005  Joan Mitchell MFA Grant Nominee.
2004  Winifred G. Chandler Award in Art and Teaching Excellence for Painting, Drawing, and
      Printmaking, Georgia State University, Atlanta, GA.

VI. Current Participation in Professional Associations
Include:

Editorial Positions
2006  Volunteer as Editorial Intern assisting Sylvie Fortin, Editor-in-Chief at ART PAPERS
      Magazine, Atlanta, GA. Responsibilities include: All aspects of editorial research and
      production; Image processing; Database and archive maintenance; Fact- checking; Contacting galleries, artists, and grant foundations. Atlanta, GA. Six- week internship.

Service on Award Panels, Juries, etc.

VII. Grant and contract Activity for the last six years
List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.

Spring 2008 Research Enrichment Proposal, "Synthesizing the Traditional and Contemporary Methodologies of Painting, Animation, and Short Film." Texas Tech University, peer reviewed. This was not funded.

5-2 Updated 10/19/06
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: William Cannings
Studio:_____________________
Department/Unit: ___School of Art,

Rank/Title: ___Associate Professor._________ Date Submitted: 12/09/09____
Appointment Date: __2005____________

TTU Email: __william.cannings@ttu.edu_________________ Phone: 742 3825 ext241____________
Campus Mail Stop: _____________

Mailing Address: ___18th and Flint Ave____________________ City/State: Lubbock, TX___________
Zip: ___79406____________

1. ______ Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. ______ Reappointment of lapsed membership
3. ______ Ex-officio (rank of collegiate dean or higher)
4. ______ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. ______ Adjunct (employed outside the department/area or outside the University)
6. ______ Visiting (in a non-tenure earning position within the University)
7. ______ Retired Faculty

OP 54.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

#___ Approve  #___ Disapprove  #___ Abstain

Peer Evaluation Representative:

___ Approve

Disapprove

Signature

NANCY SLAGLE
Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

___ Approve

Disapprove

Signature

TINA FUENTES
Printed Name:

College Dean: (of department submitting this application)

___ Approve

Disapprove

Signature

Carol Edwards
Printed Name:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

1-2

Updated 10/19/06
Tom Matthews  
MFA – Sculpture  
SOA/TTU  
2007

Wesley Harvey  
MFA – Ceramics  
SOA/TTU  
2007

Ian Thomas  
MFA – Ceramics  
SOA/TTU  
2006

Katherine Mulgrew  
MFA – Sculpture  
SOA/TTU  
2005

Brit Trolinder  
MFA – Sculpture  
SOA/TTU  
2005

Chris Cunningham  
MFA – Ceramics  
SOA/TTU  
2004

V.  Graduate Courses Taught in the last six years (list course numbers only once plus the years each was taught.)  
Include:  

<table>
<thead>
<tr>
<th>Institution</th>
<th>Course Numbers</th>
<th>Year(s)</th>
</tr>
</thead>
</table>

VI.  Published Research and Creative Activity in the last six years (do not include in-house reports)
List: articles, books, and creative activities pertinent to your discipline. List abstracts and papers presented at professional meetings in VIII below. For publications, show complete authorship and provide exact titles, dates and inclusive page numbers. Fully describe performances, showings, compositions, etc. for items in the Fine Arts and related areas.

Solo Exhibitions:  
2008  
*INFL8*, Pan American Art Projects (PAAP), Dallas, TX

Exhibitions:  
2008  
*Gallery Artists-Recent Work*, group exhibition, Anya Tish Gallery, Houston, TX.
2008  
*The Texas Chair Project*, The Austin Museum of Art, Austin Texas. Invitational exhibition of 100 Texas Artists, curated by Damian Priour.
2006  
*Abilene Annual Outdoor Sculpture Exhibition*. Abilene Cultural Affairs Council, Abilene, TX.
2008  
*No.2 At Your Doorstep*, group exhibition, RJP Nomadic Gallery, Marfa, TX.
2008  
2008  
2008  
*Texas Tech Art School Faculty Exhibition*, Landmark Art Gallery, Lubbock, TX.
2008  
2008  
*Off The Wall-Contemporary Sculpture*, international group exhibition, Pan American Art Projects, Miami, FL.

3-2

Updated 10/19/06
2005  Metal Arts 2005, Juried Exhibition. The Ellen Noel Art Museum, Odessa, TX.
2005  REGIONAL INVITATIONAL – SUMMER 2005 Exhibition, New Mexico State University Art Gallery. Juried Invitational Exhibition. Juror and Curator, Mary Anne Redding. Exhibition is supported by a $60,000.00 grant from the Andy Warhol Foundation for the Visual Arts. 3 works exhibited. Las Cruces, NM
2005  WAY OUT WEST, a curated exhibition of Texas Tech University’s School of Arts faculty and graduate students. Williams Tower, Houston, TX. Curated by Sally Sprout.
2005  LUBBOCK ARTS FESTIVAL, Juried Invitational Exhibition. One of five featured artists. Lubbock, TX

Exhibitions:
2004  MARFA, Texas Tech University, School of Art Sculpture Exhibition. Current Artwork by Faculty and MFA Candidates, Christopher Building, Marfa, TX.
2004  BLOWN-UP, Lowell Collins Gallery, Houston, TX
2004  ULTERIOR MOTIFS IV, Invitational Exhibition, Wheeler Bros. Studios, Lubbock, TX.
2004  EROTICA, Juried Exhibition, K Space Art Studios, Corpus Christi, TX. Juried by Barbara Riley and Louis H. Katz.
2004  TEXAS TECH ART SCHOOL FACULTY EXHIBITION, Landmark Art Gallery, Lubbock, TX.
2004  INFLATED HEARTS, Invitational Exhibition, Charles Adams Gallery, Lubbock, TX.

Solo Exhibitions:
2003  FREE SPEECH, Art Depot Gallery, Lubbock, TX

Exhibitions:
2003  ART ON WHEELS, Juried Exhibition. Burchfield-Penney Art Center, Buffalo State University, NY. FAL-CON International project sponsored by the Castellani Museum, Niagara University, NY.
2003  EROTICA, National Juried Exhibition, K Space Art Studios, Corpus Christi, TX
2003  WINDSOCS, Invitational one person out-door exhibition, Legacy Play Village, Lubbock, TX
2003  Texas Tech Art School Faculty Exhibition, Landmark Art Gallery, School of Art, TTU, Lubbock, TX
2003  INFLATED HEARTS, solo exhibition, Charles Adams Gallery, Lubbock, TX.

VII. Current Participation in Professional Associations
Include:  Association  Editorial Positions
Years Meetings Attended  Referee for Journals, Proposals, etc.
Offices, Participation, etc.  Service on Award Panels, Juries, etc.

Texas Sculpture Network

College Arts Association
2008 – individual membership
2003 – present, institution membership, School of Art, TTU

VIII. Professional Papers and Abstracts for the last six years

IX. Grant and contract Activity for the last six years
List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.

Updated 10/19/06
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Ed Check Department/Unit: Art

Rank/Title: Associate Professor Date Submitted: 12/8/09 Appointment Date: 8/1996

TTU Email: ed.check@ttu.edu Phone: 742-3825, X254 Campus Mail Stop: 2081

Mailing Address: School of Art, Box 42081 City/State: Lubbock Zip: 79409-2081

1. X Tenured or tenure-earning appointment -- Continuing record of scholarly accomplishment for the past 6 years
2. Reappointment of lapsed membership
3. Ex-officio (rank of collegiate dean or higher)
4. Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. Adjunct (employed outside the department/area or outside the University)
6. Visiting (in a non-tenure earning position within the University)
7. Retired Faculty

OP 54.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# Approve # Disapprove # Abstain

Peer Evaluation Representative:

Approve Disapprove

Comment: Nancy Slagle

Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

Approve Disapprove

Comments: Tina Fuentes

Signature Printed Name:

College Dean: (of department submitting this application)

Approve Disapprove

Comments: Carol Edwards

Signature Printed Name:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

1-2

Updated 10/19/06
VI. Published Research and Creative Activity in the last six years (do not include in-house reports)
List: articles, books, and creative activities pertinent to your discipline. List abstracts and papers presented at professional meetings in VIII below. For publications, show complete authorship and provide exact titles, dates and inclusive page numbers. Fully describe performances, showings, compositions, etc. for items in the Fine Arts and related areas.


Artist-in-Residence
Invited by Northern Illinois University Graduate School, Department of Art, and The Lesbian, Gay Bisexual, Transgender Resource Center for an artist-in-residency. Three-day residency was housed in the Resource Center where Resource Director Margaret Cook, university students and I constructed and installed three 3' X 5' metal panels in the Resource Center where we affixed individual autobiographical Pride Postcards made in workshops. Also delivered one public university lecture and an appearance in one Art Education seminar course where I presented artwork and answered questions from students. Public lecture title was: From White Working Class Limbo to Academic Limbo: My Queer Realities in Art And Teaching. February 24-27, 2009

Exhibitions
Over the line/pasado de la raya Exhibition. Group art exhibition with eleven artists. Escuela de Bellas Artes, Ponce Ponce, Puerto Rico. Event included keynote address by Future Akins-Tillett to over 150 students and instructors from the advanced placement art program at Escuela de Bellas Artes. Evening ended with panel discussion with exhibition members. September 11 to October 22, 2008 (three pieces)

3rd Annual Human Rights Art Exhibition. (Juried/Traveling). Jenny Clark and Richard Lubben, jurors; 30 artists accepted out of 104. Four sites included: South Texas College, McAllen, TX, University of Texas-Pan American, McAllen, TX, Progresso Art Gallery, Progresso, Mexico, and The University of Monterrey, Monterrey, Mexico, April 1 to May 2, 2008 (one piece)

The Spice of Our Culture, School of Art South Gallery, Sponsored by TTU Student Diversity Relations, the Louise Hopkins Underwood Center for the Arts, School of Art, TTU Latino/a Hispanic Faculty and Staff Association, November 7, 2008 (one piece/Honorable Mention)

Black History and Social Justice Art Exhibition (juried), Main Library, Texas Tech University, Dennis Fehr, juror, March 3 to April 1, 2008 (one piece)

¿Y QUÉ? Queer Art Made in Texas. (Curated by Harmony Hammond; 26 artists). School of Art, Texas Tech University, Lubbock, TX October 5 to November 17, 2007, Catalog (Three pieces)
Undressing Addictive Performances, National Art Education Association, Denver, CO (co-presented with James Sanders) March, 2004

State
Examining Trauma in Our Lives and Classrooms, Texas Art Education Association, Dallas, TX, November, 2009

The Pedagogy of Juggling: Leadership, Artistic Practice and Family Obligations (co-presented with Future Akins-Tillett), Texas Art Education Association, Dallas, TX, November, 2009

Where is My Studio? (co-presented with Future Akins-Tillett), Texas Art Education Association, Dallas, TX, November, 2009

Artistic Practice as Pedagogy (Panel organizer and member with Future Akins-Tillett, Carolyn Erler, and Dennis Fehr), Texas Art Education Association (TAEA), Galveston, TX, November, 2007

Recent Research in Art from the MAE Program in Junction, TX, (co-presented with Future Akins-Tillett), Texas Art Education Association, Galveston, TX, November, 2007

Working Class Teachers and Students’ Issues and Strategies for Teaching Art, Texas Art Education Association, Galveston, TX, November 2007

¿Y QUÉ? Queer Art Made in Texas Artist Panel Member (with Curator Harmony Hammond, and artists: David Zamora Casa, Kristy Perez, Angela Piehl, and Ed Check). English Lecture Hall 01, Texas Tech University, Lubbock, TX, October 6, 2007

Rethinking Art Education Panel, Texas Association of Schools of Art Annual Conference, Junction, TX (Panel: Ed Check, organizer and lead panelist, Veronica Mora, Dawn Helstrom, Pamela Spangler, Chad Farris, Thomas Mathews, Marissa Mejia) April, 2006

Why Teach Social Theories in the Art Classroom? Texas Art Education Association, Galveston, TX (Panel: Ed Check, organizer and lead member, Future Akins, Dennis Fehr, and Sara Wilson-McKay) November, 2004

IX. Grant and contract Activity for the last six years
List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.

X. Indicate other professional activities during the last six years that contribute to graduate education (software development, new course development, adjudication, service on government panels, symposia or conferences organized, consulting for state and federal organizations, honors and awards received, etc.)

Continue to develop and promote online presence in our Masters of Art Education degree. Developed online course in Spring 2009 that focused on trauma and recovery issues related to making art and teaching. This course is part of our varied topics offered to meet the interests and teaching realities of graduate students/art teachers enrolled in our Masters of Art Education program. Our online presence is crucial to maintaining a positive presence with graduate students in Masters of Art Education program.

Attended the Texas Art Education Association Annual Conference in Dallas, Texas. Presented/Participated in a total of six panels, workshops and/or papers. Main purpose was to associate with former graduates of Masters in Art Education (MAE) and recruit new graduates for the MAE program. The TAEA is the largest state art teacher conference in the country. Our presence recruiting for the Summer Junction Program has a history and following. Conversed with over 450 participants. Over 2,200 teachers attended. November, 2009

Worked with Future Akins-Tillett to develop and promote Summer conference in Junction titled: The Pedagogy of Juggling: Leadership, Artistic Practice and Family Obligations. Purpose of the conference was to deal with real-lived issues facing contemporary teachers and artists inviting state and national art and educational leaders to represent conference theme. Former graduate students were invited back to discuss topic. A Vice-President from Lone Star College in Houston, the Dean from TTU’s Visual and Performing Arts, faculty from UT-Pan American, the Director of Women’s Studies from one of the Nation’s leading tier-one research institutions, and multiple practicing artists from Texas and Georgia were invited to participate in a state/national dialogue. Gave current and former MAE graduate students an incredible forum of possibility with leaders from across the state and nation. Also, was a vehicle to showcase MAE program, establish positive ties with other state institutions, especially colleges for possible recruitment. Summer, 2009

5-2

Updated 10/19/06
graduates get jobs in the Valley; Chad Farris (MAE) is a tenure-track faculty member at UT-Pan American and Tom Matthews (MFA) with Future Akins-Tillett’s help, connected with Richard Lubben and is teaching at South Texas College. Also, two South Texas College faculty will be taking summer courses at Junction.

Co-produced with Future Akins-Tillett a one-day Professional Development workshop on teaching effectiveness and contemporary strategies for 45 fine arts and communication faculty at South Texas College in McAllen, TX. The college has 18,000 students at 3 sites. Future and I co-planned morning and afternoon sessions to talk about social justice and visual studies strategies with breakout sessions for further development in the afternoon. Part of our aim was to connect with junior colleges in the state. We recruited a few students for Junction summer graduate programs. January 12, 2007
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: CAROLYN TATE Department/Unit: SCHOOL OF ART
Rank/Title: PROFESSOR Date Submitted: 1 DEC 2009 Appointment Date: JAN 1993
TTU Email: carolyn.tate@ttu.edu Phone: 7423825236 Campus Mail Stop: 2081
Mailing Address: box 42081 City/State: LUBBOCK TX Zip: 79409

1. X Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. Reappointment of lapsed membership
3. Ex-officio (rank of collegiate dean or higher)
4. Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. Adjunct (employed outside the department/area or outside the University)
6. Visiting (in a non-tenure earning position within the University)
7. Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none"

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# Approve # Disapprove # Abstain

Peer Evaluation Representative:  

[Signature] NANCY SLAGLE

Comment:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

[Signature] TINA FUENTES

Comments:

College Dean: (of department submitting this application)

[Signature] Carol Edwards

Comments:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

Updated 10/19/06
TATE, CAROLYN E.

TATE, CAROLYN E.

TATE, CAROLYN E.
2003 Guest Curator, 1519 / the One Reed Year: Wonders of Aztec Mexico. The Fine Art Gallery of Buddy Holly Center, Lubbock, TX. Sept 22 – November 15, 2003. Paintings, drawings, and models of the Aztec capital, Tenochtitlan, by Scott and Stuart Gentling. My contributions: Curating, installation design, book design, catalogue editing and writing, didactic information, fundraising, publicity. I also created a powerpoint presentation on the Aztec for public schools that volunteers took to over 40 classrooms.

VII. Current Participation in Professional Associations
Include:
Association
SOCIETY FOR AMERICAN ARCHAEOLOGY 2008, 2006

VIII. Professional Papers and Abstracts for the last six years


Co-organizer of session (with Maria Elena Bernal-García), "Olmec Art: Can there be an art history of a pre-literate society?" College Art Association 2006 Annual Meeting, Boston, February 2006.

XI. Grant and contract Activity for the last six years

XII. 2007 Fellow, The Stirling and Francine Clark Art Institute, Williamstown, MA. (Spring).

XIII. 2007 Faculty Development Leave, Texas Tech University (Spring and Fall).

XIV. 2007 Arts and Humanities Research Grant, Texas Tech University.

XV. 2006 Barney Rushing Research Excellence Award, Texas Tech University.

XVI. List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.

X. Indicate other professional activities during the last six years that contribute to graduate education (software development, new course development, adjudication, service on government panels, symposia or conferences organized, consulting for state and federal organizations, honors and awards received, etc.)
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Kevin Chua Department/Unit: Art

Rank/Title: Assistant Professor Date Submitted: 11/8/09 Appointment Date: 8/8/06

TTU Email: kevin.chua@ttu.edu Phone: 806-742-3825 x237 Campus Mail Stop: 2081

Mailing Address: Box 42081 City/State: Lubbock Zip: 79409-2081

1. x  Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2.  Reappointment of lapsed membership
3.  Ex-officio (rank of collegiate dean or higher)
4.  Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5.  Adjunct (employed outside the department/area or outside the University)
6.  Visiting (in a non-tenure earning position within the University)
7.  Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 19 Approve # 0 Disapprove # 2 Abstain

Peer Evaluation Representative:

[Signature]

Comment:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

[Signature]

Comments:

[Signature]

College Dean: (of department submitting this application)

[Signature]

Comments:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

I-2

Updated 10/19/06
VIII. Professional Papers and Abstracts for the *last six years*


"Public Intimacy, or the Discipline of Affect in China." International Symposium of the Association of Korean Modern and Contemporary Art History ("Art and Its Public"), Seoul, South Korea, June 2009


"Rewinding Fried's Absorption and Theatricality," panel "Critical Influences: the 18th century, the 1980s, and a Generation of Scholarship," College Art Association 96th Annual Conference, Dallas, Feb 2008


"Wu Hung’s Transience, or the Domestication of Failure in the 1990s," Claims to Authority: Workshop on Modern and Contemporary Art in East Asia, Institute of Fine Arts, NYU, New York, May 2005

IX. Grant and contract Activity for the *last six years*
List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.

2006-2008 President's Humanities Research Fellowship, Texas Tech University

X. Indicate other professional activities during the *last six years* that contribute to graduate education (software development, new course development, adjudication, service on government panels, symposia or conferences organized, consulting for state and federal organizations, honors and awards received, etc.)
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Constance Cortez  Department/Unit: School of Art

Rank/Title: Associate Professor  Date Submitted: 3 Dec 2009  Appointment Date: Sept 2003

TTU Email: c.cortez@ttu.edu  Phone: 806.742.3825 x233  Campus Mail Stop: 2061

Mailing Address: ___________________________  City/State: _______________ Zip: __________

1. X Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2.  Reappointment of lapsed membership
3.  Ex-officio (rank of collegiate dean or higher)
4.  Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5.  Adjunct (employed outside the department/area or outside the University)
6.  Visiting (in a non-tenure earning position within the University)
7.  Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as “cannot direct a dissertation,” etc.) Please list briefly any Restriction, or indicate "none”.

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 20 Approve  # 1 Disapprove  # 0 Abstain

Peer Evaluation Representative:

V Approve  _____ Disapprove

Comment: ___________________________

Signature ___________________________

Nancy Sagle

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

V Approve  _____ Disapprove

Comments: ___________________________

Signature ___________________________

Tina Fuentes

College Dean: (of department submitting this application)

V Approve  _____ Disapprove

Comments: ___________________________

Signature ___________________________

Carol Edwards

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

1-2

Updated 10/19/06
V. Graduate Courses Taught in the last six years


TTU: Art 5316 (Methodology) Fall 2004

TTU: Art 5319 (Memory & Art) Fall 2004


TTU: Art 5100 (Contemporary Chicana Art) (Junction Campus) Summer I 2005

VI. Published Research and Creative Activity in the last six years (do not include in-house reports)

Books:


Volumes, Edited:


Articles in Edited Volumes:

Journal Articles:


Encyclopedia Entries:


* sorry! i didn't mean to include these! they're too old for this report!

- connie c.

Updated 10/19/06
Pre-Publication and Grant Review


Other

2009 Reviewer. President's Book Award, Texas Tech University. (For 2007 books)

VIII. Professional Papers and Abstracts for the last six years


Mar.2006 Chair/Moderator for "Re-membering Women's Bodies in Art." Session was part of annual TTU Women's Studies Conference.


IX. Grant and contract Activity for the last six years
List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.

  (Co-organizer, Dr. John Beusterien, Modern Languages, TTU)

5-2

Updated 10/19/06

Sept.2006  "Carmen vs. the Giant: Kingsville and the Art of Carmen Lomas Garza." Paper given for Art History Lecture Series, Landmark Arts Gallery, School of Art, Texas Tech University, Sept.7, 2006


**Lectures given to Home University Graduate Classes**

Sept.17, 2008  The Indigenous Colonial Art in the Southwest. Lecture given to Dr. John Beusterian’s graduate seminar on the Iberian presence in the Southwest (La frontera norteña: The U.S. Southwest before the U.S.).

April, 2, 2008  Chicano/a Book Arts & the Quincentenary. Lecture given to Dr. Kevin Chua’s graduate seminar in Art History.

Oct.8, 2007  "Latino/a Book Arts." 90-minute presentation and discussion for Professor Future Aiken’s and Dr. Janis Elliot’s graduate seminar on Book Arts. (ART 5340-TTU)

April 12, 2005  "Latino/a Art and Contemporary Theory." Lecture & discussion in Dr. Susan Platt’s Art 5309 Seminar (TTU).

**Organization of Public Lectures to be given by Outside Professionals**

April 2007 with Joe Arredondo and Dr. Priscilla Ybarra (TTU, English Department). Brought in Maria Fernandez to give talk on international cyberart. Fernandez was the first keynote speaker in the English Department’s annual Gloria Anzaldúa Speaker Series.

March 2007 with Joe Arredondo (Landmark Arts Gallery). Hosted and arranged for artist, Solomon Huerta (Los Angeles) to give a public talk.

