

CURRICULUM VITAE

CONTACT INFORMATION

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www.montagael.blogspot.com

SUMMARY STATEMENT

The foundation of an interdisciplinary practice is engaging passion, establishing context and embracing process. Interdisciplinary artists create, and live in, a practice that is rooted in their passions and directed by a multi-disciplinary methodology. I approach art and life as an interdisciplinary artist – this is how I choose to experience the world.

I write this as a person with a passion for teaching about art and life. As a person who embraces the Lasallian education model, I am looking for an opportunity to teach art and design at Saint Mary's. I believe in student-centered, explorative learning. I believe in a greater emphasis on the questions than the answers. I believe that creative problem-solving skills are the most important skills to develop and that experimentation is fundamental to developing an artistic practice. I believe, most of all, in stretching ourselves farther than we thought we could ever go. All of these beliefs fit resoundingly within the Lasallian philosophy of education.

EDUCATION

February 2007
Master of Fine Art in Interdisciplinary Art
Thesis/Portfolio – Life Weaves Its Way: A Cloth Is Made Of Many Threads
Goddard College, Plainfield VT

May 2004
Bachelor of Arts, Graphic Design & Multimedia, *summa cum laude*
Saint Mary's University of Minnesota, Winona MN

May 1998
Associate of Arts, Accounting, *with honors*
with extra coursework on computer network management
Western Wisconsin Technical College, La Crosse, WI

EMPLOYMENT HISTORY

2000-present
Saint Mary's University of Minnesota, Winona MN
Director of Web Communications, Winona Campus, 2007 – present
Responsibilities include: planning and implementing major redesign of entire SMU web presence, managing/supervising website redesign team, review of content on all SMU websites, participation in SMU portal design and implementation, micro-site development, training departmental/office web contributors, developing style guides, photography and photograph management, software review, university-wide web technology planning

Associate Web Manager, Winona Campus, 2005 – 2007

Responsibilities include: website content management, new feature development, training departmental/office web contributors, developing style guides, photography and photograph management, software review, university-wide web technology planning

Graduate Programs Administrative Assistant, Winona Campus, 2000 – 2005

Responsibilities included: admissions counseling, database programming and management, web design and programming, graduate program marketing, process analysis and project management, student support (technology), faculty training and support, course building in online course management system, photography

Professional Artist, 1985 – present

Working artist with twenty-five years of experience in producing art for commissions and galleries
Commissions include: photography (B&W and digital), fiber art, mosaic, and graphic and web design

COMMITTEE WORK

2007-present

Website Redesign Team

Saint Mary's University of Minnesota, Winona MN

Responsible for planning and implementing redesign of university website, including all aspects of collaboration with vendor(s), design supervision, project management, maintaining deadlines, managing expectations of all stakeholders, determining key performance indicators, and communicating progress to all university constituencies

2007-2008

Portal Implementation committee

Saint Mary's University of Minnesota, Winona MN

Responsible for planning and implementing university online portal in regard to integration between portal and external websites, and portal contents and related design (structure)

2006-present

Technology Planning committee

Saint Mary's University of Minnesota, Winona MN

Responsible for operational planning in regard to communication (university websites) technology

2002-2008

Volunteer committee

Saint Mary's University of Minnesota, Winona MN

Responsible for planning and implementing community-focused volunteer projects for university employee participation; developed and maintained gift-matching/family-sponsoring database for SMU Gifts for Winona; participated in hurricane and flood relief efforts, environmental efforts and local community projects

2000-2002

Salary & Benefits committee

Saint Mary's University of Minnesota, Winona MN

Responsible for participation in planning, proposals to cabinet and president, and notifying staff and faculty of process and results

COMMUNITY SERVICE

2008-present

Winona Art Center – Board of Directors

Responsible for planning events, volunteer management, redesign and management of website, online calendar and e-communications

TEACHING EXPERIENCE

COURSEWORK TAUGHT AT UNDERGRADUATE LEVEL

Spring 2008

AR 403 Graphic Design II, with Br. Roderick Robertson, FSC
Taught web design and implementation section of course – 7 weeks
Dreamweaver CS3, Flash CS3, Photoshop CS3, Illustrator CS3
3 Credits

Fall 2007

ID 160 Artscore, with Nancy Edstrom, MA, Instructor
2 Credits

SPECIAL LECTURES TAUGHT AT UNDERGRADUATE LEVEL

Fall 2007

ID 160 Artscore
“Interpreting Visual Art – Developing Context and Story”
Lecture and workshops for sections taught by other instructors, 3 sections – B, G, H
1.25 contact hours each course section

Spring 2007

HS 465 Human Services – Seminar: Partner Violence Intervention
Lecture & Workshop: “Designing Evocative Buttons.”
2 contact hours

Spring 2006, Spring 2007

S407 Social and Political Movements*
Lecture: “The Arts & Crafts Movement as Art Movement and Social Movement”
1.25 contact hours

Spring 2006, Spring 2007

S407 Social and Political Movements*
Lecture: “Art as a Vehicle for Social Awareness and Change”
1.25 contact hours each semester

Spring 2004

AR 403 Graphic Design II
Lecture: “Multimedia for Websites”
1.5 contact hours

SPECIAL LECTURES TAUGHT AT GRADUATE LEVEL

Fall 2002, Fall 2003, Fall 2004

RA536 Presentation Skills*
Lecturer on presentation techniques and document design
9 contact hours each semester

*included assigning and grading assessment/enrichment project.

