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school of art & design

student handbook

UNIVERSITY of
NORTHERN COLORADO

Table of Contents

1

School Policies and Procedures

- A Code of Ethics
- B Faculty and Student Relations
- C Class Obligation and Attendance Policy
- D Advisors and Advising – assigned advisors
- E Appeals
- F Graduation (see Catalog)
- G General Assessment Policy
- H Safety Requirements
- I Copyright Ethics and Policies

2

School Descriptions and Procedures

- A Program Requirements
- B Foundations Program
- C Programs of Study
 - 1) Art Emphasis
 - 2) Art History Emphasis
 - 3) Art K-12 Teaching Emphasis
 - 4) Visual Communication Design Emphasis

3

Student Resources and Opportunities

- A Scholarships / Financial Aid and Work Study Information
- B Visual Arts Galleries
- C Computer Laboratories and Visual Resources Center
- D Library Collection
- E Additional Educational Opportunities
 - 1) MIND and Honors Programs
 - 2) Interdisciplinary opportunities
 - 3) Summer Sessions
 - 4) Online Courses
 - 5) International Study
- F Student Services
 - 1) Career Services
 - 2) Writing Center
- G Program Forms

Director's Letter

The School of Art & Design recognizes the Student Code of Conduct and Student Handbook of the office of the Dean of Students as the authorized document for students at the University of Northern Colorado.

This handbook is designed to provide information about the undergraduate programs, guidelines, policies and procedures of the School of Art & Design. It will be a valuable reference for a successful progression through our undergraduate programs.


It is ALWAYS the responsibility of the student to be aware of important dates and deadlines during their program.

Please do not hesitate to visit our main office in Guggenheim 103 or call us by phone at (970) 351-2143, for additional information.

Dennis Morimoto, Ed.D.

Director

School of Art & Design

		SCHOOL POLICIES AND PROCEDURES
A		Code of Ethics
B		Faculty and Student Relations
C		Class Obligation and Attendance Policy
D		Advisors and Advising – assigned advisors
E		Appeals
F		Graduation (see Catalog)
G		General Assessment Policy
H		Safety Requirements
I		Copyright Ethics and Policies

SECTION 1 - COMMITMENT TO THE INDIVIDUAL IN FULFILLING OBLIGATIONS TO THE INDIVIDUAL, THE MEMBERS:

1. Shall encourage independent action in an individual's pursuit of learning and shall provide open access to knowledge regardless of delivery medium or varying points of view of the knowledge.
2. Shall protect the individual rights of access to materials of varying points of view.
3. Shall guarantee to each individual the opportunity to participate in any appropriate program.
4. Shall maintain the personal integrity of the individual.
5. Shall follow sound professional procedures for evaluation and selection of materials, equipment, and furniture/carts used to create educational work areas.
6. Shall make reasonable efforts to protect the individual from conditions harmful to health and safety, including harmful conditions caused by technology itself.
7. Shall promote current and sound professional practices in the appropriate use of technology in education.
8. Shall in the design and selection of any educational program or media seek to avoid content that reinforces or promotes gender, ethnic, racial, or religious stereotypes. Shall seek to encourage the development of programs and media that emphasize the diversity of our society as a multi-cultural community.
9. Shall refrain from any behavior that would be judged to be discriminatory, harassing, insensitive, or offensive and, thus, is in conflict with valuing and promoting each individual's integrity, rights, and opportunity within a diverse profession and society.

SECTION 2 - COMMITMENT TO SOCIETY

In fulfilling obligations to society, the member:

1. Shall honestly represent the institution or organization with which that person is affiliated, and shall take adequate precautions to distinguish between personal and institutional or organizational views.
2. Shall represent accurately and truthfully the facts concerning educational matters in direct and indirect public expressions.
3. Shall not use institutional or Associational privileges for private gain.
4. Shall accept no gratuities, gifts, or favors that might impair or appear to impair professional judgment, or offer any favor, service, or thing of value to obtain special advantage.
5. Shall engage in fair and equitable practices with those rendering service to the profession.
6. Shall promote positive and minimize negative environmental impacts of educational technologies.

SECTION 3 - COMMITMENT TO THE PROFESSION

In fulfilling obligations to the profession, the member:

1. Shall accord just and equitable treatment to all members of the profession in terms of professional rights and responsibilities, including being actively committed to providing opportunities for culturally and intellectually diverse points of view in publications and conferences.
2. Shall not use coercive means or promise special treatment in order to influence professional decisions or colleagues.
3. Shall avoid commercial exploitation of that person's membership in the Association.