Jan.2006-April.2006  with Joe Arredondo (Landmark Arts Gallery). Hosted and arranged for the following scholars/artists to give talks to public: Prof. Lisa Barber (Univ. of Wisconsin); Dr. Andrea Pappas (Santa Clara University); Prof. Eugene Rodrigue (de Anza Jr. College); Dr. Bridget Cooks (UC Irvine); Miguel Gandert (UNM)

Sept.2004-Dec.2004  with Joe Arredondo (Landmark Arts Gallery). Hosted and arranged for the following scholars/artists to give talks to public:

Updated 10/19/06
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: _________ Rick Dingus _______ Department/Unit: _________ Art _______

Rank/Title: _________ Professor _______ Date Submitted: _________ 9-7-09 _______ Appointment Date: _________ 1982 _______

TTU Email: _________ rick.dingus@ttu.edu _______ Phone: _________ 742-3826 _______ Campus Mail Stop: _________ 2081 _______

Mailing Address: _________ 7802 Louisville Ave _______ City/State: _________ Lubbock, TX _______ Zip: _________ 79423 _______

1. _________ X _________ Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. _________ Reappointment of lapsed membership
3. _________ Ex-officio (rank of collegiate dean or higher)
4. _________ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. _________ Adjunct (employed outside the department/area or outside the University)
6. _________ Visiting (in a non-tenure earning position within the University)
7. _________ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 20 Approve # 0 Disapprove # 1 Abstain

Peer Evaluation Representative:

☑ Approve _________ Disapprove

Comment:

Signature: ____________
NANCY SLEGLE

Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

☑ Approve _________ Disapprove

Comments:

Signature: ____________
LISA FUENTES

Printed Name:

College Dean: (of department submitting this application)

☑ Approve _________ Disapprove

Comments:

Signature: ____________
Carol Edwards

Printed Name:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

Updated 10/19/06
"Mentors and Muses," Nave Museum, Victoria, TX, Summer 2009.

"Bridge Art Fair," (international event) Miami, FL, December 2-7, 2008. (unknown number 24" x 24" and 20" x 50" archival inkjet prints shown by Front Room Gallery of Brooklyn, NY)

"100 Years of Art in Lubbock," Louise Hopkins Underwood Center for the Arts, Lubbock, TX, Spring-Summer 2008


"High Plains Photographers," University of TX of the Permian Basin, Odessa, TX, Spring 2008.

"Better World," Plimsoll Gallery, Tasmanian School of Art, University of Tasmania, Australia, Spring 2007.

"Imagine America": Slovak, American Photos in 9/11," the U.S Embassy in Bratislava, Slovakia, Fall 2007 (traveled in 2008.)

"The Land Through a Lens: Highlights from the Smithsonian American Art Museum," one print from their permanent collection in an online exhibition: http://americanart.si.edu/highlights/artworks.cfm?id=LL&StartRow=29


"Silver," Houston Center for Photography, Houston, TX Fall 2006.


"El Llano Estacado: Island in the Sky," Houston Center for Photography during the International FotoFest, Houston, TX, Spring 2006.


"Way Out West," William Towers Gallery, Houston TX, April 29-June 3.


"Nazareth Community Art Exhibit," Home Mercantile, Nazareth, TX, July 9-Sep 5.

"The Land Through a Lens: Highlights from the Smithsonian American Art Museum," organized by the Smithsonian Institution, traveled to at least seven museums throughout the USA, 2003-2004.

"Regarding Water in the West," Landmark Arts Gallery, TX Tech University School of Art, Spring 2004.

"Fueling the Imagination: the Vortex of Creativity," Lubbock Regional Arts Center and Buddy Holly Center (traveled, 2004-2005.)


Prints Published or Reviewed:
Llano Estacado: Photographs and Musings, a book based on photographs by 6 photographers and essays by 6 writers, currently under review for publication by TTU Press.


Northern Illinois University in DeKalb, IL, March 30 and 31, 2005.

School of Art at the University of Tasmania, Australia, January 16-February 27, 2005.


University of Utah, Salt Lake City, UT, April 7, 2003.


IX. Grant and contract Activity for the last six years

List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.

Grants:
"Digital Print Exhibitions Near and Far," a $10,000 Arts Humanities Research Grant supported by Texas Tech University, 2005-2007.

Faculty Development Leave in Spring 2005. Traveled and photographed extensively in Tasmania, Australia, and throughout the Great Plains of America. Also lectured at various universities and explored exchange opportunities for faculty and students. (Visiting Fellow in the School of Art at the University of Tasmania, Australia, January 16-February 27, 2005. Visiting Scholar in Residence at Chadron State College, Chadron, NE, April 10-May 10, 2005.)

One of seven photographers (Deborah Luster, Steve Fitch, Miguel Gandert, Rick Dingus, Peter Brown, Tony Gleaton, Andrew Liccardo) commissioned to photograph for the survey project, "El Llano Estacado: An Island in the Sky," supported by the CH Jones Foundation and TTU's Southwest Collection, 2004. A traveling exhibition, and a permanent archive are planned.

X. Indicate other professional activities during the last six years that contribute to graduate education (software development, new course development, adjudication, service on government panels, symposia or conferences organized, consulting for state and federal organizations, honors and awards received, etc.)

Awards:

Organized six exhibitions from the archive I established at the SW Collection/Special Collections Library at TTU of the Millennial Collection, which currently includes more than 1,500 photographs, films, and artists books. These exhibits coincided with Lubbock's Centennial Celebrations during 2008-2009 and were shown at the following venues: the SWC/Special Collections Library, International Cultural Center, 3 separate ones at LHUCA, and School of Art. To go along with these events, I organized a series of related lectures and gallery talks that included Jessica May, of the Amon Carter Museum in Ft Worth, TX, Andrew Liccardo, of Northern Illinois University, John Poch, of English at TTU, Kevin Chua and myself of the School of Art at TTU.

Outstanding Researcher Award for the College of Visual and Performing Arts, TTU Faculty Honors Convocation, April 10, 2007

Nominated for the 2005 Santa Fe Prize for Photography, Spring 2005.
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Stacy Elko
Department/Unit: Art/Printmaking

Rank/Title: Assistant Professor of Art
Date Submitted: ______
Appointment Date: ______

TTU Email: s.elko@ttu.edu
Phone: 806-742-3825 x 231
Campus Mail Stop: 2081

Mailing Address: 16th and Flint
City/State: Lubbock, TX
Zip: 79409

1. ______ Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. ______ Reappointment of lapsed membership
3. ______ Ex-officio (rank of collegiate dean or higher)
4. ______ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. ______ Adjunct (employed outside the department/area or outside the University)
6. ______ Visiting (in a non-tenure earning position within the University)
7. ______ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as “cannot direct a dissertation,” etc.) Please list briefly any Restriction, or indicate “none.”

Restrictions:

Peer Evaluation Vote:
Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 21 Approve
# 0 Disapprove
# 0 Abstain

Peer Evaluation Representative:

Approve
Disapprove

Signature:
NANCY SLAGLE
Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

Approve
Disapprove

Signature:
TINT FUESTES
Printed Name:

College Dean: (of department submitting this application)

Approve
Disapprove

Signature:
Cardi Edwards
Printed Name:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)
Kreneck. Professor emeritus Texas Tech University, organizer Color Print USA, 1700 entries, 600 artist. 120 works chosen. Second longest running juried print and drawing exhibition in the country.

**Imprint**, Group Show, AVC Gallery, Antelope Valley College, Lancaster, CA

**Solo exhibition**, Blackburn Gallery, Mary Anderson Art Center, Mt. St. Francis, IN

2008


**K Space Contemporary Third Coast National**, Corpus Christi, TX, Juror: Josh MacPhee, artist, designer, curator, author and activist. 14 artists, 445 works, 55 works selected

**27th Regional Juried Exhibition**, Hill Country Arts Foundation, Ingram, TX Juror: Marty Ray, Professor of ceramics, sculpture, design, North Lake College. 53 artist, 150 entries, selected 52 pieces (Juried, regional, 2 piece)

**Atlanta Artists Center National Exhibition**, Juror Paula J. Katz, Director and Curator, Herron School of Art and Design, Indiana University-Purdue University, Indianapolis, IN, 76 pieces from 70 artist out of 652 pieces submitted by 238 artist from 35 states) (Juried, national, 1 piece)

**Impact Artist’s Gallery National Exhibition**, Buffalo, NY, Juror: Holly Hughes, Associate Curator at the Albright Knox Art Gallery and Adjunct Professor Museum Studies at Canisius College and the University of Buffalo. (Juried, national 1 piece)

**10th Annual Summer All Media International Online Juried Art Exhibition**, Upstream People Gallery Juror Larry Bradshaw, Curator, Professor of Art, University of Nebraska, Omaha 250 entries. (3 pieces)

**10th Anniversary Best Online International Art Exhibition**--invitational

**BiNational** Two pieces: one at the El Paso Museum of Art; one at the Museo de Arte en Ciudad Juarez. Jurors: Ruth Fine, Curator of special projects in Modern Art at the National Gallery of Art, Washington, DC; Luis-martín Lozano, Art Historian, Fulbright Scholar, Guest Curator, Mexico City, (Juried, international, 2 pieces)

2007

**Solo exhibition, 305A Gallery**, Illinois Central College, East Peoria, IL Juror: Jennifer Costa, Assistant Professor of Sculpture, Gallery Director, Illinois Central College, (Solo exhibition: one of 16/150 applicants chosen). Solo exhibit of drawings and prints in a 3-D installation. Work was shipped pre-constructed for installation on site.

**10 Annual All Media Juried Online International Art Exhibition**, Upstream People Gallery, Omaha, Nebraska, Juror: Professor Larry Bradshaw, University of Nebraska at Omaha, College of Communication, Fine Arts and Media (Juried, international, online, 3 pieces) Special Recognition Merit Awards for artwork in the “10th Annual All Media Juried Online International Art Exhibition” This international exhibition received approximately 200 entries from around the world and 39 artists were selected.
**IAA- Let-The-Muses-Speak**, Juried (Online Exhibitions)

**Artists for Peace Justice and Civil Liberties** (Juried, Online Exhibitions)

2005  **Femoirs**, chiCrit, Art Depot, Lubbock (7 person local group exhibition)

2008  Participated in the **Sketch Book Project** organized by Phyllis McGibbon

Art work hosted on the Bowling Green State University Contemporary Online Database.

---

**VII. Current Participation in Professional Associations**

<table>
<thead>
<tr>
<th>Association</th>
<th>Southern Graphics Council</th>
<th>Editorial Positions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Years Meetings Attended</td>
<td>2005-2009</td>
<td>Referee for Journals, Proposals, etc.</td>
</tr>
<tr>
<td>Offices, Participation, etc.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Attend each year for recruitment of graduate students. Proposed and organized special event, **Corner 2 Corner 2: Urban Poster Explosion 2009**

<table>
<thead>
<tr>
<th>Association</th>
<th>Mid America Print Council</th>
<th>Editorial Positions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Years Meetings Attended</td>
<td>2005-2009</td>
<td>Referee for Journals, Proposals, etc.</td>
</tr>
<tr>
<td>Offices, Participation, etc.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**VIII. Professional Papers and Abstracts for the last six years**

**IX. Grant and contract Activity for the last six years**

List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.

---

**Grants**

2009 **Awarded $750** Gloria Lyerla Memorial Library Grant to study Henna Iconography at the Tangier American Legation Museum, Tangier, Morocco.

**Awarded $450** for grant from CVPA to create recruiting postcard for Southern Graphics Council Conference.

2008 **Awarded $30,000** Spring Enrichment Grant, Texas Tech University, "Print Media as Source for Artist Social Research." Grant is designated for professional grade Video camera, Video editing Macintosh Computer, professional development Apple Certified video editing classes.

2007 Applied/denied Arts and Science (formerly Humanities Grant) to attend residency and professional development workshops at Women’s Studio Workshop and Pyramid Atlantic

2006 Development of Study Abroad program

Fall 2005 Applied/denied CVPA Travel Grant

Spring 2006 applied/denied AIMS (Maghribi Studies) grant to fund trip to Morocco.
Submitted paperwork to appropriate authorities for Drive by Press to use public University facilities outside the art department and the Student Union.
Edited and posted video information on SOA lobby monitor. Advertized the events through faculty contact, designed and printed posters.
Donated prints to Drive By Press Traveling Print Archive.
Videotaped Drive by Press 2 day event.

2008 $2,490 Assisted (Foundations/Printmaking) in bringing Buzz Spector, artist and art critic. Spector gave a public lecture, Folio Gallery exhibit and critiques with students. Funded by CH and Helen Jones Foundation through Landmark Arts Gallery.

$1800 Assisted (Foundations/Printmaking) in bringing Sang-Gon Chung as a visiting artist to give public lecture, Folio Gallery exhibit, critiques with students and demonstration of Digital Techniques in Printmaking, TTU Print Shop. Funded by CH and Helen Jones Foundation through Landmark Arts Gallery, Foundations Area SOA TTU

2007 $1364 Amy Gerhauser, St. Edward's University, Austin. Lead in bringing Ms Gerhauser as visiting artist to give public lecture, conferences with graduate students. Organized and facilitated Ms. Gerhauser in a two-day workshop for students in hand papermaking, 2-3D paper/print imagery. Funded by Cultural Activities Fee through Landmark Arts Gallery

2007 $2320 John Ford, University of North Carolina, Charlotte. Lead (Printmaking/Sculpture) in bringing Mr. Ford as a visiting artist to give public lecture, Folio Gallery exhibit, critiques with students. Funded by CH and Helen Jones Foundation through Landmark Arts Gallery

2007 $8,990 Co-organized National Juried Exhibition, Beyond Printmaking with Anita Jung as juror. Funded by CH and Helen Jones Foundation through Landmark Arts Gallery. Ms. Jung, University of Iowa gave public lecture and awarded prizes in Beyond Printmaking. Critiqued graduate student work
   Co-wrote introduction to Exhibition Brochure
   Organized list of schools and venues for advertising
   Recruited for exhibition at Southern Graphics Council Conference.
   Co-wrote prospectus
   Co-wrote letter procuring Anita Jung as Juror

2006 $1060 Jimin Lee, University of Santa Cruz. Assisted in bringing Ms Lee as a visiting artist to give public lecture, Folio
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Janis Elliott
Department/Unit: School of Art

Rank/Title: Assistant Professor
Date Submitted: 
Appointment Date: 2005

TTU Email: jannis.elliott@ttu.edu
Phone: 742 3825x235
Campus Mail Stop: 2081

Mailing Address: Box 42081 Texas Tech University City/State: Lubbock, TX Zip: 79409

1. X Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. Reappointment of lapsed membership
3. Ex-officio (rank of collegiate dean or higher)
4. Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. Adjunct (employed outside the department/area or outside the University)
6. Visiting (in a non-tenure earning position within the University)
7. Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none."

Restrictions:

Per Evaluation Vote:

Approved or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# Approve
# Disapprove
# Abstain

Peer Evaluation Representative:

Approve
Disapprove

Comment:

Nancy Slagle

Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

Approve
Disapprove

Comments:

Tina Fuentes

Printed Name:

College Dean: (of department submitting this application)

Approve
Disapprove

Comments:

Carol Edwards

Signature

Updated 10/19/06
2007  "Augustine and the New Augustinianism in the Choir Frescoes of the Eremitani, Padua", in Art and the
Augustinian Order in Early Renaissance Italy, edited by L. Bourdua and A. Dunlop. Aldershot, UK: Ashgate,

2006  "La Cappella degli Scrovegni a Padova", in Alpha e Omega: II Giudizio Universale tra Oriente e Occidente,

2004  The Church of Santa Maria Donna Regina: Art, Iconography and Patronage in Fourteenth-Century Naples,

"The Last Judgement: the Cult of Sacral Kingship and Dynastic Hopes for the Afterlife", in The Church of
Santa Maria Donna Regina: Art, Iconography and Patronage in Fourteenth-Century Naples, edited by J.

VII. Current Participation in Professional Associations

<table>
<thead>
<tr>
<th>Include:</th>
<th>Editorial Positions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Association</td>
<td>Referee for Journals, Proposals, etc.</td>
</tr>
<tr>
<td>Years Meetings Attended</td>
<td>Service on Award Panels, Juries, etc.</td>
</tr>
<tr>
<td>Offices, Participation, etc.</td>
<td></td>
</tr>
</tbody>
</table>

Member since
1992- Medieval Academy of America
1992- College Art Association
1992- International Center of Medieval Art
1999- Italian Art Society
2005-2007 Renaissance Society of America
1992-2005 Universities Art Association of Canada

VIII. Professional Papers and Abstracts for the last six years

2009  Attended Spring Lecture Series on Vision and Visionaries in the Middle Ages, sponsored by the Institute for
Medieval Studies at the University of New Mexico at Albuquerque, April 2009.

"Saints James and Philip at the Eremitani in Padua", in the session on Performance, Performativity, and
Italian Arts III, sponsored by the Italian Art Society, at the 44th International Congress on Medieval Studies,
held at Western Michigan University in Kalamazoo, May 2009.

2008  "Medieval Manuscripts: Illuminating the Dark Ages" public talk given in the Art History Faculty Lecture
Series, TTU, September 2008.

"The Eremitani Choir in 14th C Padua: the Art of Survival", at the 18th Annual Texas Medieval Association
conference held at TTU, October 2008.

"Medieval Manuscripts: Illuminating the Dark Ages", public talk given at the San Angelo Museum of Art, San
Angelo, TX, October 2008.

2007  "The Eremitani Choir in Fourteenth Century Padua: Unique Case or Widespread Propaganda?" in a session on
Sacred, Corporate, and Civic Spaces in Italian Art and Architecture, sponsored by the Italian Art Society,
at the 42nd International Congress on Medieval Studies, held at Western Michigan University in Kalamazoo,

2006  Co-organized and co-chaired (with Dr Cordelia Warr) three sessions (9 speakers and respondents) on Import / Export: Painting, Sculpture and Architecture in the Kingdom of Naples 1256-1568, at the Annual

"The Early Tuscan Last Judgment Scene: Giotto's predecessors in other media", in the session Workshop
and Production in Italian Art, 400-1500 – II: Transmission across Media, sponsored by the Italian Art
Society, at the 41st International Congress on Medieval Studies, held at Western Michigan University in
Kalamazoo, May 2006.

"The Early Tuscan Last Judgment Scene: Giotto's predecessors in other media", public talk given in the Art
History Faculty Lecture Series, TTU, October 2006.
GRADUATE FACULTY APPLICATION FORM  
TEXAS TECH UNIVERSITY  
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Carolyn Erler, Ph.D.  
Department/Unit: Visual Studies- School of Art

Rank/Title: Assistant Professor of Visual Studies  
Date Submitted: 12.01.09

Appointment Date: 08.20.07

TTU Email: c.erler@ttu.edu  
Phone: 806.742.3026 x252  
Campus Mail Stop: 42081

Mailing Address: 2806 36th St.  
City/State: Lubbock, TX  
Zip: 79413

1. X Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. _____ Reappointment of lapsed membership
3. _____ Ex-officio (rank of collegiate dean or higher)
4. _____ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. _____ Adjunct (employed outside the department/area or outside the University)
6. _____ Visiting (In a non-tenure earning position within the University)
7. _____ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as “cannot direct a dissertation,” etc.) Please list briefly any Restriction, or indicate “none.”

Restrictions:

<table>
<thead>
<tr>
<th>Peer Evaluation Vote:</th>
<th>Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.</th>
</tr>
</thead>
<tbody>
<tr>
<td># 20 Approve</td>
<td># 1 Disapprove</td>
</tr>
<tr>
<td># 0 Abstain</td>
<td></td>
</tr>
</tbody>
</table>

Peer Evaluation Representative:

[Signature]

Comment: NANCY SLABLE

Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

[Signature]

Comments: TINA FUENTES

Printed Name:

College Dean: (of department submitting this application)

[Signature]

Updated 10/19/06
dates and inclusive page numbers. Fully describe performances, showings, compositions, etc. for items in the Fine Arts and related areas.

Peer Reviewed:


Non-Peer Reviewed:


VII. Current Participation in Professional Associations

Associations National Art Education Association; Texas Art Education Association; College Art Association; Caucus on Social Theory in Art Education

Editorial Positions: -


Referee for Journals, Proposals, etc.

Offices, Participation, etc.

Service on Award Panels, Juries, etc.

VIII. Professional Papers and Abstracts for the last six years


3-2
Fall, 2009: Research participant in fMRI Neuroimaging of Chemical Dependency: A collaborative research study with faculty from Addiction Studies and the Department of Pharmacology and Neuroscience.

Fall, 2009: Member of Search Committee for new Director of the School of Art.

Fall, 2009: Member of Texas Education Council, a university-wide committee responsible for assuring compliance of all Texas Tech teacher education programs with state and federal education standards. In Fall of 2009, all of Texas Tech's teaching training programs were audited by state regulatory authorities and were found to be 100% compliant.

2008 - 2009: Member of the Service Learning Action Committee, a university-wide committee responsible for the approval and oversight of all "S" (Service Learning) - designated courses being offered on campus. The committee is currently designing a Post-Baccalaureate Certificate of Service Learning, the first of its kind in the state of Texas.

Spring, 2009: Teacher of Record for ART 4361, the Lowrider Bike Project collaboration between Texas Tech Visual Studies undergraduate students and the students of Atkins Middle School. The class is highly collaborative, involving Visual Studies faculty, public school administrators, local artists, School of Art graduate students, Atkins Middle School teachers, school children and their families. The class culminates in a Lowrider Bike Parade featuring middle school students riding their new bikes around the Texas Tech campus.
GRADUATE FACULTY APPLICATION FORM

TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Dennis Fehr  Department/Unit: Art

Rank/Title: Assoc professor; Ph.D. Coordinator  Date Submitted: 12/11/99  Appointment Date: 08/97

TTU Email: dennis.fehr@ttu.edu  Phone: 806.742.3885 x234  Campus Mail Stop: 2081

Mailing Address: PO Box 42081  City/State: Lubbock TX  Zip: 79446

1. X Tenured or tenure-earning appointment—Record of scholarly accomplishment for the past 5 years
2.  Reappointment of lapsed membership
3.  Ex-officio (rank of collegiate dean or higher)
4.  Faculty with significant administrative assignments (dept chair, institute director, associate dean)
5.  Adjunct (employed outside the department/area or outside the University)
6.  Visiting (in a non-tenure earning position within the University)
7.  Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions: N/A

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 19 Approve  # 1 Disapprove  # 1 Abstain

Peer Evaluation Representative: 

✓ Approve  Disapprove

Comment: 

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

✓ Approve  Disapprove

Comments:

Signature: _____________________________________________________________________________

Printed Name: Nancy Slagle

College Dean: (of department submitting this application)

Signature: _____________________________________________________________________________

Printed Name: Tinta Fuentes

1-2  Updated 10/19/96
Dissertations completed: Committee member, School of Art
No. Students 7

Dissertations in progress: Committee member, School of Music
No. Students 1

Dissertations completed: Committee member, School of Music
No. Students 5

Dissertations in progress: Committee member, Dept of Theatre and Dance
No. Students 4

Dissertations completed: Committee member, Dept of Theatre and Dance
No. Students 7

Dissertation completed: Committee member, Dept of English
No. Students 1

Dissertation completed: Committee member, Dept of Education
No. Students 2

Core examinations: School of Art
No. Students 5

Core examinations: School of Music
No. Students 23

Core examinations, Department of Theatre and Dance
No. Students 17

Theses in progress: Committee member, Master of Museum Studies
No. Students 3

Theses completed: Chair, Master of Art Education
No. Students 9

V. Graduate Courses Taught in the last six years (list course numbers only once plus the years each was taught.)
Texas Tech University

<table>
<thead>
<tr>
<th>Course Numbers and years</th>
<th>ART 5314</th>
<th>2004-2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ART 5340</td>
<td>2009</td>
</tr>
<tr>
<td></td>
<td>ART 5361</td>
<td>2004-2008</td>
</tr>
<tr>
<td></td>
<td>ART 5362</td>
<td>2004-2006</td>
</tr>
<tr>
<td></td>
<td>ART 5363</td>
<td>2004-2009</td>
</tr>
<tr>
<td></td>
<td>ART 7500</td>
<td>2004-2009</td>
</tr>
<tr>
<td></td>
<td>ART 8500</td>
<td>2004-2009</td>
</tr>
</tbody>
</table>

VI. Published Research and Creative Activity in the last six years (do not include in-house reports)

BOOKS.

GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Carol Flueckiger
Department/Unit: ART

Rank/Title: Associate Professor
Date Submitted: 11-21-09
Appointment Date: 2001

TTU Email: c.flueckiger@ttu.edu
Phone: 806-747-6145
Campus Mail Stop: __________

Mailing Address: 2705 21st Street
City/State: Lubbock, TX
Zip: 79410

1. x Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. ______ Reappointment of lapsed membership
3. ______ Ex-officio (rank of collegiate dean or higher)
4. ______ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. ______ Adjunct (employed outside the department/area or outside the University)
6. ______ Visiting (in a non-tenure earning position within the University)
7. ______ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

<table>
<thead>
<tr>
<th>Peer Evaluation Vote:</th>
<th>Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.</th>
</tr>
</thead>
<tbody>
<tr>
<td># 51 Approve</td>
<td># 0 Disapprove</td>
</tr>
<tr>
<td># 0 Abstain</td>
<td></td>
</tr>
</tbody>
</table>

Peer Evaluation Representative:

Approve
Disapprove

Comment:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

Approve
Disapprove

Comments:

College Dean: (of department submitting this application)

Approve
Disapprove

Comments:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

Updated 10/19/06
Published Research and Creative Activity in the last six years (do not include in-house reports)
List: articles, books, and creative activities pertinent to your discipline. List abstracts and papers presented at professional meetings in VIII below. For publications, show complete authorship and provide exact titles, dates and inclusive page numbers. Fully describe performances, showings, compositions, etc. for items in the Fine Arts and related areas.

SOLO EXHIBITIONS
2009  
Blue Prints: Paintings by Carol Flueckiger, Islander Art Gallery, University Galleries, Texas A&M University - Corpus Christi, College of Liberal Arts, Oct. 2-31, 2009
Fourteen works presented.
Artist's Talk, Oct. 2, 2009

Solitude of Self and Postcards from the Laundry Room, International Cultural Center on Texas Tech campus, Lubbock, TX, Feb. 1 – 27
Fourteen paintings presented.

2008  
Will Send Woman's Bible, Eula Mae Edwards Museum/Gallery, Clovis, NM, May 6 – June 30
Sixteen paintings presented.

Laundry Label Paintings, Charles Adams Gallery, Lubbock, TX, Jan. 4 – Feb. 8
Eight paintings presented.

2006  
Recent Work, CIRCA Gallery, Minneapolis, MN, Oct. 20 – Nov. 22
Eight paintings presented.

GROUP EXHIBITIONS
2009  
Hunting Prize Award Gala, Decorative Arts Center, Houston, TX, May 2, 2009
Curated by Kate Green, independent curator and former curator of Artpace in San Antonio; Chiyo Ishikawa, deputy director of art, Seattle Art Museum in Seattle, Washington; Suzanne Folds McCullagh, curator-prints and drawings, The Art Institute of Chicago in Chicago, Illinois.
One painting presented.

Ladies First, Three-person exhibition accepted by the Louise Hopkins Underwood Center for the Regional Curatorial Program, Nov. 20, 2008 – Jan. 27, 2009
Eight paintings presented.
Delivered a gallery talk, Jan. 2, 2009

2008  
Monochrome Orange & Out of the Blue, Midwestern State University, Wichita Falls, TX, Mar. 7 – April 18.
Five works presented.
Delivered a gallery talk about materiality and social aspects of color in conjunction with exhibition, Midwestern State University, Wichita Falls, TX, Mar. 7, 2008
Color me Happy, MSU gallery paints the town blue, and orange, with exhibits united by color Lanna Sweeten-Shults, TimesRecordNews.com, Saturday, March 1, 2008 file:///Users/Carol/Desktop/orange%20and%20blue/Color%20me%20happy%20-%20Local%20Times%20Record%20News.webarchive

The Cradle Project, a humanitarian artist project organized by Naomi Natalie involving an installation of 1000 artist made cradles from around the world. Project aimed to create money and awareness for 48 million orphaned children in sub-Saharan Africa. Two graduate students in painting, Esther Dealquis and Sally Inman and myself presented three cradles on behalf of Texas Tech University, 2008.219 Central NW, (Sunrise Bank), Albuquerque, NM, June 7 – 28

One painting presented.

Juried by Anne Wilkes Tucker, Curator of Photography at the Houston Museum of Fine Arts, and Clint Willour, Director of the Galveston Arts Center.
One painting accepted.
Catalogue produced for the exhibition

A Way With Words, Galveston Art Center, Galveston, TX, Jan. 27 – March 11
Curated by Clint Willour, Director of the Galveston Arts Center.
One painting accepted.

Orange and Blue: Studies in Monochrome, a group exhibition accepted by the University of Texas Permian Basin, Odessa, TX, Oct. 5 – Nov. 18
Five works presented.

Out of the Blue, an exhibition accepted by the Louise Hopkins Underwood Center for the Arts Helen Dewitt Jones Exhibition hall. Exhibition ran from Jan. 3 – 25
Six paintings presented.

2006

Juried by Paula Madawick, former Director of Hopper House Art Center.
One painting accepted.
Juror Recognition Award

New American Talent: The Twenty-First Exhibition, (This exhibition will tour to venues in Texas from 2006 through summer 2008 as part of Arthouse's Art on Tour program.) Arthouse at the Jones Center, Austin Texas, June 17 – Aug. 20
Juried by Aimee Chang, Exhibition coordinator and Assistant Curator, Hammer Museum, Los Angeles.
One work accepted
Catalogue produced for the exhibition

2006 FACE Exhibit, Texas Tech Libraries, Lubbock, TX, April 20
One painting presented.

Women of the Southwest: a Multi-Arts Performance for Women’s History Month, Hemmle Recital Hall, Texas Tech University, Lubbock, TX, Mar. 30
One painting presented.

Monochrome: orange, an exhibition accepted by the Louise Hopkins Underwood Center for the Arts Regional Curatorial Program 2006. Jan. 22 – Mar 4
Two works presented.

2005

Heroines “Remarkable & Inspiring Women,” exhibition organized by Art Harvest and hosted by WEAVE, (WEAVE is an organization that provides services to survivors of domestic violence and their families.), Sacramento, CA, Dec. 10, ‘05 – Mar. 10
Juried by Lylie Fisher, artist, curator and founder of Art Harvest, an organization that collaborates with socially responsible initiatives and non-profit organizations to present meaningful visual art exhibitions.
One painting presented.

November Invitational, The Studio Gallery, Houston, TX, Oct. 29 – Nov. 20
Curated by Houston artist and gallery owner Marie Weichman.
Four paintings presented.

Way Out West, Williams Tower Gallery, Houston, TX, April 29 – June 3
Texas Tech University faculty exhibit curated by Sally Sprout, Houston curator.
American Antiquarian Society, Worcester, MA, 2009  
Referee for applicants for Fellowships in Creative and Performing Arts

Women Studies Program Faculty Affiliate, Texas Tech University  
Worked on the spring ’09 conference Innovation, Migration and Transference: Voices,  
Gender & Expression in the Changing World in which Gloria Steinem was the guest speaker,  
April 2-3  
Referee for posters presented at the conference. Had one graduate student present a  
poster.  
Delivered lectures at both the 2007 and 2009 conferences.

FATE, Foundations in Art, Theory and Education, 2001 – Present, member  
Sent two graduate students to present a poster on a Design I project titled Imagining the Front  
Lawn Through Design I at the FATE 12th Biennial National Conference titled Confluence,  
Portland, OR, April 1-4, 2009.  
Presented a paper Charting Color at the spring 2005 conference. Paper was selected for  
Texas Tech student work is featured on the cover of the issue.

TASA, Texas Association School of Art, 2006 – Present, Institutional contact and member  
Attended, presented or exhibited at the 2009, 2008, 2007, 2006 TASA conferences hosted by  
various Texas two and four year universities such as Hardin Simmons University, Abilene  
Christian University, McMurry University, Abilene, Lamar University, Beaumont, University of  
Texas, Permian Basin, Odessa and TexasTech Junction campus

VIII. Professional Papers and Abstracts for the last six years

IX. Grant and contract Activity for the last six years  
List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal,  
date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the  
appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.

FELLOWSHIP ($1000.00 stipend, Archive Access and Housing)  
American Antiquarian Society Fellowship for Creative and Performing Artists, Worcester, MA, June,  
2009  
Blue Prints: Paintings Based on American History  
My project was to research vintage paper doll imagery and handwritten letters from the early  
American feminist movement with the intent to blueprint the imagery into paintings about the  
history of feminism.

RESIDENCY (Studio Provided, Room and Board partially funded)  
Vermont Studio Center Artist Residency, Johnson, VT, 2006  
Painting Residency  
My project was to integrate early American feminist handwriting with text found of laundry tags as a  
way to encompass historic, contemporary, personal and collective notions of the feminist movement.

GRANTS  
Faculty Development Leave (competitive), granted for Fall, 2008  
Paintings Based on Early American History  
Project was to produce an exhibition of paintings based on feminist history using imagery from  
archives at Women’s Rights National Historical Park, Seneca Fall, NY and the American Antiquarian  
Society, Worcester, MA.

Texas Tech Research Enhancement Fund Grant, ($7,800.00), 2007  
My Project titled Paintings Based on American History was to purchase materials and equipment to use for  
making large 4x4 foot paintings that are blueprinted with historic handwriting and vintage graphics from  
the early feminist movement.

Texas Tech University Arts and Humanities Grant, ($4,600.00), 2007  
My project titled Painting Based on Early American History was to gather and digitize primary documents  
from the early American Women’s movement with the purpose to blueprint the text into paintings.

7-2  
Updated 10/19/06
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Tina Fuentes Department/Unit: School of Art

Rank/Title: Professor Date Submitted: 1-10-10 Appointment Date: 9-86

TTU Email: tina.fuentes@ttu.edu Phone: 742-3826 x223

Mailing Address: 6611 Quincy Ave City/State: Lubbock, TX Zip: 79424

1. X Tenured or tenure-earning appointment -- Continuing record of scholarly accomplishment for the past 6 years
2. Reappointment of lapsed membership
3. Ex-officio (rank of collegiate dean or higher)
4. X Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. Adjunct (employed outside the department/area or outside the University)
6. Visiting (in a non-tenure earning position within the University)
7. X Retired Faculty

OP 84.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 21 Approve # 0 Disapprove # 0 Abstain

Peer Evaluation Representative:

[Signature]

Comment:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

[Signature]

Comments:

[Signature]

College Dean: (of department submitting this application)

[Signature]

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

Updated 10/19/06
VII. Current Participation in Professional Associations

Include: Association NASAD, NCAA

Years Meetings Attended 2006, 2009

Offices, Participation, etc.

Editorial Positions

Referee for Journals, Proposals, etc.

Service on Award Panels, Juries, etc.

VIII. Professional Papers and Abstracts for the last six years

IX. Grant and contract Activity for the last six years

List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.

- Artist-in-Residence, Coronado Studio, Austin, TX, 2008. This is part of an annual series of visiting artist selected from TX. I produced an 11 color silk-screen print entitled "Frutas de me vida".
- Faculty Developmental Leave for 2008, Texas Tech University
- Research Grant for 2008, $10,000, Texas Tech University

X. Indicate other professional activities during the last six years that contribute to graduate education (software development, new course development, adjudication, service on government panels, symposia or conferences organized, consulting for state and federal organizations, honors and awards received, etc.)

2009
- "Mix’n’Mash," Mexic-Arte, Austin, TX. (Invitational show, Fruta: mi vida I is exhibited, December, 2009)
- "Arts on the Slaton Square", Slaton, TX. (Invitational show, seven works were exhibited, November, 2009)
- "12x12", Art Exhibition & Auction, Amarillo Museum of Art, Amarillo, TX. (Invitational, October 29, 2009, Fruta: fruta was exhibited.)
- "Serie XVI Preview" Mexic-Arte Museum, Austin, TX. (Group show, my Fruta de mi vida silkscreen print was on exhibit, August 14, 2009)
- "Maestros Tejanos: Tina Fuentes", Dallas Latino Culture Center, Dallas, TX. (One woman exhibition, twenty-one works were exhibited, September 3 – November 21 2009)
- "Fruta de mi vida" Louise Hopkins Underwood Center for the Arts, Lubbock, TX. (One woman exhibition, twenty-one works were exhibited, May 1 – July 18, 2009)
- "Tina Fuentes, New Work" Davis & Cline Gallery, Ashland, OR. (Five new works were exhibited, March 30-May 28)

2008
- "Tina Fuentes: Mini-exhibition," Davis & Cline Gallery, Ashland, OR. (Four works exhibited Jan 19-March 30, this gallery handles my work)
- "The 23rd Texas Neighbors Regional Art Exhibition," Irving Art Center, Irving, TX. (One work was exhibited in this regional show, juror was Pamela Nelson)

2007
- "Welcome to Zhuzhou Enjoy Our Ancestral Culture" The Exhibition of Art Works from Home and Overseas, Zhuzhou, Hunan, China. (International invitational exhibit, two works exhibited December 7-10, 2007)
- Davis & Cline Gallery, Ashland, OR. (This gallery handles my work)
- "Luz y Espacios", De Corazon Gallery, Dallas, TX. (One person show, this gallery handles my work)
- "Fall 07 Faculty Exhibition", Landmark Gallery at Texas Tech University, Lubbock, TX. (One work "El Lugar" was exhibited.)

2006
- "Stories of Women in Print", Landmark Gallery at Texas Tech University, Lubbock, TX. (Invitational, curated by Annie Gedicks, one work exhibited.)
- "Fall Art Faculty Exhibition" Landmark Gallery at Texas Tech University, Lubbock, TX. (One work exhibited)
- "Five x Seven", Arthouse, Jones Center, Austin, TX. (Two works are exhibited, traveled to Houston & Dallas)
- "ACE Art Sale", Lubbock Arts Alliance, Louise Hopkins Underwood Center for the Arts,

3-2

Updated 10/19/06
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: robin germany
Department/Unit: ___ ART ______

Rank/Title: Associate professor
Date Submitted: 11/09
Appointment Date: 08/06

TTU Email: robin.d.germany@ttu.edu
Phone: 8067423825 x246 Campus Mail Stop: 42081

Mailing Address: PO box 253 City/State: slaton tx Zip: 79364

1. ___xx__ Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. ______ Reappointment of lapsed membership
3. ______ Ex-officio (rank of collegiate dean or higher)
4. ______ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. ______ Adjunct (employed outside the department/area or outside the University)
6. ______ Visiting (in a non-tenure earning position within the University)
7. ______ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as “cannot direct a dissertation,” etc.) Please list briefly any Restriction, or indicate "none."

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 21 Approve # 0 Disapprove # 0 Abstain

Peer Evaluation Representative:

[Signature]
NANCY SLAGLE
Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

[Signature]
TINA FUENTES
Printed Name:

College Dean: (of department submitting this application)

[Signature]
[Printed Name:]

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

1-2

Updated 10/19/06
2007

**Visual Directions**, (multiple artists), CraigHead Green Gallery, Dallas TX, summer.

**Out of the Blue**, (Carol Flueckiger, Robin Germany, Sang-Mi Yoo), Louise Underwood Hopkins Center, Lubbock TX, winter.

**Bytes**, (Nine photographers using digital technology), Dinnerware Gallery, Tucson AZ, winter.

**Water on the Edge**, (six photographers working with water), University of North Texas, Denton TX, spring.

**Falling To Earth**, (four artists, six pieces exhibited), Commerce Street Art Warehouse, Houston TX, spring.

**Materializations**, Northern Illinois University, DeKalb, IL, fall.

**Lines Not Drawn**, (five photographers), SUNY Fredonia NY, fall.

**SPE members show**, (group show), University of Texas at Arlington, Arlington, TX, fall.

**Catch and Release**, (three person show), Art Depot, Lubbock TX, summer.

**A Difficult Nature**, (one person show), Buddy Holly Center, Lubbock, TX, spring.

**Faculty Collections**, (invitational show), Gaddis Geeslin Gallery, Sam Houston State University, Huntsville, TX.

2006

**Large Photographs:Karen Saunders and Robin Germany**, (two artists, ten works exhibited) Galleria 409, Brownsville TX. Fall.

2005

**Through the Lens**, Arlington Museum of Art, Arlington TX, Benito Huerta, curator, 4 pieces shown in an exhibit of 80 artworks

**Exhibition** in conjunction with the SouthWest Regional SPE conference, Las Cruces NM, 2 pieces exhibited.

2004

**Annual Faculty and Visiting Artist Exhibit**, invitational group show, Nicholls State University, Thibodaux LA, March (two pieces exhibited)

**Everyday Constructions**, invitational exhibit with two other artists, Fort Worth Community Arts Center, Ft. Worth TX, April (eight pieces exhibited)

**Fueling the Imagination**, juried banner exhibition, Lubbock Regional Arts Center, Lubbock TX, Spring (one piece shown)

**Red Hot Dot Sale**, invitational benefit show, Women and Their Work Gallery, Austin TX, Fall (one piece shown)

**Empty Bowls**, invitational benefit show, UT Permian Basin, Odessa TX, Fall (one piece shown)

---

**VII. Current Participation in Professional Associations**

Include:

- Society for Photographic Education
- Meetings attended 2006-2009 annually
- Served as a peer reviewer for speaker proposals 2008

**VIII. Professional Papers and Abstracts for the last six years**

- Multivalent Nature (panel) SPE national conference, Miami FL March 07

3-2

Updated 10/19/06
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Robly A. Glover
Rank/Title: Professor
Department/Unit: School of Art / Studio
TTU Email: r.glover@ttu.edu
Phone: 806-742-4287
Date Submitted: 11/09
Appointment Date: 09/89
Campus Mail Stop: MS2081

Mailing Address: Art Building 18th and Flint
City/State: Lubbock, Texas
Zip: 79409-2081

1. X Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. Reappointment of lapsed membership
3. Ex-officio (rank of collegiate dean or higher)
4. Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. Adjunct (employed outside the department/area or outside the University)
6. Visiting (in a non-tenure earning position within the University)
7. Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according
to department/area policy.

# 21 Approve  # 0 Disapprove  # 0 Abstain

Peer Evaluation Representative:

☑ Approve  ☐ Disapprove

Comment:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

☑ Approve  ☐ Disapprove

Comments:

College Dean: (of department submitting this application)

☑ Approve  ☐ Disapprove

Comments:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

1-2

Updated 10/19/06


Juried Publications


Exhibitions

2009

Art of Fine Craft 2009, Lux Center for the Arts and Nebraska Wesleyan University in Lincoln, Nebraska, exhibition in conjunction with Biennial conference the Art of Fine Craft. (October 1 – November 8, Jurors: Sonya Clark; Chair of the Craft/Materials Studies Department Virginia Commonwealth University School of the Arts, Richmond, Virginia, Jason Briggs; Studio artists and part-time Instructor Lipscomb University, Nashville, Tennessee, Victoria Goro-Rapoport; Studio artists and Professor in Printmaking and Drawing University of Nebraska, Kearney, and Jessica Starkel; Studio Artist MFA Jewelry Metalsmithing Rhode Island School of Design, National Juried Exhibition).

Contemporary Art at The Kinsey Institute, Kinsey Institute Gallery, Indiana University, Bloomington, Indiana. (July 13 - September 18, Museum Collections Exhibition)

Bend, Mold, Cut, Join: Small works in Metal, Alternatives Museum shop, Delaware Center for the Contemporary Arts, Wilmington, Delaware. (April 2 – May 31, Juror: Ellen Lupton, writer, curator, and graphic designer, Director of the Graphic Design MFA program at Maryland Institute College of Art, Baltimore, Curator of contemporary design at Cooper-Hewitt National Design Museum. National Juried Exhibition).

2008

Of Lineage and Legacy...Visual Conversation of Jewelry and Metalworks, Hall Street Gallery, Savannah College of Art and Design, Savannah, Georgia. (February 29th 2008- March 31th 2008. K9 Rings, grouping of nine rings were included in this show. Curated by Gail Brown, internationally recognized craft curator from Philadelphia, Pennsylvania. Held in conjunction with the 2008 Society of North American Goldsmith's conference. My curated mentor was Bill Fellow Professor Robert Ebendorf of Eastern Carolina University, my emerging artist was Mindy Henn from Eastern Tennessee University.

New Wave of Art in Lubbock, Louise Hopkins Underwood Center for the Arts, Lubbock, Texas. (April 21st 2008- May 26th 2008. Lure Neckace was selected for exhibition by Special Exhibition Curators: Charles Adams, Dawn Wolf-Taylor, and Meredith Thomas. This was a celebration of the 100th year anniversary of Lubbock, TX. My work was pictured in the color catalogue).

Positive/ Negative 23 Juried Art Exhibition, Slocumb Galleries, East Tennessee State University, Johnson City, Tennessee. (January 28th 2008- February 15th 2008. Robber Necklace was juried into the exhibition by Antoine Guerrero, Director of Exhibitions at P.S.1 Contemporary Art Center, an affiliate of Museum of Modern Art (MOMA) in New York City. 50 pieces were selected from a field of 400 entries).

2007

49th Annual Delta Exhibition, Arkansas Art Center, Little Rock, Arkansas. (January 11th, 2007- February 25th, 2007. Flirtation Tea Cups was one of 66 pieces from a field of 596 chosen to be in the exhibition by juror Don Reitz, influential ceramic artist and professor of Art at the University of Wisconsin-Madison).

Positive/ Negative Twenty-Two Juried Art Exhibition, Slocumb Galleries, East Tennessee State University, Johnson City, Tennessee. (February 12th 2007- March 2nd 2007. Bait Necklace was juried into the exhibition by Senior Curator Toby Kamps from the Contemporary Art Museum in Houston, Texas)

Fantastic Animals from RAM's Collection, Racine Art Museum, Racine, Wisconsin. (February 16th, 2007-November 26th, 2007. Bait Necklace, part of the Racine Art Museum's permanent collection, donated by Dale and Doug Anderson, was selected for the exhibition).