WEBSITES

Weblogs

Designer and author: Always Swimming Upstream – Spending Life Doing Things the Hard Way... Being an Artist in a Chaotic World. www.montagael.blogspot.com

Recent Web Portfolio

Monta May – Portfolio	www.montagaelmay.com
Bluff Country Studio Art Tour	www.bluffcountrystudioarttour.com
Fine Artists of Southeast Minnesota	www.semnfineart.org
Initial Teaching Alphabet	www.initialteachingalphabet.org
Saint Mary’s University	www.smumn.edu ; www2.smumn.edu
Sustain Winona	www.sustainwinona.org
Winona Arts Center	www.winonaarts.org
Winona DFL	www.winonadfl.org

PUBLICATIONS

Gourd drum [photograph]. *Mammoth Trumpet – Journal of the Center for the Study of the First Americans*, Vol. 21, No. 3., June 2006

“Raising Sheep.” *A Backwoods Home Anthology: Fifth Year*. 1997

“All that is glitters is not glass.” *Newsweek: My Turn Essays*. 1996

“Raising Sheep.” *The Backwoods Home*. March/April 1994

PRESENTATIONS & WORKSHOPS

October-November, 2008
Web pages for Artists Workshop
Winona Arts Center

October-November, 2008
Intermediate Mosaics Workshop
Winona Arts Center

July – August, 2008
Introduction to Mosaics Workshop
Winona Arts Center

March – April, 2008
Introduction to Mosaic Workshop
Winona Arts Center

March 2007
“Stories – life, love, art, and the search for understanding, really...”
Faculty development luncheon, Saint Mary’s University of Minnesota, Winona MN

February 2007
“Stories – life, love, art, and the search for understanding, really...”
Thesis/portfolio presentation, Goddard College, Plainfield VT

June 2006, June 2005, June 2004
“Effective Presentations for Graduate Faculty”
Saint Mary’s University of Minnesota, Winona MN
90-minute workshop on presentation skills, focus on both design of visuals and use of presentation software

June 2004, June 2003, June 2002, June 2001
“Effective Presentations for Graduate Students”
Saint Mary’s University of Minnesota, Winona MN

90-minute workshop on presentation skills, focus on both design of visuals and use of presentation software

March 2003

“Effective Presentations for Marketing”

Saint Mary’s University of Minnesota, Winona MN

Two-hour workshop on presentations skills, focus on introductory design principles and use of presentation software

March 2003, June 2002, June 2001

“Effective Presentations for Graduate and Undergraduate Faculty”

Saint Mary’s University of Minnesota, Winona MN

Two-hour workshop on presentations skills, focus on introductory design principles and use of presentation software

PROFESSIONAL EXPERIENCE

GALLERY EXPERIENCE

Spring 2005, Fall 2005, Spring 2006, Fall 2006

Assistant gallerist

Goddard College MFAIA Residencies

Fall 2005

Gallery assistant

Saint Mary’s University – assisted with gallery duties during Sister Margaret Mear’s leave of absence.

ART SHOWS

July – August 2010

FASEM Show

Saint Mary’s University Lillian Davis Hogan Galleries and Winona State Watkins Gallery

Juried show, multiple artists

July – August 2009

FASEM Show

Saint Mary’s University Lillian Davis Hogan Galleries and Winona State Watkins Gallery

Juried show, multiple artists

August – October, 2007

Interstices.

Saint Mary’s University Lillian Davis Hogan Galleries, Winona MN. Encaustic, mixed media, sculpture, fiber art (3D fiber sculpture), photography

February 2007

Stories – life, love and the search for understanding, really...

Goddard College, Plainfield VT. MFA thesis/portfolio art show – encaustic, fiber art (3D fiber sculpture), photography

June – August, 2005

From Gifted Hands.

Saint Mary’s University Lillian Davis Hogan Galleries, Winona, MN. Sculpture, fiber art (3D fiber sculpture)

February 2005

Conversations from the Well.

Goddard College, Plainfield VT. Sculpture, fiber sculpture

May 1996, May 1995, May 1994, May 1993

Fiber and Textile Art Exhibit
Maryland Sheep & Wool Festival, Glenwood, MD

PERFORMANCES

October 2007

"Remembrances – a collaborative, intimate reading of life stories"

Author, performer;

Winona Arts Center, Winona MN

April 2007

"Queen Sheba's Medicine Show – The World Peace & Full Belly Tour"

Author, performer, lyricist.

Winona Arts Center, Winona MN

March 2006

"Niagara Journey"

Author, performer; Saint Mary's University of Minnesota, Winona MN

February 2006

"Niagara Journey"

Author, performer; Goddard College, Plainfield VT

February 2005

"Not Many Memories – Three Stories from an Imprecisely Remembered Childhood"

Author, performer; Goddard College, Plainfield VT

COLLABORATIONS

Summer 2006

With Wes Miller & the Rubrics

Lyricist – "Hunger." *Monkey Cat Blues*

Lyricist – "I Am." *Monkey Cat Blues*

The Rubrics, independently released, 2006

November 2005

With Eileen Daily, Ph.D.

"ArtCar – A Collaborative, Community Art Experience"

Winona MN (three events in two locations)

PROFESSIONAL AFFILIATIONS

College Art Association

275 7th Ave, 18th Floor

New York, NY 10001

Society of American Mosaic Artists

P.O. Box 624

Ligonier, PA 15658-0624

National Art Education Association

1916 Association Dr.

Reston VA 20191

American Craft Council

72 Spring St

New York, NY 10012-4019

Art Educators of Minnesota

www.aem-mn.org

SCHOLARLY INTERESTS

Mosaic – glass tile, smalti, alternative materials, history and design

New/digital media

Art and sustainable living, sustainability

Identity as a construct

Native theory (personal native theory, not indigenous peoples)

MEDIA

Mosaic – glass tile, smalti, rock/stone/pebble, found object/mixed media
Sculpture –found object, wood, metal (welded and cast), clay/ceramic, mixed media
Painting – encaustic
New Media – digital imagery, multimedia and digital video
Photography – B&W film (including processing), color film & digital
Fiber/textiles
Performance – spoken word monologue, collaborative readings/spoken word
Story – creative non-fiction

ARTISTIC PRACTICE / ARTIST STATEMENT

I am an interdisciplinary artist examining the transcendent in the light of the connection between the ancient and the contemporary.