4. Shall strive continually to improve professional knowledge and skill and to make available to patrons and colleagues the benefit of that person's professional attainments.
5. Shall present honestly personal professional qualifications and the professional qualifications and evaluations of colleagues, including giving accurate credit to those whose work and ideas are associated with publishing in any form.
6. Shall conduct professional business through proper channels.
7. Shall delegate assigned tasks to qualified personnel. Qualified personnel are those who have appropriate training or credentials and/or who can demonstrate competency in performing the task.
8. Shall inform users of the stipulations and interpretations of the copyright law and other laws affecting the profession and encourage compliance.
9. Shall observe all laws relating to or affecting the profession; shall report, without hesitation, illegal or unethical conduct of fellow members of the profession to the AECT Professional Ethics Committee; shall participate in professional inquiry when requested by the Association.
10. Shall conduct research and practice using professionally accepted and institutional review board guidelines and procedures, especially as they apply to protecting human participants and other animals from harm. Humans and other animals shall not be used in any procedure that is physically invasive to them.

Code of Ethics (Code of Ethical Conduct) is a written system of standards of ethical conduct. Respecting of requirements of the School of Art and Design traditions and policies is essential in our school, as we offer a complete and intensive training in visual arts and design. As members of the UNC School of Art and Design faculty and student body, we recognize the importance of moral, ethical, and professional integrity in our conduct within the School, University, community, and profession. Acting with integrity, we accept the responsibilities inherent in our status: competency, objectivity, consistency, and concern for the best interests of our faculty and students, the School, and the profession. Therefore, we, the members of the visual arts and design faculty and student body at UNC affirm the following statements of professional conduct:

B

Faculty and Student Relations

- Faculty and students should maintain a professional relationship, which is based on mutual respect and courtesy.
- Members shall be honest in their professional dealings with others, and shall avoid exaggerating or giving misleading information about themselves or others.
- Members shall show respect for the opinion of others.
- Members shall not damage the professional reputation of others and shall avoid negatively criticizing the work or attributes of colleagues or peers to the community members and professionals outside of the School.
- Members of the faculty shall be aware of and be sensitive to the educational needs of the students within the school.
- Faculty members shall be encouraging but honest with students when reviewing their potential and their career goals.
- Members of the faculty and student body shall use respectful language in discussing a student's work, progress, and aptitude.

C

Class Obligation and Attendance

Class Obligation

The most important factor in training in artistic media is your work in the classroom. Theoretical and practical classroom experiences will serve as a basis for later professional engagements, specialized training, or graduate studies; therefore your classroom studies must take the highest priority. In order for specialized concentration area training to be effective, visual arts and design students must be well versed in basic knowledge in the arts. Foundation course work and the successful passing of the Portfolio Review are absolute necessities to students in all concentration areas. Without this background, students would not have the knowledge necessary to succeed in each concentration area.

For the same reason, our school strongly supports the university's general education/liberal arts core and elective requirements. It is, therefore, the student's obligation to treat all courses, in or out of the major, with the highest level of preparation and care. Remember, along with pursuing a visual arts and design major, you are completing a university degree. Your first obligation is the School. Students with anticipated conflicts should consult with the appropriate program director to work out the scheduling conflicts.

Attendance

Our attendance policy is strict for a reason. It is our duty to prepare you for the professional world where absences and tardiness are not permitted. This is the standard School of Art and Design policy and each visual arts and design class instructor will take attendance in the following manner:

- 3 Tardies = 1 Absence.

A Tardy is defined as showing up to class after the official roll call has been taken. Tardy students are disruptive to class and these measures are taken to prevent such. Tardiness may be excused if the student has previously arranged it with the instructor.

- 3 Unexcused Absences = Drop of a Final Letter grade.

An Unexcused Absence is defined as any time a student misses more than 20 minutes of any class without the instructor's permission being given either before or after the fact. The student must contact the instructor by the beginning of the next class with evidence of the excused absence or the absence will be counted as unexcused.

Reasons for an Excused Absence include:

- Illness and a written Doctor's note with appropriate dates.
- A major illness or death in the family
- Religious Holiday
- An act of nature
- Instructor's Discretion (preferably arranged ahead of time)

An Excused Absence is when the instructor has given permission for a student to miss class and the absence is not counted against the student's record. The student is still responsible for the work done in class that day, the information covered, and the assignments given.

Test and projects may be made up at the instructor's discretion. If a test was given in class, the student will be allowed to make up the test at the instructor's discretion. If there was an assignment due, the student has until the beginning of the next class to hand it in.

- Approved UNC Obligations Note: These attendance policies are only the School of Art and Design guidelines and professors may set stricter standards of attendance.