10.10.10 (Broochless) Exhibition, National Ornamental Metal Museum, Memphis, Tennessee. (April 15th 2007- July 8th 2007. K9 Rings were one of 43 pieces selected for exhibition from a field of 303 entries. Jurors include Marilyn Da Silva, Susan Ewing and James Masterson).

The Wichita National 2007, The Wichita Center for the Arts, Wichita, Kansas. (September 7th-October 24th, 2007. Howling Spring Thing Pitcher, and Bait Necklace were juried into the exhibition by juror Beds Clark, artist and professor of Art at University of Missouri-Columbia)

Transformation 5: The Elizabeth R. Raphael Founder's Prize Exhibition, Society for Contemporary Craft, Artspace Main Gallery, Jackson Wyoming. (September 7th 2007 to October 29th, 2007. Bait Necklace was juried into the exhibition by internationally recognized metal artist Robert Ebendorf, Society for Contemporary Craft Director Janet McCall, and founding Director of the Smithsonian Institution's Renwick Gallery Lloyd Herman).

Rings. Cannon Gallery, North Carolina State University. (August 21 -- October 3, Curated by Robert Ebendorf; Board of Directors of the Renwick Gallery and the American Craft Council, founding member and former President of SNAG, 75 artists chosen to participate in the exhibition from the 1000 Rings book by Lark Books, national juried/curated ring exhibition).


Mentors, Friends and Creative Playmates; Robert Ebendorf's Colleagues In the RAM Collection. January 18 – May 9, 2004, Racine Art Museum, Racine, Wisconsin.


West Bend Art Museum, West Bend, Wisconsin, January 28, 2004 – March 16, 2004
Houston Center for Contemporary Craft, Houston, Texas, April 6, 2004 – May 25, 2004
Masur Museum of Art, Monroe, Louisiana, June 16 – August 11, 2004
Art Center of Battle Creek, Battle Creek, Michigan, September 1 – October 20, 2004

VII. Current Participation in Professional Associations

SAS: Society of American Silversmiths; I was invited to submit a portfolio of work and was selected to become a member of this national organization. 1995-2000. I participated in exhibitions.

VIII. Professional Papers and Abstracts for the last six years

IX. Grant and contract Activity for the last six years

List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.

Grants

2009 Helen Jones Foundation, Inc. Grant, Saturday Morning Art Project, School of Art, Texas Tech University, Lubbock, Texas. $7000.00. Part of this grant funds a graduate assistantship for the School of Art.

Student Government Association, Texas Tech University, Lubbock, Texas, funded $3,500 for the Metals Club, visiting artist program this year. Graduate students benefit from contact with the visiting artists, educators.

2008 Helen Jones Foundation, Inc. Grant, Saturday Morning Art Project, School of Art, Texas Tech University, Lubbock, Texas. $5000.00. Part of this grant funds a graduate assistantship for the School of Art.

Student Government Association, Texas Tech University, Lubbock, Texas, funded $1,450 for the Metals Club, visiting artist program. Graduate students benefit from contact with the visiting artists, educators.

2007 Helen Jones Foundation, Inc. Grant, Saturday Morning Art Project, School of Art, Texas Tech University, Lubbock, Texas. $5000.00. Part of this grant funds a graduate assistantship for the School of Art.

Student Government Association, Texas Tech University, Lubbock, Texas, funded $1,450 for the Metals Club, visiting artist program this year. Graduate students benefit from contact with the visiting artists, educators.

2006 Faculty Development Leave, competitive. College of Visual and Performing Arts, Texas Tech University, Lubbock, Texas

Helen Jones Foundation, Inc. Grant, Saturday Morning Art Project, School of Art, Texas Tech University, Lubbock, Texas. $5000.00. Part of this grant funds a graduate assistantship for the School of Art.

Student Government Association, Texas Tech University, Lubbock, Texas, funded the Metals Club, visiting artist program. Graduate students benefit from contact with the visiting artists, educators.

2005 Helen Jones Foundation, Inc. Grant, Saturday Morning Art Project, School of Art, Texas Tech University, Lubbock, Texas. $5000.00. Part of this grant funds a graduate assistantship for the School of Art.

Student Government Association, Texas Tech University, Lubbock, Texas, funded the Metals Club, visiting artist program. Graduate students benefit from contact with the visiting artists, educators.


CH Foundation and Texas Commission on the Arts, Crafts, Etc.: American Master Jewelers Metalsmiths. Curator: Robly A. Glover, Buddy Holly Fine Arts Center, Lubbock, Texas.10,000.00. I wrote the request for this funding and the Buddy Holly Center presented it as a line on their 04/05 budget to the CH foundation and the Texas Commission on the Arts. Graduate students benefited from contact with the exhibition, attending artists and the visiting curator.
stools that were in the various classrooms, studios, and graduate studios back to SB17 so students would have a place to sit. I think Director DeVriese has established a policy where each room is reviewed at the end of the semester to make sure this never happens again. I spent a considerable amount of time making this room as professional as it could be for our students, and I hope this never happens again.

Tank and gas shed
For health and safety reasons, a tank and gas shed had to be constructed. The architects and engineers neglected to address this issue in the original plans. The Fire Marshall pointed out this violation of health and safety code and it became my problem. Mark Bond and I began work on designing this shed in spring '08. The bulk of the work was done during fall '08. Mark designed and constructed the cage and with my urging, matched the metal roof. I selected paint that matched the general design of the building so the shed would not stick out. I personally constructed and poured an 8 inch thick reinforced concrete pad, approximately 36 x 36 inches to be able to accommodate a total of ten tanks, five full and five empty. Twenty 80-pound bags of concrete and forming materials were purchased and constructed by me personally. This was a very big job. We now have a professional lockable enclosure that safely stores and contains the tanks. The Fire Marshall was very happy.

Shade Cloths
Two large shade cloths were designed and installed on the hammering and raising yard. These cloths were installed to cut down on the excessive glare and to lessen the wind effects on the hammering/raising shed. The overhead shade cloth was installed to lessen the extreme heat on the hammering and raising shed pad. The temperature was a full 20 degrees hotter than the ambient temperature because of the radiance of the concrete. The shade cloth has made the work area comfortable and less intense glare. The students have greatly appreciated this new addition. Mark Bond installed and engineered the rigging for the shade cloths. I greatly appreciate his help on this project.

Stainless steel backing and tabletops
During the spring semester ’08, it became clear that a stainless steel top needed to be placed on the teaching table, and backspashes needed to be installed behind the sink in the soldering room. Acid and soldering chemicals were being splashed on the wall. These chemicals were also causing problems with the central teaching table in the soldering/hammering room. Mark Bond purchased and installed the backspashes and tabletops at a cost of around $800.

Alumni exhibition on studio walls
During spring ’08, before the annual open house, twenty-five matted and glass framed alumni works were printed and framed by myself. This ongoing alumni exhibition gives the students a sense of history and goals to work towards. I worked on this project for over a month, and it has been very well received by tours, students, and even faculty.

Electroforming tank on wheels
During spring ’08, we recognized a problem in the anodizing/etching room. There was nowhere to place the electroforming tank. I came up with the idea of putting the spray etcher and electroforming tank on wheels so that they could be moved in and out of the engineered fume catcher zone in the etching/anodizing room. Emily Schuhmann and I researched and bought a cart that would hold a 40-gallon electroforming tank. The system is in place and is working quite well.

Track lighting in three display cases
During fall semester ’08, with the impending symposium, Foundation Board dinner, and ongoing tours in the 3-D facility, the lighting problem in the three display cases in the main hallway needed to be addressed. I researched and installed three touch mini track light systems in the three display cases in the hallway. This new lighting system makes the cases professional and perfectly illuminates the work in the cases. This job took many days of research and a great deal of time to install.

During the move to the new 3-D art annex, it became clear that Central Warehouse would be unable to supply the significant amount of gas needed to run the soldering/casting facility. I chose a local vendor in order to be able to supply a reliable source of gas for the facility. Over the last year and a half, I realized that we were being charged exorbitant fees for this gas compared to the Central Warehouse. I went to the Central Warehouse and told them our problem. The new Central Warehouse director approached his supervisor and they purchased ten new cylinders for acetylene gas to accommodate us. This purchase equated to several thousands of dollars out of their budget. I spent a great deal of time convincing them that this would be a good thing for them, as well as us. We now have a total of ten tanks at our disposal, five full, and five being filled. This saves the jewelry metals area well over $1600 a semester because Central Warehouse has a state contract where they buy gas at a discounted rate. Example: five tanks of gas from Lubbock Welding with delivery fees, tank rental fees, and product, ran around $800. The same five tanks of gas from Central Warehouse costs no delivery fee, no tank rental, only product for $250. We were spending
and the contractor, as well as hundreds of emails and phone calls. I also gave 25-30 tours of the construction site.

Summer 2007: I could not leave during this time because of the need to be on-site for consultation. We were given three weeks in August to move in and set up for classes. Construction continued during this time.

Fall 2007: Construction and unpacking was still going on during classes in the fall. Numerous but necessary tours slowed down move-in process and frustrated the students.

Holiday Break 2007: Defective furniture was removed and replaced by new furniture on December 16th. I was on-site to oversee delivery and installation of the furniture.

I am pointing out these important milestones as a record of what transpired during this most overwhelming time. I am grateful that I have had the opportunity to be part of this extremely satisfying project.

**Furnishings**
During spring and summer sessions, I consulted with Bob Herman, Mark Bond, and four grad student assistants about building necessary furniture for the new building. In an effort to save the university money, we constructed twenty-one bench top organizers at a cost of $50 each ($1,050 total). Buying these manufactured items would have cost $4,410 plus shipping and handling. Constructing these items in our woodshop saved the university over $4,000. Additionally, the constructed bench organizers were created with solid oak, instead of flimsy particleboard used in their manufactured counterparts. Mark Bond designed and built a steel tool organizational rack for each bench, a feature that has been met with very positive feedback.

**Packing and Moving**
My summer vacation was spent packing, moving, and setting up the new facility. From June to November, I was on-site working every day except the week in June when I went to the Midwest to be with my sick mother, and the three weeks I spent in Junction teaching. While at Junction, I answered emails and phone calls about the project and drove 650 miles round trip to check the progress in between my second and third weeks of teaching. At the request of Rick Richeda and Facilities Planning, I was required to be on-site in order to consult with the contractors. I worked 4 to 14 hours each day on the building during this time frame. This has had a detrimental impact on my ability to do my artistic research, teaching and general service to the School of Art. This has truly been the hardest thing I have done in my academic career.

My availability ensured that everything was done correctly the first time. This saved the University large amounts of time and money. Because things did not have to be redone, additional money remained in the jewelry/metals contingency budget. This extra money was used on the fourteen-torch set up, a project that was not factored in the original budget. This saved the University $36,000.00 that would have been taken out of the School of Art HEAF budget.

Part of the move to the Annex was accomplished with rented U-Haul trucks using area and school money. Facilities Planning paid for the move that utilized two large panel trucks, ten men, Mark Bond and myself. It took two eight-hour days and eight truckloads to move the boxes and equipment. Leslie Lewis, a graduate assistant, Mark Bond, and myself worked countless hours over the prior six weeks to pack up forty years of equipment. At the conclusion of the move, there were many hazardous materials that the moving company refused to transport. These chemicals were not high risk and I simply did not have the time or money to address the university transfer policies. I made approximately six round trips to take chemicals to the new facility myself.

**Tours**
Throughout 2007, I gave numerous tours to everyone from donors to visiting graduate students. The following is a short summary of the most important tours:

- Two tours for the Helen Jones and CH foundation. One tour was conducted during construction, and the other was in conjunction with a luncheon organized by the Development Office and the Dean's Office. (October 10th, 2007)
- Texas Tech School of Art 40th Anniversary Celebration. A tour bus was provided for interested attendees of the 40th anniversary to visit the new facility. I conducted approximately seven tours of the facility for around 200 people.
- Forty-eight LISD art teachers during their In-Service Day
- Leadership Lubbock with approximately sixty community leaders in all aspects of business.
- Faculty and staff tour for the School of Art
- Six visiting artists
- Numerous prospective graduate students, students and alumni.
of this new furniture was bought with the upcoming move into the new building in mind. The old oversized worktables were moved into the hallway to await the move into the new facility in fall 08. In Spring 2007 they will be stripped and refinished. In conclusion, a great deal of my summer leave time was spent remaking the graduate space. However it has been worth the effort because everyone involved finds it a much more functional workspace.

Storage and Inventory
All storage lockers and closets were cleaned out and inventoried because this information will be needed for the upcoming move. A photographic record and a list of the dimension and weights of each object being moved were made. I oversaw this work during my leave while a grad assistant and our work-study hire performed it. During the spring 07 semesters more work will be done on this project.

3D Building Project
There have been a vast numbers of emails and correspondences concerning the 3-D project, so many in fact, that I have lost the total count. I lumped them into categories:

Fund raising packages for Kim Klotzman
Kim Klotzman asked me as 3-D area representative to develop a package of requests for the three 3-D areas that she could take to donors to ask for money. She gave us a very small budget. We drastically went over the suggested budget, however, we ranked items in order of importance. It took a tremendous amount of time and thought to develop this package. I personally spent over 2 weeks researching the various vendors and trying to shop for the best prices for supplies, and I know that my colleagues spent as much time as I did. These packages were collected and delivered to Kim Klotzman in the College of Visual and Performing Arts.

Furniture Request from Tina Fuentes
Tina asked me to develop a furniture package of items that I must have in order to move into the new facility. The funding package for Kim Klotzman was a good start. I spent three weeks re-thinking and working on this proposal, shopping and trying to get the absolute best price on the furniture we would need for classes to begin in the new facility. I was able to reduce the original budget by slightly over $8,000, giving us a total budget of approximately $40,000.

The summer plumbing issue
During my three-week teaching time in Junction, TX, I took the most recent 3/D building blueprints with me. At this time I discovered that there was no oxygen line plumbed to the various soldering areas. This was in the original request for the facility, and apparently the original architects did not forward it to the new engineers or architects, so a major glitch that would have affected programming was found in their plans. Numerous e-mails and correspondences ensued. The issue was finally taken care of when I produced the original documents after I had been accused of being a liar. I'm happy to report that the oxygen lines will be put into place in the new building, but this is a typical example of the communication that has gone on for over 4 years with the development of the new building.

Being called out of graduate reviews in Spring 06 semester
I think it is important to note that the 3-D faculty involved with the building project were called out of the 3-D oral reviews at the end of the Spring Semester to address some very serious issues concerning the building. Needless to say, we were very disjointed and argumentative. It was decided that the Ceramics and Sculpture programs would be redesigned because program needs had changed. Five years have passed from the original planning sessions and the engineers and architects were baffled that the needs within sculpture and ceramics had changed. It was not a pleasant meeting for our Sculpture and Ceramics areas. It was decided that the Jewelry Metals program would be moved first because we were the least expensive to move and did not require a redesign.

Metals departmental inventory for move
Over the summer and fall with the help of Jessica Jacobi, I developed a catalog to record all the tools and equipment in the Jewelry/Metals area that will need to be moved into the new 3-D building. We photographed groups of items, gave dimensions, and listed approximate weights. This document can be given to a moving company in order to estimate moving costs as well as keep track of any equipment that might get lost or damaged in the move.
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation / Reappointment

Instructions: Please complete this coversheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Juan Granados
Department/Unit: School of Art

Rank/Title: Associate Professor of Art
Date Submitted: 12/09/09 Appointment Date: 1995

TTU Email: juan.granados@ttu.edu Phone: 806 – 742 – 4475 Campus Mail Stop: 2081
Mailing Address: Texas Tech University, Box 42081 City/State: Lubbock, Texas Zip: 79409-2081

1. X Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. ___ Reappointment of lapsed membership
3. ___ Ex-officio (rank of collegiate dean or higher)
4. ___ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. ___ Adjunct (employed outside the department/area or outside the University)
6. ___ Visiting (in a non-tenured-earning position within the University)
7. ___ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as “cannot direct a dissertation,” etc.). Please list briefly any restrictions, or indicate “none”.

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate faculty, according to departmental policy

# 21 Approve # 0 Disapprove # 0 Abstain

Peer Evaluation Representative:

___ Approve

Disapprove

Signature

NANCY SABLE
Printed Name

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

___ Approve

Disapprove

Signature

TAFT FUENTES
Name Printed

College Dean (of department submitting this application):

___ Approve

Disapprove

Signature

Carol Edwards
Printed Name

Graduate Council Action: (To be completed by the Office of the Graduate Dean)
(Continued)
V. Graduate Courses Taught in the last six years (list course numbers only once plus the years each was taught.)
Include
Institution _______ TTU
Course Numbers__ Art 5330
Years___________ 2004, '05, '06, '07 & '09

Institution _______ TTU
Course Numbers__ Art 6301
Years___________ 2004, '05, '06 & '07

VI. Published Research and Creative Activity in the last six years (do not include in-house reports)
List: articles, books, and creative activities pertinent to your discipline. List abstracts and papers presented at professional meetings in VIII below. For publications, show complete authorship and provide exact titles, dates, and inclusive page numbers. Fully describe performances, showings, compositions, etc., for items in the Fine Arts and related areas.

2004
1. Refereed Bibliographic Publications in Text Books & Survey Books:
   • “Creativity: Inspiration in Clay Aspiration in Contemporary Ceramics,” (Note: this book was published in '03 but I was not aware I had been included so I did not list it last year). 2003, published by and issued on the Second World Ceramic Biennale 2003 Korea and inaugural of the 2nd International Ceramic Symposium. Icheon World Ceramic Center, text about my ceramic artwork appear on pages 64 - 65.

2. Refereed Bibliographic Publications in Professional Journals: Publications of My Work in National and International Journals:
   • Sculpture, 2004 – November issue, volume 23, number 9; Review Section. Richmond, Virginia: title of review, “North American Ceramic Sculpture Now,” pages 76 and 77. Citation and image appear on pages 76 and 77.

3. Non-refereed: Newspaper Articles and exhibit catalogs:
   • Feats of Clay XVII, a 22-page exhibition catalog presented by the Gladding McBean and Lincoln, California. Image and text of my work is included on page 8.
   • North American Ceramic Sculpture Now – Small exhibition announcement poster citation of exhibit inclusion.
   • Virginia Commonwealth University – Large exhibition poster for “North American Ceramic Sculpture Now” announcing the exhibit, lecture, Symposium and featured artists. Image of my work was included.
• “Clay Synergy: Interconnections of Form and Content” Nave Museum, Victoria, Texas. Nationally recognized ceramic artist participating were Steve Reynolds, Fred Spaulding, Dale Neese, and Ramon Barela. July 9 – September 2004.


• “North Texas University Exchange” University Gallery, Denton, Texas September – October 2004.

2005

1. Refereed Bibliographic Publications in Text Books & Survey Books:


• “500 Pitchers,” (selected for inclusion) The book will be published by Larks Books, a New York based publishing company, projected publication date is sometime in Spring 2006. Text about my ceramic artwork and an image of my work will be included. This book contains artists representing an international scope.

2005

1. Creative Activity: Exhibitions (state whether juried, invitational, solo; provide place, dates, and number of works exhibited; provide name and title of juror(s); awards received)

A. Group exhibition (National & International Juried/Invitational):

• “Electrified” ST. Edward’s University Fine Arts Gallery, ST. Edwards University, Austin, Texas. Curated by Stanley Irvin, Professor of Art at ST. Edward’s University. The invited artists were nationally and internationally recognized ceramic artists – included in the exhibit were Sunyong Chung, Barbara Frey, Angela Gallia, Linda Gossett, Pat Johnson, Lebeth Lammers, Lisa Orr, Jennifer Quarels, Marty Ray, Claudia Reese, Rebecca Roberts, Fred Spalding, and William Wilhelmi. The exhibit was presented in October – November.

• “Shades of Clay” Texas Tech Museum of Art, Lubbock, Texas - traveling exhibition. The exhibit was presented in September – November. Some of the national and internationally recognized artists are: Sharif Bey, Syd Carpenter, Patsy Cox, Anita Fields, Yih-Wen Kuo, Winnie Owens-Hart, Pual Andrew Wandless, James Watkins. The exhibit is scheduled to continue traveling through March 2007.

• “Ceramics Invitational 2005” Texas A&M University Gallery, Texas A&M University – Commerce; Commerce, Texas. Curated by Barbara Frey, an internationally recognized ceramic artist and Professor of Art at Texas A&M at Commerce. Some of the internationally and nationally recognized ceramic artists were: Dan Anderson, Tom Bartel, Susan Beiner, Sam Chung, Jim Connell Michel L. Conroy, Rick Hirsch, Peter Pinnell, Annabeth Rosen, Susan Schultz, Katherine Taylor and Billie Jean Theide. The exhibit was presented in September - October

• “White” Santa Fe Galley, Santa Fe, New Mexico. A ceramics invitational of nationally recognized ceramic artists, some of the exhibiting were: Peter Beasecker, Gina Bobrowski, Mary Louise Carter, Doug Casebeer, Sam Chung, Josh DeWeese, John Goodheart, Nina Hole, Yih-Wen Kuo, Jae Won Lee, Tony Marsh, Karen Thuesen Massaro Tim Mather, Annabeth Rosen and Nancy Selvin. The exhibit was presented in July – August.

3. Solo Exhibition (Invitational)

• “Recent Memories” Lowell Collins Gallery, Houston, Texas. I exhibited four large two-part wall ceramic wall sculptures, five medium and three small ceramic wall sculptures. The exhibit was presented in February – March.

2006

1. Refereed Bibliographic Publications in Text Books & Survey Books:

• “Image Transfer on Clay” – Published by Lark Books, a division of Sterling Publications Co., Inc. New York, New York; written by Paul Andrew Wandless. Images and text about my ceramic
1. Refereed Bibliographic Publications in Text Books & Survey Books:
   - Michael Nungesser, an art historian from Berlin Germany invited me to submit, images of my artwork, background information, resume and conceptual information regarding my artwork for review and publication. He is writing a book on biographies of artists from the “Americas” for an international encyclopedia of artists, to be published in Leipzig (Allgemeines Kunstlerlexikon).

2. Refereed Bibliographic Publications in Professional Journals: Publications of My Work in National and International Journals:
   - *Ceramica: Revista Internacional* – (Madrid, Spain) Review by Antonio Vivas Zamano, editor and director of Ceramica. Article is titled “Juan Granados,” pages 26 – 30 a color image was image included on the cover of the journal.

2007

1. Creative Activity: Exhibitions (state whether juried, invitational, solo; provide place, dates, and number of works exhibited; provide name and title of juror(s); awards received)

   A. Group exhibition (National & International Juried/Invitational):
   - “National Juried Ceramics Exhibition,” Lawrence Arts Center, Lawrence Kansas. [Juried by Dan Anderson is a nationally recognized artists and educator. He holds and MFA from the Cranbook Academy of Art, Currently professor Emeritus, former area head of ceramics at head of ceramics in the Department of Art at Southern Illinois University in Edwardsville.] October 19 through November 28, 2007. A symposium of national and internationally recognized presenters was held in conjunction with the exhibition. Presenters included Bob Archambau, John Balistreri. Mark Burns, Brad Schwieger, Jane Shellenbarger, Michaeline Walsh and Janis Mars Wunderlich. I had one wall piece selected for the exhibition.
   - "National Juried 3-D Competition," at the Hill Country Arts Foundation, Ingram, Texas. September 5-October 6, 2007. I had three large two-part wall sculptures accepted into the exhibition and was awarded Best in Show.
   - Also, I exhibited two ceramic wall sculptures in collaboration with my colleague, Andrew Martin. The pieces were titled “Preserver” and “Branch” (Ceramic form with graphite and charcoal drawing) accepted as two of 42 works from 400 national and international entries.