In this examination of the transcendent I continually look to the past. The past is all that we really can see. The future is not visible to us except as vague, momentary glimpses which we mostly discount. We can only look with any certainty at our history, our ancestors, our heritage – equally tormented and enticed by the fragmented, primeval whispers, the hints we find and ponder. We look across the eons, hunting for things that make sense to us, searching for ways to live richer, fuller lives in the here and now.

I am intrigued by process. I work with materials of all kinds to create mosaics, sculptures, tapestries, paintings, mixed media and digital art. I make stories with words and images and materials, looking for ways to stir the imagination, to arouse the soul, to inflame the passions, to engage the intellect, to create dialogue. I constantly look to blur the line between art and craft; a line that I see as a historically arbitrary social construction. I believe in questioning the status quo. Every single day.

As an interdisciplinary artist I examine possibilities. I study the connections between art and life, context and concept, inspiration and artifact, design and message. As an interdisciplinary artist I weave together the various parts of my understandings, experiences and involvements as a fabric for my artwork. I spin the threads of my ever-changing awareness of history, sociology, archeology, anthropology, earth science, feminism, transcendence, music, science fiction, politics, mass media, workplace milieu and domestic life into rich material for art.

TEACHING PHILOSOPHY

In most institutions grades are a fact of life and unfortunately students often perform only for the sake of their grades. Personally, I believe successful learning happens when students come to class not simply to get a grade or to complete a requirement, but instead to have an experience.

Teaching art and design is unlike teaching a subject where there are definite right or wrong answers. In art and design it seems that often there are no permanent or secure answers, only more questions.

My teaching focuses on:

integrating student-centered exploration with developing meaningful questions

without the ability to create meaningful questions, dialogue is impossible; without critical dialogue students cannot develop informed viewpoints, leaving them unable to discuss or explain difficult concepts, without dialogue they cannot learn how to appreciate the viewpoints of others

developing critical thinking & interpretive skills based on a rigorous critique model

visual artists and designers need to develop competency with the non-verbal language of visual art; they must be able to render this non-verbal language into descriptions and explanations; they must be able to speak about their artwork and the work of others

challenging preconceived ideas, questioning the status quo

intellectual and artistic growth requires examining commonly held ideas, evaluating them in the light

of new awareness and knowledge, and then trying them on, testing the “fit” and moving forward

encouraging students to stretch themselves beyond their preferred media

it seems to me that very few artists pick one medium and pursue it for the rest of their lives; a full and empowering practice involves experimentation

building trust and taking risks

to encourage experimentation in the classroom and in students’ artistic practices requires instilling a belief in the value of experimentation and developing a level of comfort in regard to acceptance/critique of the work created

developing creative problem-solving skills to apply to one’s art practice and one’s life

it is a given that students need to acquire the technical skills required for competency in their discipline; experimentation necessitates creative problem-solving skills that help them look at even the most difficult challenges as an opportunity to come up with new ideas, new ways of doing

finding ways to realize transcendence, to bring the “AH HA” moments into one’s life intentionally, as a foundation for learning and creating

often we have moments of great clarity, great inspiration, great depth, epiphanies that are all too often lost in the flow of everyday life; finding ways to hold on to these moments, to articulate and assimilate them into our lives and our practices is a vital part of fulfilling our human potential

raising awareness and establishing a broad and open vision of the world and the artist’s place in it

in order to understand the sources of inspiration, it is important for students to learn that their culture, society, status and education affects the art they create just as much as the media and current world events

Whether I am teaching studio art or I am teaching design I seek to do it from within an artist’s framework, including not just the technical instruction, but a rigorous examination of the context – the “why...” and “what-if...” and “how come...” – which drives our daily lives.

Artists can – if they choose – develop a practice and a life which evokes, provokes and invokes. If they choose this rigorous path they should do it with an awareness of the demands inherent in this sort of life, an awareness that is guided and nourished by their passion.

I believe that success in the classroom depends on the students discovering their passions. Once they have discovered what it is that they have passion for, it needs to be contextualized so that they work from within the passion, with the energy that is burning inside them, putting into practice the skills they have acquired for making art or creating design. Guiding their efforts as they explore this path is the teacher’s job.

SYLLABI OF COURSES

The following pages contain syllabi from courses I have taught and sample course descriptions and syllabi for courses I have planned/designed.

COURSE SYLLABI

WEBSITE DESIGN AND IMPLEMENTATION

Saint Mary's University of Minnesota (Winona Campus)
Spring Semester 2008
AR 403 GRAPHIC DESIGN II
Monday/Wednesday/Friday, 13:30 – 15:00, Room SJ10

Instructors

Brother Roderick Robertson, MFA
rroberts@smumn.edu
#14 Saint Joseph Hall
Ext. 1593
Office Hours: M/W, 9-10 a.m.; T/TH, 10-11:30 a.m.

Monta May, MFA
mgmay@smumn.edu
48 Heffron Hall
Ext. 1991 or 313-3266
Office Hours: By Appointment

Required Materials/Books

AR 303 Graphic Design I

Course Description

This course provides more defined and specific graphic design problems. Emphasis will be placed on working with computer applications and pre-press preparation, along with a concise exploration of website design and implementation.

Prerequisite: AR303 and AR304.

Projects, Assignments and Applications

There will be ONE major project for the semester.

Project: Branding/Corporate Image Design

Create a corporate theme for a restaurant or other business.

Assignment: Elements of a Branding Project

The Branding project will be sub-divided into six related assignments:

1. Logotype Design (2 weeks)
2. Packaging /Label Design (2 weeks)
3. Image Manual Design – 1 spread (1.5 weeks)
4. Newspaper Advertisements – B&W and Color (1.5 Weeks)
5. WebSite Design (6 weeks)
6. Final Branding Portfolio – Web & CD (2 weeks)

There will be several required activities supporting these assignments (e.g. research, writing, design).

Applications & Software

Students will be expected to demonstrate proficiency in:

1. InDesign CS3
2. Illustrator CS3
3. Photoshop CS3
4. Dreamweaver CS3
5. Acrobat 8.0

ARTSCORE

Saint Mary's University of Minnesota (Winona Campus)
Fall Semester 2007
ID160C ARTSCORE
Monday/Wednesday, 10:15 – 11:05, Room SM220

Instructors

Nancy Edstrom
nedstrom@smumn.edu
#215B Marys Hall (through the language lab)
Ext. 1707 or 452-5533
Office Hours: M/W, 9-10 a.m.; T/TH, 10-11:30 a.m.

Monta May, MFA
mgmay@smumn.edu
48 Heffron Hall
Ext. 1991 or 474-6672
Office Hours: By Appointment

Course Description

The purpose of this course is to develop in students an understanding and appreciation of the arts as a vital element in understanding the human condition and to prepare students for a lifetime of arts audience membership. The course will explore the interrelationships among the artist, art work, and audience using the concepts of freedom and responsibility as integrating themes. Artscore involves preparation for and evaluation/discussion of arts experiences; attendance at arts events is a requirement of the course.

Course Goals

1. To foster openness toward artistic forms of expression;
2. To enhance the student's ability, through historical and cultural background, to engage in critical dialogue about dance, music, theatre, film and the visual arts;
3. To develop the vocabulary and concepts to articulate the student's reactions to these experiences;
4. To place many other experiences in life into a more holistic and global perspective through our study and appreciation of the arts

Learner Outcomes

Throughout the course of the semester, students will experience several arts events, including visual arts, theatre, music, dance, and film. From these experiences students should be able to:

1. Practice the basic principles of audience etiquette;
2. Articulate aesthetic preferences and validate those preferences with specific examples and vocabulary which relate to the artistic experience;
3. Compare, contrast, and discuss the relationships among artwork, artists, and audience, with thematic use of the concepts of artistic freedom and responsibility
4. Research and defend views relating to contemporary or historical art issues (e.g. censorship, government funding, arts in education, etc.);
5. Demonstrate how course content has affected the understanding of freedom and responsibility in perceiving the arts, and how this concept can be applied introspectively to one's sense of self, civil obligation, and/or global commitment.

Assessment Opportunities

1. Written quiz (10%)
2. Group interview (10%)
3. Reflection papers – 2 (10% each)
4. Class Participation (15%)
5. Group oral critiques – one prepared, one spontaneous (10% each)
6. "Arts Adventure Project" (15%)
7. Artscore journal (10%)
8. You may attend any extra event and write a review for extra credit. Any commentary on outside

events is a bonus to participation grade.

Attendance

Attendance at events assigned, in their entirety, is mandatory. Extenuating circumstances must be reported, in which case a make-up assignment will be assigned. Since class participation grade is determined by both discussion points and attendance, missing events will put you at a disadvantage. Two classroom absences are allowed, with a 5-point penalty for any absences in excess of two.

Missed/Late Assignments

Alternative events will be accepted only when specifically. You must notify the instructor as soon as possible of any conflicts with the required schedule of events. Alternative events will NOT be assigned if you miss an event due to negligence in redeeming tickets. Late papers will receive a 5 percent penalty per class period. If you are a performer in one of our assigned events, you may report on it as an insider for extra credit, but you need to choose something else for your official review.

Art Events

Date(s) / Time(s)	Event	Location
9/4	Art exhibit, Monta May and Carol Faber (visual art)	Lillian Hogan Davis Gallery
9/14 (Th.), 7:30pm	<i>Pavlo</i> (instrumental)	Page Theatre
9/28-29, 7:30pm, 9/30 (Sun.), 3pm	<i>Art</i> (theater)	Page Theatre
10/10 (Wed.), 7:30pm	<i>Momix Remix</i> (dance)	Page Theatre
10/23, 5:30pm – 8:00pm	Art exhibit, various artists (visual art)	Minnesota Marine Art Museum
11/9, 10, 12, 7:30; 11/11 (Sun.), 3 pm	<i>Yerma</i> (theater)	Page Theatre
12/6 (Sat.), 7:30pm	<i>Lessons & Carols</i> (vocal)	CST Chapel
12/11, 7:30pm	Jazz bands and Batacuda Nossa Senhora (instrumental)	Page Theatre

SAMPLE COURSE DESCRIPTIONS & SYLLABI

COURSE #1: TWO-DIMENSIONAL DESIGN

COURSE CATALOG DESCRIPTION:

Two-Dimensional Design is a visual art foundation course, including the conceptualization (coming up with original ideas), creation (making) and criticism of (talking about) two-dimensional visual art. Foundational to the course is a combination of critical thinking and creative problem solving skills, encouraging you to use higher level thinking such as analysis, synthesis and evaluation. The use and application of art materials and related processes and techniques will be explored. This course lays the foundation for students wishing to continue studies in the visual arts.

SYLLABUS

Two-Dimensional Design (3 credits)

Two-Dimensional Design is a visual art foundation course, including the conceptualization (coming up with original ideas), creation (making) and criticism of (talking about) two-dimensional visual art. Foundational to the course is a combination of critical thinking and creative problem solving skills, encouraging you to use higher level thinking such as analysis, synthesis and evaluation. The use and application of art materials and related processes and techniques will be explored.

This course lays the foundation for you if you wish to continue your studies in the visual arts.

The world in which we live is full of visual stimuli. It is exciting to understand the components of visual language, how the seen or imagined world affects and impresses us, and to produce visual art that is the result of our own creative action. You will learn *how* to think about creating art, not *what* to think. You will leave this class understanding that everything in the human-made world is the result of human creativity.