   B. Ceramic Sculpture National Juried Exhibition, National Juried Exhibition, Ameen Art Gallery, Nicholls State University, Thibodaux, Louisiana. †[Juried by Virginia Scotchie, Professor of Art and Head of Ceramics, University of South Carolina, and Joe Bova, Professor Emeritus, Ohio University, and elected Fellow of NCECA] August 20 - September 14, 2007. I had one piece selected and was given First Prize Award for my ceramic wall sculpture titled “Sprout.”
   - Also, my colleague Andrew Martin and I had one collaborative ceramic wall sculpture accepted titled, “Fossil” (Earthenware ceramic form with charcoal drawing).

   - Also, my colleague Andrew Martin had one of our collaborative piece accepted titled, "Preserver"
Museum of Anthropology, Tempe, Arizona. [Invited by Catherine A. Nichols, Curator Museum of Anthropology]. October – November
• “Bi-National 2008 Exhibition,” Internationally Juried - University of Texas El Paso Museum, of Art, El Paso Texas and also at the Museo de Arte en Ciudad Juarez, Mexico. [Juried by Katherine E. Smith, Assistant Curator at the El Paso Museum of Art]. June, I exhibited two wall pieces created in collaboration with my colleague, Andrew Martin.

2009
1. Refereed Bibliographic Publications in Text Books & Survey Books:

2009
1. Creative Activity: Exhibitions (state whether juried, invitational, solo; provide place, dates, and number of works exhibited; provide name and title of juror(s); awards received)
   A. Group exhibition (National & International Juried/Invitational):
      • Analogous: Nationally Juried Exhibition, Juried by Lucy Lippard; held at Runnels Gallery at Eastern New Mexico University, January - February
      • “Tex-Mex: Ceramic Invitational,” Eastern New Mexico University, Portales, New Mexico. Invited by Gallery Director Christopher Calderon and Professor Mary Finneran. Exhibit held at Runnels. August - September
  2. Solo Exhibition (Invitational)
     • “Fecund Earth: Contemporary Ceramic Sculpture” California State University Chico, Art Gallery, in Taylor Hall. Three combined solo exhibitions with ceramic works by Patsy Cox, Juan Granados and Alison Petty Ragguette. I exhibited 12 ceramic wall sculptures. Exhibition dates: January 29 - February 26, 2009

VII. Current Participation in Professional Associations
   Include:
   Association National Council on Education for the Ceramic Arts
   Years Meetings Attended 2004, ’05, ’07, and 2008
   Offices, Participation, Etc. Participated.
   • 2004 - On March 17 – 20, I attended the annual NCECA conference held in Indianapolis, Indiana. During the conference my colleague and I, with the help from the graduate office, purchased booth space to set up and make contacts to recruit motivated and interested students to our MFA program. During the conference, I attended several workshops, lectures and slide presentations and smaller group sessions related to new ceramic technology, techniques, safety, contemporary/historical ceramic information, glaze and kiln technology.
   • 2005 - On March 16 – 19, I attended the annual NCECA conference held in Baltimore, Maryland -- keynote, lecture titled, “The Shock of the Now,” was presented by Robert Hughes, Award-winning Art Critic/Historian. During the conference, I attended several workshops, lectures and slide presentations and sessions related to new ceramics technology, techniques, safety, contemporary and historical ceramic information, glaze and kiln technology. Also Leslie Laws, Ian Thomas and Wesley Harvey presented a slide presentation of their ceramic artwork during the “Graduate Student Forum.”
   • 2007 - On March 14 – 17, I attended the 41st annual NCECA conference held in Louisville, Kentucky. During the conference my colleague and I, with the help from the graduate office, purchased booth space to set up and make contacts to recruit motivated and interested students to our MFA program. During the conference, I attended several workshops, lectures and slide presentations and smaller group sessions related to new ceramic technology, techniques, safety, contemporary/historical ceramic information, glaze and kiln technology. This experience has allowed me to further advance my knowledge in the field of ceramic arts to further educate our students.
   • On March 19 – 22, I attended the 42nd annual NCECA conference, which was held in Pittsburgh,
at the International Museum of Art and Science, in Edinburg, Texas. I will also be selecting the award winners during the opening reception when the exhibit opens in February 19, 2005.

- Last January, I helped organize a national exhibit titled “Vitrified Clay National: Form and Content.” My colleague, Von Venuizen and I served as jurors and selected the award winners. The exhibit opened February 14, 2004. I worked with Rockport Center for the Arts, in Rockport, Texas to help develop and organize the exhibit.

- Served as juror for awards in the “Bountiful Bowl Pottery Fair: 2004,” held at Rockport, Texas.

2007-2008 developed an exhibition and Symposium (National)

- Develop titled, “Clay on the Wall: National” exhibition and symposium. The Clay on the Wall Exhibition will also include a ceramic art symposium. Invited scholars such as independent author, writer, critic and curator – Matthew Kangas, artist and professor emeritus – Patti Warashina from Seattle, WA and artist, writer and former editor of “Ceramics Monthly” magazine – Bill Hunt. This major project will bring together an amazing caliber of artists through the exhibition and writers, critics as well as demonstrators/artists such as Don Rietz and John Balisteri to our students which will give them first-hand experience from renowned footnotes within the field of ceramics.

2009-2010 Currently being developed is an exhibition and Symposium (National)

- “Clay on the Wall: National” and symposium along with a regional invitational exhibition. Invited scholars such as author, writer, critic and curator – Elaine Hennery, artist and Editor of Ceramics Art and Perception (Australia), Jamie Walker – Professor at the University of Washington; Seattle, WA, Cameron Crawford, Professor at California State University at Chico and Ovidio Giberga – Professor at the University of Texas at San Antonio, TX

- This major project will bring also include a regional ceramic invitational of prominent artists from the University of Texas at Austin, University of Nebraska, Texas A&M at Corpus Christi, Eastern New Mexico University, University of New Mexico, University of North Texas and University of Tulsa among other institutions.

2004 - Visiting Artist, Workshops and Lecture Presentations, Critiques and other Professionally-related community activities (public school activities):

- Saint Andrews University, Austin, Texas - July 6th. I conducted a one day workshop for a group of 20 students. I presented a slide lecture, demonstrated altering wheel thrown ceramics, and the photo image transfer process.

- Waylon Baptist University, Plainview, Texas - May 28th. I conducted a workshop for a group of about 15 students and demonstrated altering wheel thrown ceramics, photo image transfer process and presented a slide lecture to about 30 students.

- Service Exhibition, “Annual Faculty Exhibition,” Landmark Arts Gallery, Texas Tech University, Lubbock, Texas.

- I gave a workshop for group 12-art students from the TTU Art Dormitory Fine Arts Learning Community in October.

- Also, my colleague and I were invited to give slide presentations and to talk to the Art 1100 class taught by Rob Glover.

- Consulted with Dr. Penelope Coates, from the Health Science Center regarding a model of the Lymbic Brain System. She wanted to know if we were able to create a model and a mold of a sample lymbic system model. Unfortunately, given the complexity, time frame and materials required and needed to try to make multiples proved not pragmatic.

2007 - Visiting Artist, Workshops and Lecture Presentations, Critiques and other Professionally-related community activities (public school activities):

- Emporia State University, Emporia, Kansas – September 12 – 15. I gave a lecture slide presentation to an audience of about 170, gave two ceramic demonstrations to two classes and conducted studio critiques.

- Savannah College of Art and Design, Savannah, Georgia – October 17 – 20. I gave a slide lecture presentation to an audience of about 70 individuals, gave three class studio ceramic demonstrations, conducted studio critiques and individual student critiques.

- Victoria College, Victoria, Texas – November 16 – 17. I gave a slide lecture presentation to an audience of about 40 individuals, gave an all day studio ceramic demonstrations wheel and sculptural techniques, conducted studio critiques, individual student critiques and a lecture on “Creativity and Imagination: Mind Mapping.”

2008 - Visiting Artist, Workshops and Lecture Presentations, Critiques and other Professionally-related community
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: David Lindsay Department/Unit: School of Art

Rank/Title: Assistant Professor Date Submitted: 1-10-10 Appointment Date: 9-86

TTU Email: david.lindsay@ttu.edu Phone: 742-3825

Mailing Address: 3608 55th St City/State: Lubbock, TX Zip: 79413

1. X Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. Reappointment of lapsed membership
3. Ex-officio (rank of collegiate dean or higher)
4. Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. Adjunct (employed outside the department/area or outside the University)
6. Visiting (in a non-tenure earning position within the University)
7. Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 20 Approve # 1 Disapprove # Abstain

Peer Evaluation Representative:

Approve Disapprove

Comment: 

Signature: NANCY SLAGLE

Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

Approve Disapprove

Comments: 

Signature: LITA FUENTES

Printed Name:

College Dean: (of department submitting this application)

Approve Disapprove

Comments: 

Signature: 

Printed Name:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

1-2
May 26 - July 30, Sondra Forrest, juror & gallery director

*Metaphysics of a Tree*, performance given at the Portland Art Center, Portland, OR, in conjunction with the installation *Survey (at the Edge of the Continent)* Feb. 27

2006 *Set Boundaries* site-specific installation, Helen DeVitt Jones Studio Gallery, Louise Hopkins Underwood Center for the Arts, collaboration with Sara Lindsay, June 2-30 *Dome* Texas Tech University Architecture Department Gallery, Lubbock, Texas, Feb. 6-18, 6 works

2004 *Stories from the Allegheny* Beecher Library Gallery, University of Akron, Akron, OH April, 6 works

*Temperamental Boundaries/Turbulent Spaces*, Master of Fine Arts Thesis

Exhibition, Kipp Gallery, Indiana University of Pennsylvania, Indiana, PA July 12-16, 8 works

2003 *Penna Undercurrents*, Miller Gallery, Indiana University of Pennsylvania, Indiana, PA, 6 works

**Select Group Exhibitions**

2009 *New Texas Talent*, Craighead Green Gallery, Dallas, TX

*Member's Show, McKinney Avenue Contemporary Gallery, Dallas, TX*  
*Hunting Art Prize, Decorating Center of Houston, Houston, TX*  
*You, Me, and Everyone We Know*, Alphonse Berber Gallery, Berkeley, CA, 5 works

2008 *Project: Transfer*, George Enescu Museum, Tescani, Bacau, Romania. Exhibition of works created for the International Experimental Painting Camp

*Contemporary Art Dealers of Dallas Art Fair* represented by the Valley House Gallery, Dallas, TX, May 30- June 1

*Weight and Float: Contemporary Sculpture*, Maude Kerns Art Center, Eugene OR April 4 - May 4, juried & curated by Dena E. Brown, Exhibit Designer, Maude Kerns Art Center, with Artists Cathy Breslaw (Carlsbad, CA), Michelle Montjoy (Vista, CA), and Joey Azul (Albany, OR) 5 works

2007 *Resistance to Vision*, Manifest Gallery, Cincinnati, OH, Nov 9-Dec 7 Juror, Dana Saulnier, Professor Miami University Ohio, (catalog)


*Exhibition 2 Multimedia Art and Performance Event*, Outpost Gallery: Brockton, Brockton, MA April 8- May 6, juror Greg Mahoney, Director

*Introductions*, Lemeek Gallery, Cleveland, OH July 5-9, Invitational Exhibition, Lisa Meek, Gallery Owner, 6 works

*University Of Akron Annual Faculty Exhibition*, Emily Davis Gallery, University of Akron, Akron OH, February & March

2004 *Rijek, Word*, International Exchange Workshop Exhibition ,University Museum, Indiana University of Pennsylvania, Indiana, PA, Juror Toni Franovic, University of Zagreb Professor


*Plan B*, West Gallery, University of Maryland at College Park, College Park, MD, curated by Adam Welch, Artist

2003 *Great Lakes Emerging Artist Competition*, Rockefeller Arts Center, SUNY Fredonia, Fredonia, NY juried by Vicky Clark, curator, Carnegie Museum of Art

*Contemporary Works of Faith*, Ohio University Gallery, Ohio University, Cleveland, OH, international juried exhibition

*Master of Fine Arts Exhibition*, University Museum, Indiana University of Pennsylvania, Jan.18- Feb.15, juried by Eleanor Heartney, art critic

*Boing!*, Foreland Gallery, Artist Image Resource, Pittsburgh, PA Feb.1-10,
GRADUATE FACULTY APPLICATION FORM  
TEXAS TECH UNIVERSITY  
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Andrew W Martin  
Department/Unit: School of Art

Rank/Title: Associate Professor  
Date Submitted: December 2009  
Appointment Date: Sept 1995

TTU Email: andrew.martin@ttu.edu  
Phone: 806-742-3825 ext 228  
Campus Mail Stop: 2081

Mailing Address: TTU Box 42081  
City/State: Lubbock, TX  
Zip: 79409

1. X Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. _____ Reappointment of lapsed membership
3. _____ Ex-officio (rank of collegiate dean or higher)
4. _____ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. _____ Adjunct (employed outside the department/area or outside the University)
6. _____ Visiting (in a non-tenure earning position within the University)
7. _____ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 21 Approve  # 0 Disapprove  # 0 Abstain

Peer Evaluation Representative:  

Approve  Disapprove

Comment:  

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

Approve  Disapprove

Comments:  

Signature  
NANCY SLAGLE
Printed Name:  

College Dean: (of department submitting this application)

Approve  Disapprove

Comments:  

Signature  
JOAN FUENTES
Printed Name:  

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

Updated 10/19/06
Student's Name  Keith Welch  
Degree  MFA (Painting)  
Institution  Texas Tech University School of Art  
Year Completed  2004

IV. Other service on Graduate Committees in the last six years (excluding III)
include:
No. Students  14  
Department  School of Art (MFA and MAE programs)  
Institution  Texas Tech University

V. Graduate Courses Taught in the last six years (list course numbers only once plus the years each was taught).
Include:
Institution  Texas Tech University School of Art  
Course Numbers  ART 7000 Research  
Year(s)  Summer 2006, Summer 2007  
Institution  Texas Tech University School of Art  
Course Numbers  ART 6301 Master's Report  
Year(s)  Spring 2003, Fall 2003, Spring 2006, Fall 2005, Spring 2005, Fall 2004, Fall 2003  
Institution  Texas Tech University School of Art  
Course Numbers  ART 5322 Graduate Painting  
Year(s)  Spring 2009, Summer 2008, Fall 2007, Fall 2006, Spring 2006, Fall 2004, Fall 2003  
Institution  Texas Tech University School of Art  
Course Numbers  ART 5320 Graduate Drawing  
Year(s)  Fall 2008, Spring 2008, Fall 2005, Spring 2005  
Institution  Texas Tech University School of Art  
Course Numbers  ART 5304 Advanced Studio, 2-Dimensional  
Year(s)  Fall 2008, Spring 2008, Fall 2006, Spring 2005  
Institution  Texas Tech University School of Art Program at Junction Campus  
Course Numbers  ART 5100 Advanced Art Unit  
Year(s)  Summer 2007, Summer 2006, Summer 2003

VI. Published Research and Creative Activity in the last six years (do not include in-house reports)
List: articles, books, and creative activities pertinent to your discipline. List abstracts and papers presented at professional meetings in VIII below. For publications, show complete authorship and provide exact titles, dates and inclusive page numbers. Fully describe performances, showings, compositions, etc. for items in the Fine Arts and related areas.


Mentors & Muses Invitational Exhibition, Nave Museum, Victoria, Texas. [Curated by Shreepad Joglekar, Art Instructor, and Debra Chronister, Associate Professor, The Victoria College Art and Graphic Design Department.] June 11 – August 30, 2009. My paintings unify/divide and interfaces, and drawings property, landscape/divided, and divided were included.

Lubbock Arts Festival Regional Juried Exhibition, Lubbock Memorial Civic Center, Lubbock, Texas. Dr Marvin Moon, juror. April – May 2009. 3rd Place Award.


5x5x(5) International Juried Exhibition, Target Gallery, Torpedo Factory Art Center, Alexandria, Virginia. [Juried by Elaine Levin, freelance contemporary curator, writer, lecturer and critic.] December 11, 2008 - January 11, 2009. My graphite pencil and acrylic drawing on wood connector 1 was one of 240 works chosen from over 600 entries.
de la memoria 2 (homeland)" was one of 47 pieces by 43 artists selected from 519 works submitted by 153 artists.

**Other Worlds**, international Group Exhibition, Bacardi Museum, Santiago, Cuba. November - December 2004. One three-artist collaborative work (myself and colleagues Juan Granados and Michael Collins) was exhibited as part of Michael Collins’ work in this exhibit.

**Celebracion**, Invitational Exhibition, Buddy Holly Center, Lubbock, Texas. Curated by Tricia Earl, Exhibition Director. October 30 – December 4, 2004. I exhibited one acrylic painting on wood titled “caprichos de la memoria 4 (no lips left to read)”.

**Ulterior Motifs #6**, Invitational Exhibition, Wheeler Brothers’ Studios, Lubbock, Texas. [Curated by Lubbock artists Jeff and Bryan Wheeler] Saturday, April 10th 2004. I exhibited three works along with many other locally, regionally, nationally and internationally known artists.


**ANA 32**, National Juried Exhibition, The Holter Museum of Art, Helena, Montana. [Juror: internationally renowned ceramic sculptor Richard Notkin, recipient of multiple fellowships from the National Endowment for the Arts, the Guggenheim Foundation, and the Louis Comfort Tiffany Foundation, and whose work is in the permanent collections of the Metropolitan Museum of Art, Smithsonian Institution, the Los Angeles County Museum of Art, and numerous other museums.] August 19 – October 26, 2003. My two drawings titled "caprichos de la memoria 2" and "three memories" were among 160 pieces accepted out of entries by 475 artists.

---

**VII.** Current Participation in Professional Associations

Include:

- Association
- Years Meetings Attended
- Offices, Participation, etc.
- Editorial Positions
- Referee for Journals, Proposals, etc.
- Service on Award Panels, Juries, etc.


Continuing member of Arthouse (formerly the Texas Fine Arts Association), the American Association of University Professors, the Lubbock Arts Alliance and SOFA (Supporters of the Fine Arts, Buddy Holly Center, Lubbock, TX).

**VIII.** Professional Papers and Abstracts for the last six years

**IX.** Grant and contract Activity for the last six years

List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.

**Faculty Development Leave, Spring 2004.** Texas Tech University Office of the Provost.

**X.** Indicate other professional activities during the last six years that contribute to graduate education (software development, new course development, adjudication, service on government panels, symposia or conferences organized, consulting for state and federal organizations, honors and awards received, etc.)

**Master of Fine Arts Graduate Coordinator**, School of Art, Texas Tech University, Lubbock, Texas. Fall 2003 to Fall 2009.

In this capacity, I advised all of our MFA students each semester (approximately 25 full-time students in any given semester). I also convened regular meetings (usually monthly) of the MFA faculty to discuss and develop strategies for recruitment, develop revisions to MFA program requirements and procedures, and make decisions regarding acceptance of applicants and financial awards to accepted applicants. I attended TTU Graduate School Graduate Advisor workshops and discussions (usually one each semester). I served as primary contact person for prospective MFA students, oversaw the online application information and mailing of MFA information packets, coordinated the review of applications and generated letters of acceptance or rejection, and forwarded our nominations for the Chancellor’s Fellowship. When possible, I met with prospective MFA students who visited our campus. I worked closely with our Academic Advisor, who is assigned to support the Graduate Coordinators’ responsibilities, as we converted most of our review process to digital. I also conducted incoming MFA orientation every fall (and spring if needed); met with all
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Terry Morrow               Department/Unit: Art

Rank/Title: Professor           Date Submitted: 12/09/09 Appointment Date: 9/1/68

TTU Email: terry.morrow@ttu.edu   Phone: 742-3825 - X232   Campus Mail Stop: 2081

Mailing Address: 4514 20th St. City/State: Lubbock, TX Zip: 79407

1. ___X__ Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. ___ Reappointment of lapsed membership
3. ___ Ex-officio (rank of collegiate dean or higher)
4. ___ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. ___ Adjunct (employed outside the department/area or outside the University)
6. ___ Visiting (in a non-tenure earning position within the University)
7. ___ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# ___ Approve   # ___ Disapprove   # ___ Abstain

Peer Evaluation Representative:

___ Approve   ___ Disapprove

Comment:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

___ Approve   ___ Disapprove

Comments:

College Dean: (of department submitting this application)

___ Approve   ___ Disapprove

Comments:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

1-2

Updated 10/19/06
2008:

Three person exhibition; The Buddy Holly Center; January – March; twelve works exhibited; Lubbock, TX (invitational)

42nd Annual National Drawing and Small Sculpture Exhibition; Del Mar College; Corpus Christi, TX (national/competitive)

14th Annual Texas National Art Competition and Exhibition; Stephen F. Austin University; Nacogdoches, TX (national/competitive)

“Celebracion”; The Buddy Holly Center; Lubbock, TX (regional/invitational)

“[5 x 7] Exhibition and Sale”; The Museum of Texas Tech University; Lubbock, TX

Annual Faculty Exhibition; TTU

2007:

Three works purchased by the TTU Museum Acquisitions Committee for inclusion in the permanent collection of the TTU Museum

Bradley International Works on Paper – Bradley University; Peoria, Illinois (international/competitive)

41st Annual National Drawing and Small Sculpture Exhibition; Del Mar College; Corpus Christi, TX (national/competitive)

Annual Faculty Exhibition; TTU

2006:

One Person Exhibition; Kilgore College; Kilgore, TX; 22 works; (state/invitational)

Annual Faculty Exhibition ; TTU

2005:

39th Annual National Drawing and Small Sculpture Exhibition; Purchase Prize; Del Mar University, Corpus Christi, TX; (national/competitive)

22nd annual National Juried Art Exhibition; Living Warehouse Arts Center, Corsicana, TX; (national/competitive)

Way Out West; invitational exhibition curated by Sally Sprout; Williams Tower Gallery, Houston, TX; (invitational faculty & graduate students)

3-2
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Jorgelina Orfila Department/Unit: School of Arts

Rank/Title: Assistant Professor Date Submitted: 12/09/2009 Appointment Date: 08/18/2008

TTU Email: jorgelina.orfila@ttu.edu Phone: 742 3825 Campus Mail Stop: 42081

Mailing Address: 2212 30street City/State: Lubbock TX Zip: 79411

1. X Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. Reappointment of lapsed membership
3. Ex-officio (rank of collegiate dean or higher)
4. Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. Adjunct (employed outside the department/area or outside the University)
6. Visiting (in a non-tenure earning position within the University)
7. Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# Approve # Disapprove # Abstain

Peer Evaluation Representative:

Approve Disapprove

Comment: Signature

NANCY SLAGLE
Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

Approve Disapprove

Comments: Signature

TINA FUENTES
Printed Name:

College Dean: (of department submitting this application)

Approve Disapprove

Comments: Signature

Carol Edwards
Printed Name:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

Updated 10/19/06
VI. Published Research and Creative Activity in the last six years (do not include in-house reports)
List: articles, books, and creative activities pertinent to your discipline. List abstracts and papers presented at professional meetings in VIII below. For publications, show complete authorship and provide exact titles, dates and inclusive page numbers. Fully describe performances, showings, compositions, etc. for items in the Fine Arts and related areas.