You will use the textbook and accompanying interactive CD as your primary research sources. When we have class discussions, you will be expected to use the appropriate vocabulary and concept knowledge from the text to explain how various artists have employed the elements of art and principles of design/organization. You will study artwork from the standpoint of its affective (emotional) qualities and the context in which it was created. You will analyze various pieces of art for parallel themes and compare and contrast works of art.

Critical thinking and creative problem solving train you to be inquisitive, flexible, diligent, disciplined, autonomous, and empowered in the making of – and thinking about – art and the visual world. This course defines critical thinking, in regard to art, as:

- ability to think rationally and logically about art, using historical examples or your own creations
- ability to analyze the elements of art and principles of design/organization in works of art and to form a judgment about works of art
- ability to present your own reasoning about a work of art in a clear, coherent manner
- ability to understand and apply the steps in Creative Problem Solving: to clearly identify the problem, formulate questions, seek multiple solutions, draw appropriate conclusions, and manifest a work of art that can be displayed, explained, and discussed
- ability to integrate creativity skills that are transferable to all other areas of your life and learning
- development of your understanding of the extensive visual culture in which you live

Prerequisites:

None – this course is open to anyone with an interest in visual art

Required Text:

Foundations of Art and Design, Lois Fichner-Rathus, 2008 (with accompanying CD)

If you are sincerely interested in mastering the content of this class and continuing with other art classes or creative projects outside of school, this book will become an important addition to your professional library.

Course Objectives

1. Study and apply the formal elements of art and principles of design/organization. Intellectual discipline is required as you learn and apply the elements of art (line, shape, value, color, texture/pattern, and space) and principles of design/organization (harmony, variety, balance, proportion, dominance, movement, and economy).
Assessment: Studio Assignments
2. Develop aesthetic awareness (what do you feel is beautiful and/or meaningful?). This is fostered through the study of current and historical art forms. You will examine art, then debate, compare, contrast, and differentiate styles and periods in classroom conversations. You will be amazed at the highly-individual responses from your peers to the same assignments, and gain ideas from seeing the work of other students.
Assessment: Quizzes, Discussions, Studio Assignments, Critiques, Final Exam
3. Develop conceptual and technical skills. Skills are developed as you watch demonstrations of using pencils, markers, and other drawing media, painting media, and collage techniques. You then use those media, alone or in combination, in the creation of your original artwork. Conceptual skills are developed as you are asked to work within open-ended themes.
Assessment: Studio Assignments
4. Develop an understanding of the creative problem solving process and applied creativity. You will be taught the five steps in Creative Problem Solving: identifying the question/assignment; divergent thinking/brainstorming for multiples solutions; allowing time for ideas to incubate/percolate; convergent/narrowing your choices to one pertinent and timely solution; and manifestation of the solution in an artwork. This process requires you to be logical, deliberate, articulate, concise, and capable of arguing on behalf of the choices you have made.
Assessment: Studio Assignments
5. Develop familiarity with visual art vocabulary. Vocabulary will be selected from an extensive glossary in the textbook. This vocabulary is reinforced throughout the semester.
Assessment: Quizzes, Discussions, and Final Exam
6. Develop an awareness of professions within Fine Arts and Applied Design. Students learn about professional careers through classroom discussion. Professional artists from the community may be invited into the classroom.
Assessment: Discussions
7. Inspect the human-made world for its effects on everyday experience. You will inspect the human-made world to measure the effects of design and art on the everyday experience. Assignments promote art-making that is personally relevant, and which furthers your aesthetic development and values clarification.
Assessment: Discussions, Studio Assignments
8. Develop skills for self-assessment and assessment of others' work. Assessment is an important outcome of this class. For each studio assignment, you must complete a self-assessment sheet with ten or more categories of evaluation. Self-assessments are part of the Critiques.
Assessment: Studio Assignments, Critiques
9. Develop personal vision and values within personal art work. You will create artworks that share your personal vision and values within the context of the assignments and use media that are appropriate for study in two-dimensional arts. You will share your reasoning in making choices that are relevant to your life. You will be led through the process of working with each medium; you then are increasingly allowed to mix media, experiment, and apply expanded creativity in your assignments.
Assessment: Studio Assignments

Course Philosophy

Art is essential to the educational exposure of every student, regardless of intended professional path. The lessons learned about the visual world and creative problem solving provide skills that are transferable to all other interests, and which enrich our perceptions and approaches to life. Developing your ability to think creatively is just as important as developing your ability to make art.

In-Class Activities: Demonstrations, discussions, critiques, quizzes and final exams; it is required that you work in the classroom on art projects so that the professor may assist you with design challenges.

Outside Assignments: Readings and CD research, writing, additional studio work as needed to successfully complete all assignments.

Course Policies

You are expected to complete/present projects with care (fingerprints, smears, bent edges and tears will be factored into assessment). Attention to details, patience and practice leads to improved skills. If you invest yourself in this course, you will leave with several original works of art and an enhanced sense of your creativity and skills.

Respect for your peers, the classroom and building facilities is expected. You must also maintain your own materials and use them in a safe manner.

There are no shortcuts. Your work will demand time, patience and dedication. A normal expectation at the college level is that for every hour you spend in class, you will spend two outside of class. The amount of effort put into each project will be apparent.

Class Attendance and Participation

Students are expected to:

- Be courteous and professional.
- Arrive on time for every class (we begin promptly at our scheduled time) and stay for the entire class period. Schedule medical appointments or other personal activities outside of class time. If you are not present, you miss the experience of the class. Quizzes may not be made up if you are absent, as they are returned and discussed in class. In lieu of a missed quiz, a 2-page topical paper will be assigned.
- Work on assignments during class (as time is allotted). Expect to spend up to twice the classroom time on each assignment outside of class.
- Thoughtful participation is expected in class discussions and critiques. Your views will be respected, and your respect for others will also be expected.
- Leave all cell phones in your backpack or bag during class. No text messaging will be done during class. You may use personal music systems with headsets during in-class studio time, provided that you do not disturb others in class. You may have beverages in capped bottles or food, but you must clean up all waste items.
- Every student is expected to keep the classroom clean; this includes tables, floors, sink, trash containers, and community-use spaces. You must use your cutting mat to protect the table tops when using your X-Acto knife.

Grading policies:

Students will be graded on the following criteria:

- You are expected to purchase the textbook and art materials the second week of class. It is your responsibility to maintain, use, and clean up after using these materials.
- Assessment of each studio project, based on your self-assessments, with feedback from the professor.
- Timely submission of all assignments and ability to communicate during critique sessions. Late submissions will be reduced by one letter grade – no exceptions. You are allotted one grace request for a late submission of a studio assignment (not applicable to quizzes and final exam).
- Grade on final exam that is based on textbook readings, vocabulary and concept.
- Quality of creative problem solving, composition and appropriate or innovative use of materials.

Assignments:

Several open-ended studio assignments will be given during the semester:

- **Pencil Drawing – One final piece of artwork that features drawing skills and creative problem solving:** three personally-meaningful, pocket-sized objects in still-life composition; use dot/line quality (pointillism, contour, hatching, cross-hatching, blending, pick-up); create a value scale within the drawing, play with relationships of scale and create a composition that fills the page – 50 points.
- **Cut and Torn Paper Collage – One final piece of artwork that features collage and creative**

problem solving skills: using a variety of papers, create a land/city/seascape collage that employs atmospheric perspective plus at least three principles of design/organization – 50 points.

- **Color Chip Paint Experimentation:** primary, secondary, and intermediate paint mixing will be used for a later project – 10 points.
- **Integration #1 – Three pieces of artwork that feature creative problem solving, marker and design skills:** Leaf, Flower, Tree or Animal (natural object) series of three black marker on white paper compositions, using curvilinear, angular, and expressive lines and shapes – 75 points .
- **Integration #2 – Three pieces of artwork that feature creative problem solving, conceptual and mixed-media skills:** One portable, interesting human-made object from which you create one realistic artwork, one abstract, and one non-objective artwork – 75 points.
- **Integration #3 – Two pieces of artwork that feature creative problem solving, conceptual and design skills:** Two gridded artworks, one in black marker on white board (30 points) and the other using a color scheme in acrylic paint or colored markers (45 points) – complementary, triads, analogous, or monochromatic value scales – for a total of 75 points.
- **Integration #4 – One piece of culminating artwork in which the student may combine drawing, painting, collage, conceptual and design skills in creative problem solving:** You will choose four random words and pick one additional word yourself from which you will create a composition that tells a story – 100 points.

Final Exam

The final exam is offered in two parts.

Part I: a matching of vocabulary terms with their definitions from the readings and discussions;

Part II: on the final day of class, students will be expected to display all of their work for discussion/critique with their peers. Critique will be done using the provided rubric.

COURSE #2: INTRODUCTION TO MOSAIC

COURSE CATALOG DESCRIPTION:

Introduction to Mosaic

This course seeks to provide an introduction to the mosaic arts. The coursework will include creating mosaic art, and a discussion of history. Guided by a overview of works from the earliest prehistoric artisans through today's diverse mosaic artists and artworks, students will learn about the heritage of mosaics in general and mosaic expression in the Catholic Church in particular. Students will explore history, methods and theory in order to become innovative and creative mosaic artists while developing an awareness of the long tradition they work within.

SYLLABUS

Introduction to Mosaics

This course seeks to provide an introduction to the mosaic arts. The coursework will include creating mosaic art, and a discussion of history. Guided by a overview of works from the earliest prehistoric artisans through today's diverse mosaic artists and artworks, students will learn about the heritage of mosaics in general and mosaic expression in the Catholic Church in particular. Students will explore history, methods and theory in order to become innovative and creative mosaic artists while developing an awareness of the long tradition they work within.

Goals, Outcomes, and Assessment Opportunities

Goal 1 – History and Importance of Mosaics: Students should have an understanding of the general history of mosaics and their importance to society.

Outcome 1: Students will demonstrate a working knowledge of the history and traditions in mosaic arts and how these contribute to the work of today's mosaic artists.

Assessment 1: Short quiz covering readings from the textbooks.

Goal 2 – Tools and Materials: Students should develop the ability to recognize and use the materials and tools as well as the various mosaic styles used for creating mosaics.

Outcome 2: Students will demonstrate a beginning knowledge of mosaic vocabulary and the ability to use the tools, materials, and styles used in the various mosaic techniques.

Assessment 2A: Short quiz covering vocabulary of tools, materials and mosaic techniques/styles

Assessment 2B: at least three small mosaic samples – two grouted samples using glass and porcelain/ceramic tiles; one ungrouted using smalti. Additional projects may be done if time allows and student desires, as further exploration of techniques/styles.

Goal 3 – Proficiency: Students should develop a reasonable level of proficiency in the various mosaic techniques covered in the course.

Outcome 3: Students will demonstrate proficiency in two mosaic techniques (their choice) covered in the course.

Assessment 3A: Students will complete two final mosaic artworks using at least two kinds of materials/techniques. Students will be expected to develop a design cartoon and a materials list (with a cost analysis). Mosaics will be critiqued twice by instructor and fellow students – at the initial design stage, and at completion. These artworks will be graded per the Grading Policy outlined below.

Assessment 3B: Students will keep a portfolio/journal that details their progress in the course. Portfolio will contain progressive images of all samples and projects for the course. The journal will contain design notes and working notes on the various projects. The portfolio/journal will be graded by instructor, at mid-term and at the end of the semester.