VII. Current Participation in Professional Associations
Include: Association College Art Association
Offices, Participation, etc.
Editorial Positions:
Referee for Journals, Proposals, etc.
Service on Award Panels, Juries, etc.
Other Associations: (membership)
2009- Research Network devoted to Viennese Art Historiography
2008- Association of Art Historians
1999- Association of Historians of Nineteenth Century-Art
1997-2007 American Association of Museums

VIII. Professional Papers and Abstracts for the last six years

Abstracts 2009:

"Art as History: John Rewald’s Photographs of Paul Cézanne’s Sites.’ Imagining History Conference "The 1937 Paris van Gogh Exhibition: Between Art and Art History." Association of Art Historians, 2010 Conference.
."Art” and “Religion”? Marx and Iris Stern International Symposium Art + Religion
"The Uses of the History of Art History" CAA 2010

Updated 10/19/06
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Francisco Ortega-Grimaldo  Department/Unit: School of Art

Rank/Title: Assistant Professor  Date Submitted: 12/07/2009  Appointment Date: FALL 2007

TTU Email: Francisco.ortega@ttu.edu  Phone: 742-3825 x242  Campus Mail Stop: 2081

Mailing Address: 4422 26th ST  City/State: Lubbock, TX  Zip: 79410

1. _____ Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. _____ Reappointment of lapsed membership
3. _____ Ex-officio (rank of collegiate dean or higher)
4. _____ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. _____ Adjunct (employed outside the department/area or outside the University)
6. _____ Visiting (in a non-tenure earning position within the University)
7. _____ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none."

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 21 Approve  # 0 Disapprove  # 0 Abstain

Peer Evaluation Representative:

Approve  Disapprove

Comment:

Nancy Slagle

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

Approve  Disapprove

Comments:

Tina Fuentes

College Dean: (of department submitting this application)

Approve  Disapprove

Comments:

Carol Edwards

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

1-2 Updated 10/19/06
Published Research and Creative Activity in the last six years (do not include in-house reports)
List: articles, books, and creative activities pertinent to your discipline. List abstracts and papers presented at professional meetings in VII below. For publications, show complete authorship and provide exact titles, dates and inclusive page numbers. Fully describe performances, showings, compositions, etc. for items in the Fine Arts and related areas.

Show: "It's a Glamorous Life: The 7th Annual Young Latino Artists Exhibition," (July 12 - September 14, 2002). My board game "Crossing the bridge" was selected for the show held by the Mexic-Arte Museum at Austin Texas.

Website Design: Stories of Women in Print—Publication: I was requested by Joe Arredondo and Future Akins, TTU School of Arts faculty and staff, to create a digital version of a print exhibit—Summer 2006. This web site has a permanent space in:
www.depts.ttu.edu/art/artdept/LANDMARK/WomenInPrint/welcome.html

Show: Twisted Spurs 2009 (July - September). My board game "Observance" was selected for the show presented in K-Space Contemporary Gallery. Corpus Christy, Texas. (The Show was juryed by Angel Quesada form the Mexi-Arte Art Museum)

Show: Gesellschafspiele or "Board game and Community Game-Play" (November-December, 2009). My board game "H1-B Visa (a.k.a. Green-goes)" was selected for the show presented in the Project Dice Gallery. Hamburg, Germany. (The show was curated by Paul Steen)

Current Participation in Professional Associations
Include:
Association: International Society for Board Game Studies
Editorial Positions
Years Meetings Attended: 1 meeting, April 2008
Referee for Journals, Proposals, etc.
Offices, Participation, etc.
Service on Award Panels, Juries, etc.

Professional Papers and Abstracts for the last six years

Céfiro 8th Annual Conference — Lecturer. I presented the paper “Millenary Games Among Us” on the topic of Autochthonous games in México and their struggle to survive in this modern era. This was an international conference organized by the Classical Language Program at Texas Tech University, Lubbock, TX. March, 2007.

Texas Art Education Association (TAEA) 2007 Annual Conference — Lecturer. The topic was on the use and design of board games in the elementary and junior-hi classrooms. Galveston, Texas. November, 2007

Universidad Autónoma de Ciudad Juárez (UACJ) — Lecturer. The topic was on the history and cultural analysis of board games. Ciudad Juárez, México. March, 2008.

Board Game Studies Colloquium XI organized by the International Board Game Association — Lecturer. Topics on social studies and representing culture in board games. Lisbon, Portugal. April, 2008


TanGibles 2009 — Closing Lecturer. I presented a lecture entitled "Board Games: History, Structure and Design." This was a professional symposium for students in the ESCOGRAF University (superior school in communication graphics). Chihuahua, Mexico. November, 2009

Grant and contract Activity for the last six years
List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Nancy Slagle
Department/Unit: School of Art / Comm Design, Studio

Rank/Title: Associate Professor
Date Submitted: 11/09  Appointment Date: 09/91

TTU Email: n.slagle@ttu.edu  Phone: 806-742-3825x230  Campus Mail Stop: MS2081

Mailing Address: Art Building 18th and Flint  City/State: Lubbock, Texas  Zip: 79409-2081

1. X Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. _____ Reappointment of lapsed membership
3. _____ Ex-officio (rank of collegiate dean or higher)
4. _____ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. _____ Adjunct (employed outside the department/area or outside the University)
6. _____ Visiting (in a non-tenure earning position within the University)
7. _____ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 20 Approve  # 0 Disapprove  # 1 Abstain

Peer Evaluation Representative:

(Approve)  (Disapprove)

Comment:

Signature: Nancy Slagle
Printed Name: Nancy Slagle

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

(Approve)  (Disapprove)

Comments:

Signature: Tina Fuentes
Printed Name: Tina Fuentes

College Dean: (of department submitting this application)

(Approve)  (Disapprove)

Comments:

Signature: Carol Edwards
Printed Name: Carol Edwards

Graduate Council Action: (To be completed by the Office of the Graduate Dean)
November 8, Jurors: Sonya Clark; Chair of the Craft/Materials Studies Department Virginia Commonwealth University School of the Arts, Richmond, Virginia, Jason Briggs; Studio artists and part-time instructor Lipscomb University, Nashville, Tennessee, Victoria Goro-Rapport; Studio artists and Professor in Printmaking and Drawing University of Nebraska, Kearney, and Jessica Starkel; Studio Artist MFA Jewelry Metalsmithing Rhode Island School of Design, National Juried Exhibition).


41st National Clay, Fiber, Paper, Glass, Metal, Wood Exhibition, Octagon Center for the Arts, Ames, Iowa. (January 30 - April 5, 2009. Juror: Gib Neal, Master of Fine Arts in Painting and Printmaking and a Master of Arts in Art History, Chair, Hastings College Art Department, Hastings, Nebraska. 267 entries submitted by 103 artists from across the United States 79 works by 78 artists representing 13 states were chosen for the exhibition).


2007 The Wichita National 2007, The Wichita Center for the Arts, Wichita, Kansas. Sept. 7 - October 21, Juror: Bede Clarke, Professor of Art and Head of Ceramics at the University of Missouri, Columbia. Celebracion, Buddy Holly Center, Lubbock, Texas, October 6 - December 2, National Invitational Exhibition,
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Brian D. Steele
Department/Unit: School of Art / College of Vis. & Perf. Arts

Rank/Title: Assoc. Professor & Assoc. Dean
Date Submitted: 12/08/09
Appointment Date: Sept. 1988

TTU Email: brian.steele@ttu.edu
Phone: 2-0700
Campus Mail Stop: 5060

Mailing Address: 6541 87th ST
City/State: Lubbock, TX
Zip: 79424

1. _____ Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. _____ Reappointment of lapsed membership
3. _____ Ex-officio (rank of collegiate dean or higher)
4. _____ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. _____ Adjunct (employed outside the department/area or outside the University)
6. _____ Visiting (in a non-tenure earning position within the University)
7. _____ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 21 Approve   # 0 Disapprove   # 0 Abstain

Peer Evaluation Representative:

Approve
Disapprove

Comment:

Nancy Sagle
Signature
Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

Approve
Disapprove

Comments:

Tina Fuentes
Signature
Printed Name:

College Dean: (of department submitting this application)

Approve
Disapprove

Comments:

Carol Edwards
Signature
Printed Name:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

Updated 10/19/06. Brian D. Steele
Dissertation Proposal Committees, chair or member -- 3. (2003-2008)
Fine Arts Doctoral Program / Art major
TTU

Dean's Representative, Final Dissertation Examination (defense) -- 5. (2003-2008)
Graduate School (students in Music and Creative Writing)
TTU

Master's examination or examination / thesis committees, member—2. (2003-2008)
Museum Science
TTU

V. Graduate Courses Taught in the last six years (list course numbers only once plus the years each was taught.)
NB—did not teach during spring '09, course release granted for surgery
Texas Tech University
ART 5310, Historical & Critical Perspectives in Visual Art
2008, 2006, 2005

ART 5316, Art Theory & Criticism
2008

ART 5105, Organizing Public Forums about Art
2007

ART 5317, Renaissance and Baroque Art (includes sub-titles below)
Art and Life in 15th-Century Florence
Delimiting Selves in Renaissance Venice
2009, 2003

ART 7000, Research
2005

VI. Published Research and Creative Activity in the last six years (do not include in-house reports)
List: articles, books, and creative activities pertinent to your discipline. List abstracts and papers presented at professional meetings in VIII below. For publications, show complete authorship and provide exact titles, dates and inclusive page numbers. Fully describe performances, showings, compositions, etc. for items in the Fine Arts and related areas.

VII. Current Participation in Professional Associations
Include:

International Council of Fine Arts Deans (ICFAD)

College Art Association (CAA)
Years Meetings Attended: 2008, 2007

Sixteenth Century Studies & Conference (SCSC) [Formerly Sixteenth Century Studies Society & Conference]
Session Chair, "Visual Devotion at the Time of the Reformation and Counter-Reformation."
Session Chair, "Studies in the Relativity of Change in Early Modern Artistic Trends."

South-Central Renaissance Society (SCRC), and affiliated Society for Renaissance Art History (SRAH)
Years Meetings Attended: 2009-2004
Session Chair, "Women Fictional and Real," SRAH
Session Chair, "Religious Architecture," SRAH
Session Chair, "Artists and Models," SRAH
Session Chair, "Charles Borromeo as Patron of Architecture and Music," SCRC
Co-Chair, Program Coordinator, SRAH (2005-2006)
Program Chair, SCRC (2008-2009)
Vice President, SCRC (2009-2010)
Nominations Committee, SCRC, member (2009-2010)

Texas Medieval Association (TEMA)
Years Meetings Attended: 2008
Session Chair, "Late Medieval Art."

Updated 10/19/08. Brian D. Steele

3-2
X. Indicate other professional activities during the last six years that contribute to graduate education (software development, new course development, adjudication, service on government panels, symposia or conferences organized, consulting for state and federal organizations, honors and awards received, etc.)

"Visiting Professorship in Fine Arts," gift to establish endowment.
2009, in conjunction with CVPA Development team, secured anonymous conditional donation (depends on timing and university distribution of TRIP matching funds).
Wrote justifications resulting in TRIP certification for 2 donations to the College of Visual & Performing Arts supporting graduate research in the arts. The two matches thereby secured plus the anonymous gift would result in an endowment of $275,000 to enhance the Fine Arts Doctoral Program.
Under consideration.

Events produced for and/or supported on behalf of Fine Arts Doctoral Program, graduate programs in the College of Visual & Performing Arts, and/or Texas Tech University, 2003-2006:

2008: [1] Collaborated with various campus entities to support the 2008 Comparative Literature Symposium, *Death in Words and Images: The Case of the Early Modern Hispanic World.*

[2] Collaborated with various campus entities to support the Department of Philosophy speaker series.

[3] Collaborated with various campus entities to support the Graduate School's Lone Star Diversity Colloquium.

[4] Collaborated with various campus entities to support "At the Death House Door" documentary screening.

2007: [1] Collaborated with interim director, director, faculty members in the School of Art, interim dean, dean, vice provost, Fine Arts Doctoral program, Women's Studies Program, and representatives from the TTU Health Sciences Center to organize educational programs in conjunction with the exhibition *¿Y QUÉ?: Queer Art Made in Texas,* on view October 5-November 18.

2006-2008: [1] Collaborated with director and faculty members in the School of Music, dean, provost, Fine Arts Doctoral program, and German Consulate (Houston) to organize and fund "Schumann Perspectives: A View Across the Disciplines" an international, peer-reviewed conference and recital series that concludes an Arts Week featuring the inaugural event in the President's Performance and Lecture series, a residency by the Taylor 2 dance company. September 29-30.

2006, Spring. In collaboration with the College of Visual and Performing Arts, the School of Music, the Women's Studies Program, produced Fine Arts focus events that celebrated Women's History Month. The theme "Women of the Southwest" provided a schema for a multi-arts performance; held in conjunction with a panel discussion "Re/membering Female Bodies."

2005. Collaborated with director and faculty members in the School of Art, unit and college staff, and dean to organize and fund "Way Out West," a curated exhibition of graduate student and faculty art at the Williams Tower Gallery in Houston, TX. The curator, Sally Sprout, visited both student and faculty studios in Lubbock in order to select works; several students and faculty attended the opening reception with travel support provided by the college. April 29-June 3.

2005, Spring. In collaboration with the College of Visual and Performing Arts, the School of Music, the Women's Studies Program, produced Fine Arts focus events that celebrated Women's History Month.

[1] "Rhythmic Images: a Multi-Arts Performance" featured guest composer and jazz trumpeter Carol Morgan. In response to original music by Morgan, faculty members in the Department of Theatre and Dance choreographed a jazz dance solo, visual art was created by faculty women in the School of Art, and a graduate student in the Department of English authored poetry. March 22.

[2] A panel discussion "On the creative process" occurred March 23: Alice Sowaal, faculty member in the Department of Philosophy, moderated; panelists were Future Akins-Tillett (Art), Lorraine Person (Theatre and Dance), Sharon Miller (English), and Carol Morgan (Jazz musician).

[3] "Rhythmic Images in Concert" featured Carol Morgan, the Lubbock Jazz Orchestra, and Jazz I ensemble of Texas Tech University. March 23.

2004, [1] As the Fine Arts Focus Event, sponsored a participatory lecture (1-1/2 hours), reception/lunch, and workshop (4 hours) by Irini Rockwell of the Five Wisdoms Institute, "Enhancing Creativity: Using the Five Wisdom Energies," held at the Godbold Center. Approximately 30 attended the lecture; 15-20 participated in the 4-hour workshop, October 30.


[3] With numerous other campus units, the International Cultural Center, and the Buddy Holly Museum, co-sponsored an exhibition curated by Dr. Carolyn Tate, 1519 / The One Reed Year: Wonders of Aztec Mexico, and its accompanying symposium, "The Aztec Capital: A Reinvention of the City and its History."


2003, [1] With the Women's Studies Program, co-sponsored a panel discussion on the play "Little Girls Don't Do That" which was organized by the author Liz Castillo (TH A) and by the director Radhica Ganapathy (FA T). Approximately 30 in attendance, October 12.

5-2 Updated 10/19/06. Brian D. Steele
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Carla Tedeschi
Department/Unit: School of Art, Communication Design
Rank/Title: Associate Professor
Date Submitted: 11/30/2009
Appointment Date: Fall 1999
TTU Email: carla.tedeschi@ttu.edu
Phone: 806.742.3825 x229
Campus Mail Stop: 2081
Mailing Address: SoA Box 42031
City/State: Lubbock, Texas
Zip: 79409.2081

1. X Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. _____ Reappointment of lapsed membership
3. _____ Ex-officio (rank of collegiate dean or higher)
4. _____ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. _____ Adjunct (employed outside the department/area or outside the University)
6. _____ Visiting (in a non-tenure earning position within the University)
7. _____ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as “cannot direct a dissertation,” etc.) Please list briefly any Restriction, or indicate “none”.

Restrictions: There is no MFA degree in Communication Design. Graduate student involvement in other areas within the SoA is rare.

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 21 Approve  # 0 Disapprove  # 0 Abstain

Peer Evaluation Representative:

Approve
Disapprove

Signature: NANCY SLAGLE
Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

Approve
Disapprove

Signature: TINA FUENTES
Printed Name:

College Dean: (of department submitting this application)

Approve
Disapprove

Signature: Carol Edwards
Printed Name:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

Updated 10/19/06
III. Direction of Graduate Students

Student's Name: Francisco Ortega (committee co-chair)
Degree: PhD
Institution: Texas Tech University
Year Completed: 2008

Student's Name: Yuri Nunez (committee co-chair)
Degree: MAE
Institution: Texas Tech University
Year Completed: 2007

IV. Other service on Graduate Committees in the last six years (excluding III)

V. Graduate Courses Taught in the last six years (list course numbers only once plus the years each was taught.)

Institution: Texas Tech University
Course Numbers: Art 8000. Doctor's Dissertation
Year(s): Summer 2008, Spring 2008

Institution: Texas Tech University
Course Numbers: Art 6001. Master's Professional Project
Year(s): Spring 2007, Fall 2006, Spring 2006

Institution: Texas Tech University
Course Numbers: Art 7000. Research
Year(s): Fall 2006, Spring 2006

VI. Published Research and Creative Activity in the last six years (do not include in-house reports)

International Academy of the Visual Arts | New York, NY | 2008 Winner's Gallery

As part of an ongoing effort to recognize and honor the “best of the best” the IAFA extended an invitation to have the award-winning work produced by designers showcased (Colorprint USA exhibition catalog)

2008 Case IV District Awards (Arkansas, Louisiana, Mexico, New Mexico, Oklahoma, Texas)

Category: Magazine Design
Title: Rawls Exchange Magazine
Award: Special Purpose Communications Award

The Council for Advancement and Support of Education is a professional association serving educational institutions and the advancement professionals who work on their behalf in alumni relations, communications, development, marketing and allied areas. The Communication Awards recognize outstanding achievement in higher education, independent school, and non-profit organization communications. Judges assess overall design, content and writing, and use of photography, graphics, and technology.

The Communicator awards – 2007 Print Media Competition
Category: Brochure
Title: ColorPrint USA
Award: Award of Excellence

The Communicators prestigious award for excellence is presented to those entrants whose ability to communicate make them the best in their field. Approximately 10% of the entries won this award.

The Communicator Awards is an international awards competition that recognizes outstanding work in the communication field. Entries are judged by industry professionals who look for companies and individuals whose talent exceeds a high standard.
Category. Exhibition Catalog
Title. "Not Dead Yet"
Award. Silver
This year's competition included companies from the following
twenty-six countries from: Australia, Austria, Belarus, Bulgaria,
Canada, China, Croatia, Denmark, England, Hong Kong, India,
Ireland, Israel, Italy, Kuwait, Latvia, Malaysia, Mexico, New
Zealand, Northern Ireland, Russia, Singapore, South Africa,
Turkey, United Arab Emirates and the United States.

The Summit Creative Awards celebrates over a decade of
recognizing creative excellence in companies worldwide. This
international competition offers participants a unique
opportunity to compare their creative efforts with firms of
similar size.

communicator awards - 2006 print media competition
Category. Exhibition Catalog
Title. "Not Dead Yet"
Award. Award of Distinction
The Award of Distinction is awarded for projects that exceed
industry standards in design or communication skills.
Approximately 18 percent of the entries won this award. There
were 5,214 entries from throughout the United States and several
foreign countries in The Communicator Awards 2006 Print
Competition.

dallas society of visual communicators (dsvc) 2006 show
Category. Exhibition Catalog
Title. "Not Dead Yet"
Selected work exhibited in the 2006 Dallas Show. Less than 250
were honored with over 850 entries submitted.

DSVC (Dallas Society of Visual Communications) is an organization
founded by visual artists, for visual artists. It seeks to
leverage the standards of visual communications in the design
community in the Dallas/Ft. Worth area, as well as across the
U.S. Throughout its history, the DSVC has evolved to become
one of the largest, independent clubs of its kind. And in doing
so, it has elevated the standards and promoted the value that
creative professions bring to commerce and the community at-
large.

2005 university and colleges design association 35th annual design
competition
Category. Exhibition Catalog
Title. Colorprint USA
Award. Excellence
Work was exhibited at the 35th UCDA Annual Conference, September
17-20, in San Diego, CA and included in the exhibition catalog.
The judges evaluated over 1,300 entries awarding 189 awards of
excellence, 9 silver awards and 4 gold awards.

A request was made to send an additional piece to be contributed
to the UCDA Archives that is currently being housed at the Kent
State University Special Collections Library in Kent, Ohio

The University and College Designers Association supports the
exchange of ideas and information relating to the unique role of
designers who promote education. The competition recognizes the
best of the exceptional design work done in this context.
Title. Wild West Exhibition Catalog, School of Art, TTU.
Award. Gold in Category

VII. Current Participation in Professional Associations
   Include: Association
   Years Meetings Attended
   Offices, Participation, etc.
   Editorial Positions
   Referee for Journals, Proposals, etc.
   Service on Award Panels, Juries, etc.

VII. Professional Papers and Abstracts for the last six years
2009 hawaii international conference on arts + humanities.
Honolulu, Hawaii,
paper accepted. Citizenship and Academic Engagement.
Paper accepted for inclusion. Will be attending January 13-16, 2010

2007 international conference on the arts in society. Kassel,
Germany, August 22-24, 2007
paper accepted. Citizenship and Academic Engagement: Public and
Social Service Design.
Paper accepted for inclusion, electronic presentation. Unable to
attend the conference

The purpose of the annual Arts Conference is to create an
intellectual frame of reference for the arts and art practices,
and to create an interdisciplinary conversation on the role of
arts in society. It is intended s a place for critical
engagement, examination, and experimentation of ideas that
connect the arts to their contexts in the world, on stage, in
museums and galleries, on the streets, and in communities.