Required Texts

TBD

Grading Policy

Grades for this course will be based on two factors:

75% on mosaic projects, portfolio/journal

25% on participation & quizzes

Mosaic projects will be grades based on the following criteria:

Design – appropriateness for the materials used

Implementation – technical mastery and quality of work done

Creativity will not be assessed, per se, but students should be aware that creativity plays a major part in the work and life of an artist. Creativity is directly related to the amount of time spent with and effort applied to mastering a process. In general, creativity is not only the ability to be creative, but the desire to be creative; it is expressed in a willingness to experiment. This willingness is always apparent in the quality and quantity of the artist's works and this quality and quantity will be an essential component of assessing the projects portion of the course.

Assignments:

Quizzes: two short tests will be given. These quizzes will cover material in any assigned readings, and/or lectures and discussions. Students who miss quizzes will be assigned a 2-page paper due at the end of the next class period as make-up work.

Projects: three small sample projects (minimum), each focusing on a different mosaic technique; two final mosaic projects demonstrating mastery of at least two materials/techniques/styles. Grades for the projects will be based on both the final outcome and the preparatory work.

Portfolio/Journal: The portfolio/journal will be the students' record of their work and will document the materials and techniques used for each sample mosaic and each final mosaic. The journal will contain the following for each project (whether work is completed or not):

For sample projects

design cartoon (drawing)

photographs at at least three phases of work

photograph(s) of finished sample

written analysis of process attempted and success, or lack thereof, in completion

notes for further use of technique/material/style

For final mosaic projects

design cartoon (drawing)

materials list with cost analysis

photographs at several phases of work

photograph(s) of finished sample

two or more reflexive paragraphs about each final mosaic project detailing what the student

liked/disliked about the project, a written self-critique of the project, and ideas for future projects

based on the understanding gained from the final project

notes from group critiques

responses to critiques

The Final for this course consists of a portfolio/journal critique by instructor and a final critique of completed mosaic projects by instructor and class. Both critiques must be completed at this time in order to receive a passing grade in this course.

COURSE #3: INTRODUCTION TO FIBER ARTS

COURSE CATALOG DESCRIPTION:

Fiber Arts: Introduction to Women's Traditional Arts

This course seeks to provide an introduction to the fiber arts. The coursework will include creating fiber art, and a discussion of the concept of "craft," not in the modern sense of handicrafts, but in the rich historical context of guilds and craftsmanship. Guided by a chronological overview of works from the earliest prehistoric artisans through today's diverse fiber and fiber-related artworks, students will learn about the long and intricate history of fiber arts. Students will explore history, methods and theory in order to become innovative and creative fiber artists while developing an awareness of the long tradition they work within.

SYLLABUS

Introduction to Women's Traditional Fiber Arts: History, Methods and Theory

This course is intended to be an exploration of the fiber arts examining the history and social relevance, techniques and craftsmanship, and the importance of the fiber arts in 20th century feminist art. Students experiment with various fiber techniques with a focus on weaving. The emphasis of the course will also include a discussion on the concept of "craft," not in the modern sense of handicrafts, but in the rich historical context of guilds and craftsmanship.

Goals, Outcomes, and Assessment Opportunities

Goal 1 – History and Importance of Fiber Crafts: Students should have an understanding of the general history of fiber crafts and their importance to society.

Outcome 1: Students will demonstrate a working knowledge of the history and traditions in the fiber arts and how these contribute to the work of today's fiber artists.

Assessment 1: Analysis paper and quiz covering readings from the textbook.

Goal 2 – Tools and Materials: Students should develop the ability to recognize the materials and tools, both historic and modern, used for creating fiber work.

Outcome 2: Students will demonstrate a functional familiarity with the tools and materials used in the various fiber arts techniques, such as weaving, felting, spinning, and needlecrafts.

Assessment 2: Analysis paper and quiz covering readings from the textbook.

Goal 3 – Proficiency: Students should develop a reasonable level of proficiency in the various fiber techniques covered in the course.

Outcome 3: Students will demonstrate proficiency in the various techniques covered in the course, including but not limited to rigid-heddle, off-loom and 4-harness weaving.

Assessment 3A: Students will complete a variety of pieces of fiber crafted artworks. These artworks will be graded per the Grading Policy outlined below.

Assessment 3B: Students will keep a portfolio & journal that details their progress in the course. Portfolio will contain the finished projects for the course. The journal will contain the design notes and samples created as studies for the various projects. The Portfolio and Journal will be critiqued by entire class and subsequently graded by instructor, at mid-term and at the end of the semester.

Required Texts

Weaving: A Handbook of the Fiber Arts

Shirley E. Held

Wadsworth Publishing

Selected readings from

The Power of Feminist Art: The American Movement of the 1970s, History and Impact

Broude, Norma & Mary D. Garrard, Eds.

Harry N. Abrams, Inc.

Whole Cloth.
Mildred Constantine and Laurel Reuter
Monacelli Press

Additional readings TBD

Grading Policy

Grades for this course will be based on two factors:

- 75% on fiber craft projects, portfolio and journal
- 25% on papers & quizzes

Weaving projects will be grades based on the following criteria:

- Attention to detail (in regard to design elements & techniques mastered)
- Project appropriate for the assigned task

Creativity will not be assessed, per se, but students should be aware that creativity plays a major part in the work and life of an artist. Creativity is directly related to the amount of time spent with and effort applied to mastering a process. In general, creativity is not only the ability to be creative, but the desire to be creative; it is expressed in a willingness to experiment. This willingness is always apparent in the quality and quantity of the artist's works and this quality and quantity will be an essential component of assessing the projects portion of the course.

Assignments

Papers: two analysis papers will be assigned. These papers will be 3-4 pages in length, double-spaced, 12 point type, with 1 inch margins. Papers will be due at the beginning of class on the due date. Late assignments (those handed in after class on the due date) will be penalized one letter grade. Assignments handed in by someone other than author will be considered late papers unless prior arrangements are made. Late assignments will not be accepted after the last day of class of the semester.