2007 ethics week. Texas Tech University, February 12-16, 2007
panel A Conversation About Communication Ethics: Personal
Responsibility in Visual, Written and Oral Domains of Public
Communication. Panel included Dr. Robert Stewart, Dean’s Office
of the College of Arts and Sciences and Dr. Sam Dragga, Technical
Communications, Dept. of English
paper presented Personal Responsibility in Visual
Communication
Paper examined citizenship, public service and advocacy as it
relates to the field of graphic.

service-learning faculty fellows. TLTC, Texas Tech University,
April 27, 2007
paper presented Eight Year Review. Public and Social
Service Design

2006 third annual national uca design educators summit
Presentation: Citizenship and Academic Engagement
Paper: Citizenship and Academic Engagement, published in the
National UCDA Design Educators Summit Conference Proceedings

2005 closing the gaps. coalition education summit ii. lubbock,
texas
Panel: Community as the Classroom. Reflections on the Service
Learning Experience
Paper presented: Service Learning in Communication Design

IX. Grant and contract Activity for the last six years
List grants, contracts or other types of sponsored research activity in the last six years. Note title of the
proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were
evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which
ones were funded.
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Frank Tierney  Department/Unit: School of Art, Communication Design

Rank/Title: Assistant Professor Date Submitted: 12/09/09  Appointment Date: August, 2005

TTU Email: frank.tierney@ttu.edu  Phone: 806 785  Campus Mail Stop:

Mailing Address: 1408 78th Street  City/State: Lubbock, Texas 79423  Zip: 79423

1. ___ Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. _____ Reappointment of lapsed membership
3. _____ Ex-officio (rank of collegiate dean or higher)
4. _____ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. _____ Adjunct (employed outside the department/area or outside the University)
6. _____ Visiting (in a non-tenure earning position within the University)
7. _____ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 30 Approve  # 1 Disapprove  # 0 Abstain

Peer Evaluation Representative:

☐ Approve  ☐ Disapprove

Comment:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

☐ Approve  ☐ Disapprove

Comments:

College Dean: (of department submitting this application)

☐ Approve  ☐ Disapprove

Comments:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

1-2

Updated 10/19/05
III. Direction of Graduate Students (completed theses and dissertations directed in the last six years)

Completed:

Patti Koemel,
MAE
Texas Tech University School of Art
2008.

In progress:

Katy Ballard
(FA)Ph.D. candidate.
Thesis titled: *Mapping the Queens of West Texas: An Ethnographic Study through film and photography of Drag Queen Performers in West Texas*

Jeff Whitley
MAE candidate.
Thesis titled: *Shaded Pathways My Artistic Journey to Midlife*

Andrea Strawn
MAE candidate (expecting to graduate 2009–2010).

IV. Other service on Graduate Committees in the last six years

2000–2004
8 students
MACS (Master of Arts, Computer Science; an interdisciplinary program of Mass Communications, Computer Science and Graphic Design.
New Mexico Highlands University
Las Vegas, New Mexico

V. Graduate Courses Taught in the last six years

Texas Tech University

7000-024 Research Graduate Ph.D.
(1 student)
Fall 2009

7000-014 Research Graduate Ph.D.
(1 student)
Summer 2009

4304-029 Junction Campus: MAE
(6 students)
Summer 2009

7000-014 Research Graduate MAE
(1 student)
Spring 2009

VI. Published Research and Creative Activity in the last six years
Terry Marks, tmarksdesign, Seattle, Washington

2009 "Sell Your Fear" (juried group show), March 26—May 31, 2009 regional South Texas College, University of Texas Pan American, McAllen, Texas
Entry: "what if these were human remains?" border violence poster/digital print
Third Place Prize, permanent collection of South Texas College Library Art Gallery
Exhibit organizers/jurors: David Freeman, digital photography instructor and editor Voices of Art magazine. Robert Gilbert, Assistant Professor of Graphic Design, UTPA. David Martinez, Assistant Professor of Graphic Design, UTPA.

First Annual AIGA (American Institute of Graphic Arts) New Mexico Showdown (juried) regional
January 24, 2009, Cowgirl Hall of Fame, Santa Fe, New Mexico
Entry: Tim Miller: sex/body/self poster for visiting performance artist, TTU

2008 Diversity 2008 at Texas Tech, 2008 invitational show regional
November 2008
Landmark Arts Studio Gallery
Entry: "...and you thought it had been abolished" human trafficking poster/digital print
One of 15 artists. Exhibit organizer: Sara Peso White, Chairperson, Coordinator for Arts Education, Louise Underwood Hopkins Center for the Arts

2008 University and College Design Show (juried group show) national
on display at the 38th Annual UCDA Design Conference, October 4–7 in Savannah, Georgia
Entries: "...and you thought it had been abolished" human rights poster
Award of Excellence (178 Awards of excellence were selected from nearly 1,600 print entries) juried by:
Lee Lipscomb, Locomotion Creative (Nashville, TN)
Mark Schwartz, Nesnadm + Schwartz (Cleveland, OH)
Gil Shuler, Gil Shuler Graphic Design (Mt. Pleasant, SC)

2008 Juried Traveling Show International
April 02–14, 2008
University of Texas PanAmerican Art Gallery, McAllen Texas
Universidad de Monterrey, Mexico
South Texas College, McAllen, Texas
The Progreso Art Gallery in Progreso, Mexico
Entry: "...and you thought it had been abolished" human trafficking poster/digital print
One of 30 artists chosen from unknown number of applicants
Exhibit organizer: Richard Lubben, Chairperson, Communication and Creative Arts Department, South Texas College, McAllen Texas.

2007 University and College Design Show, 2007 (juried group, US & Canada) international
Toronto, Canada, September 29—October 02, 2007
Entry: brochure for The James Sowell Family Collection in Literature, Community and the Natural World
(Southwest Collection/Special Collections Library, Texas Tech University)
Award of Excellence (142 Awards of excellence were selected from over 1,500 print entries) juried by: Tricia Seibold Peterson of Communication Arts, Menlo Park CA Cary Staples of the University of Tennessee, Knoxville TN Jay Suhr, T3, The Think Tank, Austin TX.

"Out in the Mainstream: Queer Social Landscape," October 2007 regional
The Louise Hopkins Underwood Center for the Arts, Christine DeVitt Icehouse, Lubbock, Texas
Entry: Projected interactive figures of Doña Marina and Hernán Cortés
Invited to the show by art educator and community organizer Tricia Earl, my piece was to adapt a printed set of paper dolls to become digitally projected, interactive and life-sized. The viewer can clothe and move them around, re-enacting and ‘addressing’ issues of racism, misogyny, gender and colonization. Use of the interactive design program Flash or the vector-driven laser cutter arises from such creative activity. These projects continue to inform my own graphic design, and they keep me current in advances in technology related to graphic design.

23rd Annual Faculty Academic Contributions Exhibition, April 2007 (invitational) regional
Texas Tech University Library, Lubbock, Texas
Entry: Printed paper dolls of Doña Marina and Hernán Cortés

5-2
2006
California State University, Dominguez Hills, California (November 2006) international
2006 Meeting of the Pacific Coast Council of Latin American Studies (PCCLAS)
Más que un cambio de ropa: Mexico as Portrayed in Paper Dolls, 1920—1970. I was accepted to present after a call for papers.
Visiting Artist, University of Texas Pan American (April 2006) international
A Roundtable discussion: Distance collaborations, border town to beyond.
For Pan American Days (an annual week-long event at the UT PanAm) I was invited to present to artists and graphic designers From Muñecas Recortables to Anime KISS—Exploring Identities, a collaborative project using electronic and print paper dolls to share identities across borders.

2005
Visiting Artist, University of Texas Pan American (April 2005) national
Workshop and lecture: Panoramic "Virtual Reality" Photography and its Application on the Web In this presentation I made a 360-degree stitched panorama of all the participants, then posted it on the Web.
Visiting Artist, University of Wisconsin, Madison (April 2005) national
Lecture on work and teaching methods
Visiting Artist, Jacksonville State University, Alabama (March 2005) national
Lecture entitled Landscape of the Body: Design Authorship and Life-sized Paper Dolls
Visiting Artist, University of Texas of the Permian Basin (November 2004) regional
Workshop and lecture: The Portfolio and Post-graduation Realities

IX. Grant Activity

With help from the CH Foundation and other friends of the TTU School of Art, Landmark Arts (School of Art Gallery) is able to publish exhibition catalogs. I have designed (pro-bono) several of these, including publications for 8 graduating MFA students, a poster/catalog for a biennial print making show and a catalog on a jewelry and metalsmithing show.

X. Other professional activities during the last six years that contribute to graduate education

3d Animation Lab Advisory Group (member 2007—2008)
Since its conception in early 2007 I have participated in this ad-hoc group’s meetings four times. The committee now meets the second Tuesday of every month. Our discussions have been about how to make the lab visible, and the trans-disciplinary use of animation.

Print advertisements for the Fine Arts Doctorate Program, TTU Graduate School of Art (2006–present).
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Von Venhuizen
Department/Unit: School of Art

Rank/Title: Associate Professor
Date Submitted: ______
Appointment Date: 2002____

TTU Email: Von.venhuizen@ttu.edu
Phone: 742-4478
Campus Mail Stop: 2081

Mailing Address: School of Art City/State: Lubbock, TX. Zip: 79409

1. _______ Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. _______ Reappointment of lapsed membership
3. _______ Ex-officio (rank of collegiate dean or higher)
4. _______ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. _______ Adjunct (employed outside the department/area or outside the University)
6. _______ Visiting (in a non-tenure earning position within the University)
7. _______ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 21 Approve
# 0 Disapprove
# 0 Abstain

Peer Evaluation Representative:

Approve
Disapprove

Comment:

Signature: Nancy Slagle
Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

Approve
Disapprove

Comments:

Signature: Tina Fuentes
Printed Name:

College Dean: (of department submitting this application)

Approve
Disapprove

Comments:

Signature: Carol Edwards
Printed Name:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

1-2

Updated 10/19/06
September 2007
- **Ceramic Sculpture National Juried Exhibition**: Nicholls State University Art Gallery, Thibodaux, Louisiana.

August 2007
- **Amarillo Biennial 600: CLAY**: Amarillo Museum of Art, Amarillo, Texas.

March 2007
- **Line to Volume**: Indiana University Southeast; Ronald L. Barr Gallery, New Albany, Indiana.
- **Western Kentucky University Ceramics Invitational**: Western Kentucky University Art Gallery, Bowling Green, Kentucky.

December 2006
- **Ink and Clay 33**: California State Polytechnic University, Pomona, California.

September 2006
- **Texas Tech Faculty Exhibition**: Landmark Gallery, Lubbock, Texas.

Sept. – Oct. 2006
- **Clayfest 2006**: University of Indianapolis, Indianapolis, Indiana; one piece received the second place award in the exhibition.

Mar. – Apr. 2006
- **Fests of ClayXIX**: Lincoln Art Center, Lincoln, California.

Mar. – Apr. 2006
- **Crafts National**: Lancaster Museum of Art, Lancaster, Pennsylvania.

Mar. – Apr. 2006
- **Stability in Transition**: Sixth Street Gallery, Portland Oregon – Part of the NCECA exhibitions tour.

March 2006
- **Starbrick Clay National 2006**: Starbrick Clay, Nelsonville, Ohio.

March 2006
- **Desolate Horizons: A Collection of Work from Artists Living and Working in Lubbock, Texas**: aAlice! Gallery, Kansas City, Missouri.

Jan. – Mar. 2006
- **Ceramics Exchange Exhibition**: School of Fine Arts Gallery, Indiana University, Bloomington, Indiana.

Aug. – Sept. 2005
- **Visions in Clay 2005**: Reynolds Gallery, Stockton, California.

October 2005
- **Central College Invitational**: Mills Gallery, Central College, Pella, Iowa; Two pieces entered into the permanent Art Collection of Central College.

October 2005
- **Texas Tech University Faculty Show**: Landmark Gallery, Lubbock, Texas.

July 2005
- **Ceramics 2005**: The Guilford Handcraft Center, Guilford, Connecticut.

Apr. – June 2005
- **Way Out West**: Williams Tower Gallery, Houston, Texas.

Jan. – Mar. 2005
- **Materials Hard & Soft**: Greater Denton Arts Council, Denton, Texas.

January 2005
- **Craft Forms**: Wayne Art Center, Wayne, Pennsylvania.

November 2004
- **Silicast**: Steamboat Springs Arts Council, Steamboat Springs, Colorado.

September 2004
- **S.W.A.P.**: University of North Texas, Denton, Texas.

September 2004
- **Texas Tech Faculty Exhibition**: Landmark Gallery, Lubbock, Texas.

August 2004
- **Invitational Show**: Mills Gallery, Central University of Iowa, Pella, Iowa.

May 2004
- **2004 National Juried Show**: Marin Society of Artists, Ross, California.

March 2004
- **Indiana University Alumni Invitational at NCECA**: SoFA Gallery in Bloomington, and the Mavis Building, Indianapolis, Indiana.

February 2004
- **Juror Exhibition for Vitrified Clay National**: Rockport Center for the Arts, Rockport, Texas.

February 2004
- **Starbrick Clay National**: Starbrick Clay, Nelsonville, Ohio.

February 2004
- **Two-Person Exhibition**: Rockport Center for the Arts, Rockport, Texas.

October 2003
- **CraftForms 2003**: Wayne Art Center, Wayne, Pennsylvania.

October 2003
- **Ceramics USA 2003**: The University of North Texas Art Gallery, Denton, Texas.

October 2003
- **Texas Tech University Faculty Show**: Landmark Gallery, Lubbock, Texas.

August 2003
- **The 2003 Sydney International Teapot Show**: Inner City Clayworkers Gallery, Sydney, Australia.

July 2003
- **Craft Houston 2003: National**: Houston Center for Contemporary Craft, Houston, Texas.

June - October 2003
- **Ceramics Triennial, Clay: Making Connections**: Roswell Museum and Art Center, Roswell, New Mexico; Three pieces receiving three honorable mentions.

June 2003
- **Ceramics 2003**: Guilford Handcraft Center, Guilford, Connecticut.

March 2003
- **Blue**: San Diego Mesa College (NCECA), San Diego, California; Collaborative piece done with Juan Granados now in College Collection.

January 2003
- **Clayfest 2003**: University of Indianapolis, Indianapolis, Indiana.

VII. Current Participation in Professional Associations
Include:
- Association: NCECA (National Council on the Education of the Ceramic Arts)
- Editorial Positions
- Referee for Journals, Proposals, etc.
- Offices, Participation, etc.
- Service on Award Panels, Juries, etc.

VIII. Professional Papers and Abstracts for the last six years
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Sara Waters
Department/Unit: School of Art

Rank/Title: Professor
Date Submitted: 12-9-09
Appointment
Date: 1977

TTU Email: sara.waters@ttu.edu
Phone: 742-3825 x 245
Campus Mail Stop: 2081

Mailing Address: _MS 4081
City/State: Lubbock,
Texas Zip: 79409

1. x Tenured or tenure-earning appointment—Continuing record of scholarly accomplishment for the past 6 years
2. Reappointment of lapsed membership
3. Ex-officio (rank of collegiate dean or higher)
4. Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. Adjunct (employed outside the department/area or outside the University)
6. Visiting (in a non-tenure earning position within the University)
7. Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as "cannot direct a dissertation," etc.) Please list briefly any Restriction, or indicate "none".

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# Approve # Disapprove # Abstain

Peer Evaluation Representative:

Approve Disapprove

Comment:

Signature
Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

Approve Disapprove

Comments:

Signature
Printed Name:

College Dean: (of department submitting this application)

Approve Disapprove

Comments:

Signature
Printed Name:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

1-2

Updated 10/19/06
VII. Current Participation in Professional Associations
Include: Association The Sculpture Network of Texas Editorial Positions
Years Meetings Attended 2004-2009 Referee for Journals, Proposals, etc.
Offices, Participation, etc. Organizer, Board and panel member Service on Award Panels, Juries,
etc.

VIII. Professional Papers and Abstracts for the last six years

IX. Grant and contract Activity for the last six years
List grants, contracts or other types of sponsored research activity in the last six years. Note title of the proposal, date, and the sponsoring agency; dollar amount is optional. Include proposals that (a) were evaluated by the appropriate peer group, (b) made a contribution to graduate education, (c) indicated which ones were funded.

X. Indicate other professional activities during the last six years that contribute to graduate education (software development, new course development, adjudication, service on government panels, symposia or conferences organized, consulting for state and federal organizations, honors and awards received, etc.)

I have co organized the Texas Sculpture Symposium and sat on the Board since 2004. I have also
Hosted numerous art events for the students and community of Slaton, Texas since 2003.
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Jon D. Wink Department/Unit: School of Art

Rank/Title: Professor Date Submitted: 12/04/2009 Appointment Date: 08/01/2002

TTU Email: jon.d.wink@ttu.edu Phone: 762-0160 Campus Mail Stop: 2081

Mailing Address: 2614 Purdue City/State: Lubbock, TX Zip: 79415-1712

1. X Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. ______ Reappointment of lapsed membership
3. ______ Ex-officio (rank of collegiate dean or higher)
4. ______ 04-05 Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. ______ Adjunct (employed outside the department/area or outside the University)
6. ______ Visiting (in a non-tenure earning position within the University)
7. ______ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty or retired Graduate Faculty (e.g., such as “cannot direct a dissertation,” etc.) Please list briefly any Restriction, or indicate “none”.

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 17 Approve # 4 Disapprove # 0 Abstain

Peer Evaluation Representative:

✓ Approve ______ Disapprove

Comment:

Signature

NANCY SLAGLE

Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

✓ Approve ______ Disapprove

Comments:

Signature

Tina Fuentes

Printed Name:

College Dean: (of department submitting this application)

✓ Approve ______ Disapprove

Comments:

Signature

Carol Edwards

Printed Name:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

1-2

Updated 10/19/06
GRADUATE FACULTY APPLICATION FORM
TEXAS TECH UNIVERSITY
Confirmation/Reappointment

Instructions: Please complete this cover sheet and type complete and specific information in each category as outlined on the attached page. Do not enclose resume.

Name: Sang-Mi Yoo Department/Unit: Art

Rank/Title: Assistant Professor Date Submitted: 12/7/2009 Appointment Date: 8/2004

TTU Email: stellayoo@gmail.com Phone: 806-742-3925 ext.244 Campus Mail Stop: 2081

Mailing Address: Box 42081 City/State: Lubbock, TX Zip: 79409-2081

1. __V__ Tenured or tenure-earning appointment – Continuing record of scholarly accomplishment for the past 6 years
2. ______ Reappointment of lapsed membership
3. ______ Ex-officio (rank of collegiate dean or higher)
4. ______ Faculty with significant administrative assignments (e.g., department chair, institute director, associate dean)
5. ______ Adjunct (employed outside the department/area or outside the University)
6. ______ Visiting (in a non-tenure earning position within the University)
7. ______ Retired Faculty

OP 64.10 permits departments and colleges to place restrictions on the duties of Adjunct or Visiting Graduate Faculty and retired Graduate Faculty (e.g., such as “cannot direct a dissertation,” etc.) Please list briefly any Restriction, or indicate “none”.

Restrictions:

Peer Evaluation Vote: Appointed or elected subcommittee, or all members of the Graduate Faculty, according to department/area policy.

# 21 Approve # 0 Disapprove # 0 Abstain

Peer Evaluation Representative:

__V__ Approve ______ Disapprove

Comment:

Signature

NANCY SLABLE

Printed Name:

Chair, Department/Area: (Please attach memo explaining any unusual circumstances.)

__V__ Approve ______ Disapprove

Comments:

Signature

TAXIA FUENTES

Printed Name:

College Dean: (of department submitting this application)

__V__ Approve ______ Disapprove

Comments:

Signature

Carol Edwards

Printed Name:

Graduate Council Action: (To be completed by the Office of the Graduate Dean)

1-2 Updated 10/19/06
Title: Computer Graphics Designer, Animation & Print Media Design
Institution/Agency: Animation & Print Media Design, Philon Co., Ltd., Seoul, Korea
Year(s): 1993-94

Title: Instructor, Drawing and Watercolor
Institution/Agency: Lee-Seon, Didim and CornerRock Studio, Seoul, Korea
Year(s): 1988-93

III. Direction of Graduate Students (completed theses and dissertations directed in the last six years)
Include:
   Student's Name:
   Degree:
   Institution:
   Year Completed:

IV. Other service on Graduate Committees in the last six years (excluding III)
Include:
   No. Students: 6
   Department: School of Art
   Institution: Texas Tech University

V. Graduate Courses Taught in the last six years (list course numbers only once plus the years each was taught.)
Include:
   Institution: Texas Tech University
   Course Numbers: A5304

   Institution: Texas Tech University
   Course Numbers: A5100 (Junction)
   Year(s): 2008, 2007 & 2005

VI. Published Research and Creative Activity in the last six years (do not include in-house reports)
List: articles, books, and creative activities pertinent to your discipline. List abstracts and papers presented at professional meetings in VIII below. For publications, show complete authorship and provide exact titles, dates and inclusive page numbers. Fully describe performances, showings, compositions, etc. for items in the Fine Arts and related areas.