Projects/Portfolio: 3 projects, each focusing on a different weaving technique, will be assigned. Grades for the projects will be based on both the final outcome and the preparatory work. The portfolio will be made up of all finished projects created in the course.

Journal: The journal will be the students' record of their work and will document the materials and techniques used for each project. All projects will involve weaving samples and swatches and/or conceptual sketches and material studies prior to weaving the project. The journal will contain the following for each project (whether finished or not):

For loom-woven work

- complete draft of each sample (a visual diagram of the threading, treadling, and color patterns)
- reed setting
- yarn samples for warp and weft threads
- swatches of woven samples

For off-loom or tapestry work

- conceptual drawings
- materials study with yarn/fiber samples
- photographs of process
- photographs of finished product

The journal will also contain one or more reflexive paragraphs about each project that documents what worked, what didn't, what the student liked about the project, what the student didn't like, as well as ideas for future projects based on the understanding gained from the assigned project. It should also contain documentation on abandoned experiments and experiments that did not lead to a finished project.

The Final for this course consists of a Portfolio and Journal critique. Portfolio and Journal must be completed and critiqued at this time in order to receive a passing grade in this course.

COURSE #4: ART CAPSTONE

COURSE CATALOG DESCRIPTION:

Art Capstone: The Artist in Today's World

This course invites the student to examine their own art practice in relation to the world around them. Included in this study will be an examination of the student's art work in the light of historic/contemporary trends in art, religious/spiritual values reflected in art, art as a tool for political/social expression, and the student's own personal aesthetic.

Course will involve a reflexive examination of the artist's own process which will include both the creation of new art work informed by this examination as well as the development of the ability to speak and write about one's own work within a professional and/or academic setting.

SYLLABUS:

The Artist in Today's World: Introspection and Praxis

This course is focused on a contextual study and critical examination of one's artistic practice in relation to historic and contemporary trends, religious/spiritual values, social/political action, personal expression, and cultural aesthetic expectations.

Emphasis will be placed on developing an understanding of the concept of artistic context and the recursive relationship between context and practice – how context affects practice and how practice affects context. Understanding of context allows the artist to step outside of the sphere of everyday influences and create art that has broader application, greater creative energy, and a more enduring message.

This course will involve a reflexive examination of the artist's own process which will include both the creation of art work and the development of the ability to speak and write about one's own work.

Course Goals, Outcomes and Assessment

Goal 1: Students will demonstrate an understanding of the concept of context in regard to an individual artwork and an artist's practice.

Outcome 1: Students should be able to discuss their own context and practice as well as the context and practice of other artists.

Assessment: Students will participate in an online forum (blog) wherein they develop methods to discuss context and its relationship to practice.

Assessment: Students will construct an Artist's Statement based on their understanding of their context.

Goal 2: Students will be able to speak and write to a variety of audiences about their practice and the artwork they create.

Outcome 1: Students should be able to demonstrate the ability to competently discuss and write about their own work. They should be able to frame the discussion for either an academic audience or an audience of other artists.

Assessment: Students will write a synthesis paper that compares and contrasts their own art practice with current or historical trends, theories and/or artists' practices.

Goal 3: Students will be able to demonstrate an understanding of the practical application of context to artwork.

Outcome 1: Students should be able to show and describe how their context informs their practice and how their practice informs their context.

Assessment: Students will complete a final art assignment that demonstrates their awareness of the context they wish to work in.

Outcome 2: Students should be able to recognize how another artist's context informs the artist's practice.

Assessment: Students will participate in a presentation/critique process.

Texts:

Art for Beginners. Dani Caravallo. ISBN: 0863162657

Various essays from:

Uncontrollable Beauty: Toward a New Aesthetics

Editors: Bill Beckley and David Shapiro

ISBN-13: 978-1581151961

Theories and Documents From Contemporary Art

Editors: Kristine Stiles and Peter Selz

ISBN-13: 978-0520202535

Ethics and the Visual Arts

Editors: Elaine A. King and Gail Levin

ISBN-13: 978-1581154580

Current news and events sources (print and online sources)

Writing Intensive Course:

This capstone course is a writing-intensive course and meets the upper-division writing requirements for graduation. This means that significant attention will be given to having students learn the conventions of writing about their art practice as well as having them engage the process of writing – invention, thesis construction, drafting, and editing. Therefore, time will be set aside – both in class and out of class – to ensure that students learn these conventions and fully engage the writing process.

Assignments:**Student blog – 30% of overall grade**

Each student will create a blog (online journal) where they journal and critically reflect upon their art practice in regard to both product and process. The blogs are meant to be a collaborative discussion area where students begin the process of learning how to discuss their own work and practice. Students will be required to read and post feedback comments in the journals of their classmates weekly. The instructor will also read and post comments in the student blogs. Students will be required to respond to instructor comments and encouraged to respond to student comments in their blog.

Blogs will be graded based on quality of discussions/postings (50%) and participation (50%). Participation consists of posting entries and entering comments/responses on other students' blogs.

Synthesis paper – 20% of overall grade

Students will write one formal, 10-page paper which synthesizes their observations of their own practice and context with no more than two historic or contemporary art theories, trends or practices. The process of writing this paper will include a thesis proposal, one draft and final rewrite.

Papers will be graded on thesis (and thesis development), support, organization, style, and mechanics (MLA format and grammar).

Final project – 30% of overall grade

Students will complete one artwork in the medium of their choice that demonstrates an awareness of a context they wish to work within. The process of completing this work will include journaling ideas and inspirations for the work, preliminary drawings/discussion and a final artwork.

Final project grades will be based on development of idea/inspiration, quality of preliminary work, quality of final artwork (attention to detail, expression of idea).

Course final exam – 20% of overall grade

Course final will consist of a 10 minute presentation of the student's final art project. The presentation should cover context, process and product and will be followed by a 5 – 10 minute critique.

The grade for the final exam will be based on the presentation (50%) and participation in the critiques of other students' work (50%).