Exhibitions

2010  (S)Edition, Juried by Mark Pascal (Curator, Art Institute of Chicago), UICA(Urban Institute for Contemporary Arts), Grand Rapids, MI

2009  Selected Korean Artists, Organized by Art & Criticism Magazine, Seoul Municipal Museum, Korea

Craft Out of Bounds, Curated by Dan Askew, Nancy Fye Cardozier Gallery, UTPB, Odessa, TX


Monochrome: An International Competitive Exhibit, Curated by Tim Parsley, Manifest Creative Research Gallery, Cincinnati, OH

Afterimage: Solo Exhibition by Sang-Mi Yoo, Selected by the Exhibition Review Committee, Light Gallery in Moonsha Museum, Sockmyung Women's University, Seoul, Korea

Monumental Ideas in Miniature Books, Curated by Hui-Chu Ying (Associate Professor, University of Akron), 1 Exhibition hosted by SGC Conference and National and International Traveling Exhibitions hosted by the following academic institutions: Columbia College Exhibition Space, Chicago, IL; South Texas College, McAllen, TX; Savannah College of Art and Design, Savannah GA; Emily Davis Gallery, University of Akron, Akron, OH; Ohio University, Athens, OH; The University of Granada, Granada, Spain

Corner to Corner: Urban Poster Explosion, SGC Conference Event, Selected by SGC Committee, Columbia College Conaway Center, Chicago

The Boston Printmakers' 2009 North American Print Biennial, Juried by Roberta Waddell (Curator Emerita, New York Public Library), 808 Gallery, Boston University, Boston, MA

3-2  Updated 10/19/06
2005  
*Industrial Interchange Organic*, Curated by Nita Kehoe-Gadway, Robert A. Peck Gallery, Central Wyoming College, Riverton, WY

*Counterpoint*, Curated by Melissa Christiano & Kenny Jensen, The Arts Center Project Creo, St. Petersburg, FL

*Way Out West*, Curated by Sally Sprout, Williams Tower Gallery, Houston, TX

*Texas National 2005*, Juried by James Surl (acclaimed sculptor), The Art Center, Stephen F. Austin State University, Nacogdoches, TX

2004  
*The 13th Seoul Space International Print Biennial*, Juried by Myeong Ro Yoon, et al., Seoul Museum of Art, Seoul, Korea, Oct. 30-Nov. 30 (1 photo lithograph exhibited; 100 international artists included)

*Mid-America Print Council Juried Exhibition*, Juried by Mark Smith (Master Printer), Rotunda Gallery, University of Nebraska, Lincoln, NE

*Art Chicago 2004*, Represented by Walsh Gallery, Festival Hall, Navy Pier, Chicago, IL

*Open Studio*, Jentel Artist Residency Program, Banner, WY

*Encounters: Solo Exhibition*, Invitational, Walsh Gallery, Chicago, IL

**Bibliography (Reviews/Publications)**


**Artist Lectures/ Presentations/Conference Events**

2009  **Special Guest Lecturer**, Painting Department, College of Fine Arts, Seoul National University, Seoul, Korea, May 27


2008  **Presenter**, *ARTEExchange*, table presentation, College Art Association 95th Annual Conference, Dallas, TX


2006  **Visiting Artist**, *Sang-Mi Yoo's Prints and Installation*, Roanoke College, Salem, VA

**Exhibitions and Visiting Artists**

2009  **Co-organizer**, *Beyond Printmaking II*, National Juried Exhibition, Landmark Arts, Texas Tech University, Jan. 17-Feb. 22

2007  **Co-organizer**, *Beyond Printmaking I*, National Juried Exhibition, Landmark Arts, Texas Tech University, Feb. 10-Mar. 11

2004-present  **Host/Co-Host** of the following Visiting Artists for lectures/workshops/seminars/studio visits

- Holly Morrison, Associate Professor, Virginia Commonwealth University (Spring 2009)
- Buzz Spector, Professor, Cornell University (Fall 2008)
- Drive-by-Press, Austin-based Print Media Artists (Fall 2008)
- Sang-gon Chung, Professor, Dong Seoul College, Seoul, Korea (Spring 2008)
- Amy Gerhauser, Adjunct Instructor, St. Edwards University (Fall 2007)
- Anita Jung, Associate Professor, University of Iowa (Spring 2007)
- John Ford, Assistant Professor, University of North Carolina-Charlotte (Fall 2006)
- Jimin Lee, Associate Professor, University of California-Santa Cruz (Spring 2006)
- Corrie Witt, Former Roswell Artist-in-Residence, Chicago, IL (Spring 2005)

**Professional Service**

2008-2010  **Guest Curator**, *Convergence: Korean Print Media Now*, Williams Tower Gallery, Houston, TX

**Awards**

2009  **Museum Purchase and Cash Awards**, Springfield Museum, Springfield, MO
Graduate Program Reviews
2009-2010

FACULTY AND STUDENT
SURVEY RESULTS

College: Visual and Performing Arts
Department: Art
Conducted by: Institutional Research Services
### FACULTY SURVEY RESULTS – ART

<table>
<thead>
<tr>
<th>Number of faculty participating in survey</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor</td>
</tr>
<tr>
<td>Asso.Prof</td>
</tr>
<tr>
<td>Asst.Prof</td>
</tr>
<tr>
<td><strong>PARTICIPANT TOTAL</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>N/A</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q-1 The facilities and equipment available to teach graduate courses are adequate.</td>
<td>3</td>
<td>0</td>
<td>4</td>
<td>4</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>Q-2 I have adequate access to facilities and equipment needed for my graduate work</td>
<td>3</td>
<td>0</td>
<td>4</td>
<td>9</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>Q-3 The quality and availability of departmental graduate student office space is adequate for my needs</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>7</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>Q-4 Library resources available to me are adequate</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>16</td>
<td>0</td>
</tr>
<tr>
<td>Q-5 Teaching resources (faculty, teaching assistants) are adequate to my needs</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>8</td>
<td>13</td>
<td>0</td>
</tr>
<tr>
<td>Q-6 The program offers an adequate selection of graduate courses, sufficient for timely completion of a full graduate program</td>
<td>4</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>16</td>
<td>0</td>
</tr>
<tr>
<td>Q-7 The graduate courses available are taught at an appropriate level and are of sufficient rigor.</td>
<td>6</td>
<td>0</td>
<td>4</td>
<td>1</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>Q-8 The graduate teaching assistants available to faculty in the program are of appropriate quality</td>
<td>3</td>
<td>0</td>
<td>3</td>
<td>3</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>Q-9 Graduate courses in other fields, needed to support your program or minor, are sufficiently available</td>
<td>3</td>
<td>0</td>
<td>7</td>
<td>2</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Q-10 There is adequate communication about policy and program changes in your department</td>
<td>6</td>
<td>0</td>
<td>3</td>
<td>3</td>
<td>11</td>
<td>0</td>
</tr>
<tr>
<td>Q-11 There is adequate communication from the upper administration regarding policy changes.</td>
<td>1</td>
<td>0</td>
<td>7</td>
<td>3</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>Q-12 I am satisfied with the professional interaction with faculty throughout TTU.</td>
<td>3</td>
<td>0</td>
<td>3</td>
<td>4</td>
<td>13</td>
<td>0</td>
</tr>
<tr>
<td>Q-13 Graduate courses in other fields, needed to support your program(s) or minors, are sufficiently accepted.</td>
<td>2</td>
<td>0</td>
<td>6</td>
<td>2</td>
<td>12</td>
<td>1</td>
</tr>
</tbody>
</table>
Q-14 Graduate courses in other fields, needed to support your program(s) or minors, are sufficiently recommended by your advisor(s).

| 2 | 0 | 8 | 2 | 10 | 1 | 2.18 |

Q-15 Graduate courses in other fields, needed to support your program(s) or minors, are sufficiently recommended by your advisor(s).

| 3 | 0 | 4 | 4 | 11 | 1 | 2.09 |

Q-16 I am satisfied with the professional interaction with the graduate program coordinator(s).

| 8 | 0 | 2 | 1 | 11 | 1 | 2.68 |

Q-17 I am satisfied with the professional interaction with other faculty within the program(s).

| 8 | 0 | 2 | 4 | 9 | 0 | 2.74 |

Q-18 I am treated as a respected contributor to the graduate program in which I am involved.

| 9 | 0 | 3 | 1 | 10 | 0 | 2.87 |

Q-19 I have been given an opportunity to be engaged in decisions regarding changes in the program(s).

| 8 | 0 | 2 | 2 | 11 | 0 | 2.65 |

Q-20 Course and program changes are evaluated by all faculty and voted upon by those faculty.

| 6 | 0 | 6 | 1 | 10 | 0 | 2.61 |

Q-21 Sufficient graduate teaching assistantship stipends are available.

| 0 | 0 | 3 | 4 | 16 | 0 | 1.43 |

Q-22 The program offers adequate opportunity for its faculty to gain teaching training.

| 3 | 0 | 3 | 6 | 10 | 1 | 2.09 |

Q-23 Graduate teaching assistantships assignments are made equitably, based on established criteria.

| 2 | 0 | 4 | 0 | 16 | 1 | 1.73 |

Q-24 Graduate program policies are clearly defined and readily available to me.

| 4 | 0 | 4 | 1 | 14 | 0 | 2.09 |

Q-25 Graduate program policies clearly identify petition and appeals procedures available.

| 3 | 0 | 3 | 4 | 13 | 0 | 1.96 |

What do you consider to be the strengths of your graduate program(s)?

Good advising.
Students are instructed to gain skills necessary to particular mediums and ideas associated with them. So they can have better chances to win national/international competitions.

Quality of faculty and faculty research, balanced curriculum, we are able to accept many applicants with more potential than proven ability and through the hard work of the faculty and the support of a strong student community help them become excellent students and graduates of the program, strong faculty governance within the department.

The program has a great deal of potential within the department to emerge as a national leader but is hampered by differing academic standards of faculty in different academic units within the department.

Good faculty with a surprising record of accomplishment for so little support from the upper administration, and a willingness to work together and encourage students to explore interdisciplinary options.

The potential becoming realized in our Critical Studies and Artistic Practice PhD as students graduate.
our students and faculty

dedicated faculty in our area, low student to faculty ratio

The online classes with summers in Junction mixture.
Its interdisciplinary. Well-credentialed doctoral program faculty. Quality and internationality of PhD students.

Quality of students, faculty and unit administration.
strong comitement serious scholarship
small size peer assistance

Our students compete on a national level, even though we ask more of them than any other University that I visited or lectured at. We are asking way to much of them in comparison to other universities.

Our MFA program is a 3-year program which allows students to fully develop their Masters thesis work. They have a greater exposure to the faculty and the ability to research their ideas. The faculty work well together to offer a diverse, strong support system.
The students get valuable teaching experience

<table>
<thead>
<tr>
<th>What changes, if any, could be made to improve the quality of your graduate program(s)?</th>
</tr>
</thead>
<tbody>
<tr>
<td>more classes, like education requirements for teaching certificate, would be offered online so i would not have to live in lubbock for more than one year.</td>
</tr>
<tr>
<td>We are not attracting enough talented candidates for our PhD program (for visual art). Support for our MA in Art History would help a lot.</td>
</tr>
<tr>
<td>In contemporary research climate, more interdisciplinary approaches need to be made both in the choices of mediums and conceptual approaches by allowing vigorous course choices and research across the school and university.</td>
</tr>
<tr>
<td>Reduced teaching and service loads for faculty, more individual studio spaces for our MFA students, recognition of the MFA program as a terminal, 60-hour degree program, more support from the graduate school based on our performance and proven ability to grow our program.</td>
</tr>
<tr>
<td>I am engaged in an interdisciplinary program. Some faculty are products of that program and refuse to entertain changes that would make the program more current and relevant. I have developed three proposals over the years to make curricular changes consistent with current research and nationwide interests, but have been beaten down and ostracized each time.</td>
</tr>
<tr>
<td>more scholarship funds for our students</td>
</tr>
<tr>
<td>more money for stipends, promotional materials, faculty travel to promote the program. more interaction between faculty in other parts of our unit, ie more collegiality, more support for faculty research to elevate the profile of our program.</td>
</tr>
<tr>
<td>More money for part time students (out of state and Texas based). More support from the main campus for program in Junction</td>
</tr>
<tr>
<td>Better material support for students across the board (funding, office space, studio space)</td>
</tr>
<tr>
<td>more money for scholarships and TA positions</td>
</tr>
<tr>
<td>Less emphasis on producing teachers and more emphasis on producing practitioners in the field. The graduate school needs to be sensitive to the special considerations of programs in the arts. The graduate school needs to adhere to its policy regarding the awarding of graduate faculty status to those who have accepted life experience in lieu of a terminal degree in their arts discipline</td>
</tr>
<tr>
<td>Have half time assistantships be just that, where graduates teach one class, or act as a lab technician for their half time assistantship. There also needs to be additional scholarship money so that we can</td>
</tr>
</tbody>
</table>
compete with other comparable universities across the US.

Master of Art Education handbook needs to be posted on website; no policies are evident at date of writing.

Facilities, Facilities, Facilities, Facilities. The current School of Art Facilities are pathetic. We can not recruit the best in our fields because we can’t offer good research studies that safely provide productivity. I have had the privilege of attending two of the best programs and facilities in this country for my field, Virginia Commonwealth University and Syracuse University. The studio art facilities in the School of Art, Texas Tech University offer no comparison. This is not a research based university and will not make Tier 1 unless adequate facilities are provided. Something has to attract and retain the best students, who offend come from major metropolitan areas. Scholarships only go so far. We have a great faculty, but our teaching ability and research are limited by the current facilities.

The students are overworked as far as their stipend appointment and that affects the quality of their research. They are most often held to their 20 hours/week of assisting professors or running labs, usually having 2 GA appointment of 10 physical hours each for their entire three years. Once they begin teaching a class off their own in the second year, I feel that should be the extent of their work load AND still counted as half time. I would also encourage only one GA appointment each semester of the first year. They come here for research and I feel that is being neglected.

Please feel free to add any additional comments or questions in the space below.

Arts and Humanities are not profit oriented field but a foundation for making our students critical thinkers. More attention in terms of financial and administrative support from the university is urgent. A particular instance of a lack of communication from administration in the Graduate School: The recent changes in deadline, amounts and duration of Chancellor’s Fellowships, all of which occurred with little or no faculty input. We are very supportive of your efforts to improve the grad programs generally, but we need a chance to give you input—some of us would have supported more fellowships with a lower increase in the amount of the award. There has also been an evolution toward more independent nominations of C’s Fellowship candidates by individual faculty instead of a process funneled through the grad coordinators, which I think makes the process more influenced by quantity of applicants than quality, especially given the differences in the type of academic work across the spectrum of disciplines.

Traditional faculty are suffocating the potential of PhD program. Some continue to debase student efforts. Students flee from their guidance even late in their dissertations. Such mentoring inability kills the potential of the program.

Thank you for listening.

When I was in graduate school, I received a full time assistantship with a monthly stipend and was required to teach one class, or be a lab technician. In addition, I had scholarship money with no strings attached that was used for living expenses and research materials. Texas Tech is willfully behind in what we are asking our students to do. Comparable universities are recruiting the very best graduate students to their programs because they ask less of their students, and in many cases have better scholarship programs. We will never be a Tier 1 research institution without treating our graduate students in a competitive manner.
### STUDENT SURVEY RESULTS – ART

<table>
<thead>
<tr>
<th>Number of students participating in survey</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Doctoral</td>
<td>3</td>
</tr>
<tr>
<td>Master’s Thesis</td>
<td>11</td>
</tr>
<tr>
<td>Other</td>
<td>4</td>
</tr>
<tr>
<td>PARTICIPANT TOTAL</td>
<td>18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>N/A</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q-1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The research facilities and equipment available for my graduate research meet my needs</td>
<td>3</td>
<td>5</td>
<td>0</td>
<td>2</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Q-2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I have adequate access to facilities and equipment needed for my graduate work</td>
<td>6</td>
<td>6</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Q-3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The quality and availability of departmental graduate student office space is adequate for my needs</td>
<td>7</td>
<td>4</td>
<td>5</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Q-4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Library resources available to me are adequate for my needs</td>
<td>7</td>
<td>8</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Q-5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teaching resources (faculty, teaching assistants) are adequate to my needs</td>
<td>9</td>
<td>7</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Q-6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The program offers an adequate selection of graduate courses, sufficient for timely completion of a full graduate program</td>
<td>12</td>
<td>5</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Q-7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The graduate courses available are taught at an appropriate level and are of sufficient rigor</td>
<td>3</td>
<td>10</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Q-8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The graduate teaching by faculty in the program is of appropriate quality</td>
<td>4</td>
<td>6</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Q-9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduate courses in other fields, needed to support my program or minor, are sufficiently available</td>
<td>5</td>
<td>6</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Q-10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program seminars are adequate to keep me informed of developments in my field</td>
<td>12</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Q-11</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The initial advising I received when I entered the program was an adequate orientation</td>
<td>10</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Q-12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I have a department mailbox or other form of communication with faculty &amp; graduate students</td>
<td>9</td>
<td>6</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Q-13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I have adequate access to my major professor</td>
<td>12</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
Q: 14 I am receiving the research and professional development guidance I need
5 9 1 2 1 0 3.83

Q: 15 I am satisfied with the professional interaction with my major professor
7 6 2 1 0 0 4.19

Q: 16 I am satisfied with the professional interaction with faculty both within the program and at TTU
3 3 2 1 2 7 3.36

Q: 17 I am treated as a respected contributor to the research program in which I am involved
3 7 2 4 1 1 3.41

Q: 18 I have been given an opportunity to be engaged in significant research for my thesis or dissertation
1 3 0 3 6 5 2.23

Q: 19 If I decide to change my major professor, the mechanism for doing so is suitable
8 3 3 1 0 3 4.20

Q: 20 I am informed of opportunities for professional development and contacts outside TTU, such as attendance at professional meetings
3 8 1 2 1 3 3.67

Q: 21 Graduate teaching or research assistantship stipends are adequate
3 7 1 4 1 1 3.44

Q: 22 The program offers adequate opportunity for its graduate students to gain teaching experience
1 3 0 3 6 5 2.23

Q: 23 Graduate teaching assistantships, assignments are made equitably, based on established criteria
8 3 3 1 0 3 4.20

Q: 24 Program policies are clearly defined and readily available to me
3 8 1 2 1 3 3.67

Q: 25 Graduate program policies clearly identify petition and appeals procedures available to me
3 8 1 3 1 2 3.56

Q: 26 There is a well-established mechanism for regular graduate student participation in decisions affecting students, whenever this is appropriate
5 5 5 1 2 0 3.56

What do you consider to be strengths of this program?
The faculty, the studio work space, the teaching opportunities.
Facilities, graduate studios, faculty/student interaction.

The support of the faculty and staff are a strength at Tech. Everyone is willing to help. And the emphasis placed on preparing graduates to teach here and at the college level in general is something I appreciate.

The faculty that are engaged do an excellent job. Some parts of the art department have great equipment, but others are several years behind. We receive great opportunities to teach and TA. Many of the speakers that come in are of high quality. While art history needs to offer more graduate courses, they do a great job with their limited resources.

Von Venhuizen, Rob Gover, and Sara Waters. The new 3-D annex
Major Professor is awesome. Teaching opportunities are abundant. High quality art history classes. Faculty members are highly accomplished but still make time for their students.
The professors in the MAE program are very helpful, fair and supportive. The additional focus on personal experiences and social themes is an aspect I had not expected before I came, but I like how it fits together with the art and art education pedagogy we talk about.
there are not many students, so my access to rooms, faculty is not difficult
The fact that my master's of art education is directed to me as an active artist. The time table and the summer courses make it possible to keep teaching full time and still pursue a masters.
I have found that the social theory aspect of the MAE has been most beneficial to me as a teacher in the classroom setting. I love immersing myself in the Junction artistic environment in the summers, where I can be an artist rather than a teacher. This opportunity is so unique. It is the reason I chose to attend TTU grad school. My classmates feel the same way.
Hybridity of Art doctoral degree. Major Professor Ed Check has created teaching, learning and research opportunities in multiple ways. The individualized attention and personal mentoring assistance has been extremely beneficial to research.
Dr. Dennis Fehr has taken over the duties of Program Coordinator. This is the most significant positive change that has led to the strengthening of our program at the School of Art. There exists other professional faculty in sufficient numbers for scholarly guidance. The classes and instruction available are of very high quality.
More funding for completive scholarships to attract more students.

**What do you consider to be the weaknesses of this program?**

The compensation for GPTI/TA duties, the level of professionalism that should be expected from all students.

Inadequate graduate stipend in spite of amount of work expected from student, especially physical labor.

There are many Art History courses that I wanted to take, but they were only offered one semester during my three years here, so scheduling was a challenge. Also, because Lubbock is fairly isolated, it would have been great to have more school funding for travel to Dallas or Santa Fe or other major art centers.

Graduate Assistantships are grossly underpaid. Different areas of the MFA program provide their students with significantly more resources than others. This causes some graduate students to spend far more money than their peers. Our 'competitive scholarships' are given out evenly across the board without any competitive nature. This insures that we are unable to attract and retain top students. Many faculty appear tired and unable or unwilling to consistently engage with students. Juan Granados, who is very nice but is only around during his assigned class time and very disorganized.

Other areas within Art Department are somewhat lacking, especially in interdisciplinary communication.

The administration repeatedly mishandles conflicts within the department. The School of Art is not always clear about Graduate Teaching Assistantships. I would have liked to know about my T.A. positions earlier (and in written form in addition to e-mail). My GPTI positions were always made far in advance and I appreciated that. It made it easier to plan my next semester. The information online about Master's Thesis dates were not always clear.
I do not know exactly who to go to if I need help. My classes are online. This has been such an amazing program and has benefitted me as a teacher, as an artist and as a person. I have found no weaknesses as of yet. I am halfway through the program.

TTU does not always schedule on-line courses each semester related to the requirements of the MAE. I had to take a class at another university one semester because there was not one available to me to take through the TTU system. Of course, the course has transferred, but I would have rather not had to go through the transient student red-tape to get my degree.

School of Art program direction in constant flux so the policies and procedures are directly challenged continually by various area professors. Committee possibilities limited due to unprofessional responses from multiple professors arguing amongst themselves and retaliation within teaching situations, unprofessional outbursts and lack of mentoring among additional departments. No office space or even a desk in a closet, during 1 semester 5 PhD students shared a converted 4ftX4ft office. Nowhere to research if you do not have $ for your own technology.

The politics within the School of Art are completely debilitating, depressing and detrimental to student welfare.

The new sculpture facility has been under construction for close to 10 years and needs to be finished. The program is lacking in facilities adequate to meet the needs of the modern sculptor.

What changes, if any, could be made to improve the quality of this graduate program?

Merit-based scholarships, increase in work-study money, and a higher level of professionalism in all incoming graduate students.

More, better faculty; more financial support.

More funding for student travel and money to assist in attending art related conferences.

Adequate funding is needed to take a severe financial strain off of graduate students. New leadership with energy and enthusiasm is needed. The professors that don’t want to actively engage with students and consistently work towards bettering the program should be encouraged to leave. We also need more graduate level art history courses. This is a large component of the MFA, but it is difficult to complete with the small offerings currently available.

A class on understanding the banner system and understanding the constantly changing financial aid issues.

Allow students to report problems within the department directly to the associate dean. There have been numerous situations that have been mishandled due to favoritism or neglect. I would have liked to have the opportunity to work with a wider range of students. I appreciate being able to teach the undergraduate non-Art-major class as a GPTI, but some outreach with elementary or middle school ages would have been a plus. I enjoyed being able to take studio classes. However, taking the graduate level was a little stressful since I am not a studio major and I haven’t had a studio class in many years. I felt like I needed a studio class (for graduate credit) where the students weren’t all MAEs (although I appreciated the MAE’s willingness to help).

An online discussion forum. more solidarity between the MAE program and the MFA program, students and faculty.

na

See above. Other than this, I see no change needed.

Contemporary ideas and research needs to be updated. In Art department there is no room for doctoral students or masters students to study, research or practice with colleagues, professors or alone. Multi million dollar facilities are created for one area of department but administration in area have not even allowed for students to office in available space. Unprofessional setting and lack of
beneficial elements makes recruiting students impossible, and likely for students to want to transfer or leave campus. Dissertation stage of process very weak in interaction and research possibilities. I would terminate the following Professors: Future Akins, Ed Check and Carolyn Tate. Pay more attention to the art department and support the program with more funds.

Please feel free to add any additional comments or questions in the space below.

I 'discovered' the Tech campus in Lubbock by attending summer classes at the campus at Junction. I was so impressed with the faculty members during my experiences in Junction that I decided to pursue an MFA in painting at the Lubbock Campus. It has been a wonderful three years of growth, learning, and art making. Thank you.

This program has great potential and some truly great people work here. With proper funding and fresh energy, this program could be one of the top MFA programs in the nation.

I also received the graduate faculty survey. I was in the graduate program and I was, technically, faculty, but I wasn't sure if I was supposed to answer it since I wasn't graduate faculty. Also, some of these questions were a little confusing. Thank you.

I am very satisfied with the MAE program. I appreciate the support that I receive from the department.

The School of Art is good overall with quality instructors and staff. But facilities need to be completed.