D

Advisors and Advising

The Student Services Coordinator or another School representative advise all students in the School. You will be advised the summer prior to your first UNC entrance. You will be appointed an advisor who understands and can guide you through your concentration area.

Students are responsible for making sure that they complete all required courses in their concentration area (major), required general education/liberal arts core, electives, and acquiring the required total academic credits necessary for graduation. All students should see their advisor once per semester to receive advisement.

Students are encouraged to see their advisor any time during the semester to discuss any academic concerns. Students have the right to change advisors. You may do this at any time whether or not you change concentration areas. You must contact the School of Art and Design Office to report this advisor change so your academic records can be transferred from one advisor to another. You must let your advisor and the Student Services Coordinator know if you are changing advisors so your files can be moved as well.

History confirms that students who stay in steady contact with their academic advisor tend to stay in school, graduate on time, are able to add or change concentration areas without stress, and feel better about their academic and career decisions. Advising is a confidential process. Students should see it as an opportunity to get help with academic and career decisions. Academic advisors are not trained therapists, but they can help lead you to these resources if necessary.

E

Appeals

Students may appeal any academic decision that they consider arbitrary or capricious, or contrary to University policy. These appeals procedures are published in the Student's Rights and Responsibilities statement on the Dean of Students website.

Procedure for Resolving Student Faculty Conflict

The purpose of this procedure is to provide the student with a means for resolving conflict with a faculty member. Examples of a conflict which might be a reasonable cause for using this procedure are included under the Student Rights and Student Responsibilities listed above

- Step 1. The student who has a specific conflict shall first discuss his/her concern with the faculty member in question. In the event that the student has justifiable reasons for not communicating directly with the faculty member, the student may proceed directly to Step 2. However, the student should be prepared to defend his/her decision not to talk directly with the faculty member.
 - Step 2. If the student does not believe that the initial conference with the instructor has resolved the conflict, a request may be made for a conference with the faculty member's School Director. The School Director may confer with both the student and the instructor. If the student has not yet communicated directly with the faculty member and has justifiable reasons for not doing so, anonymity may be requested at this step. If the instructor is the School Director, the student may proceed directly to Step 3. At the student's request, the School Director will inform the student in writing, of any outcome of this process within 20 calendar days of the conference.
 - Step 3. If the student does not believe that the conference at Step 2 has resolved the conflict, a request may be made for a conference with the School Director's academic dean. At this point, the student will be expected to present his/her concerns in writing, and this, along with the student's identity, will be provided to the faculty member in question. However, the dean may decide that anonymity at this stage is appropriate if the faculty member is the School Director. The dean will issue a written reply to the student within 20 calendar days of the conference. The decision of the dean will be final.
- See also The Office of Student Engagement & Dean of Students, Community Standards and Conflict Resolution Brochure

F

Graduation (see Catalog)

<http://catalog.unco.edu/>

G

General Assessment

The following text provides the requirements for the assessment process in each area of School of Art and Design. Assessments are required by the State of Colorado to ensure that students are making appropriate progress in their college education.

The requirements for the assessment process

Foundations:

Entrance Portfolio, Artwork and Written Essay
Exit Portfolio for Foundations

Art Education:

Tracking Form
PTEP (Professional Teacher Education Program) Checkpoint
Senior Portfolio

Ceramics:

Senior Portfolio Review

Computer Graphics:

Junior Portfolio Review
Sophomore Portfolio Review
Senior Portfolio Review
Internship
Computer Graphics Studio
Paper template

Drawing:

Two Grading Rubrics

Graphic Design:

Sophomore Portfolio Review
Internship
Directed Studies
Senior Portfolio Review

Sculpture:

Advancement Portfolio in Sculpture I, II, III
Exit Portfolio in Sculpture

Painting:

Senior Portfolio Review

Photo Imaging:

Sophomore Portfolio Review
Senior Portfolio Review
Internship
Directed Studies

Printmaking:

Senior Portfolio Review

General Safety Regulations: For rules and safety regulations specific to each area, see the faculty or staff personnel in charge of that area.

Fire Rules and Regulations**Fire Occurrence**

- Every employee is responsible for knowing the location of the nearest fire alarm pull box, fire extinguisher, and exit from his/her work area and/or classroom. In the event of a fire, immediately activate the nearest fire alarm and call 911 to notify University Police of the emergency.

Building Evacuation

- Faculty are responsible for evacuating students when alarm sounds. Upon hearing the fire alarm, faculty and assigned administrators will take necessary action to clear the building of all occupants. Evacuate quickly and orderly by the way of the nearest exit to a safe distance (approximately 100 feet).
- Do NOT use the elevators. If a door feels warm to the touch, do NOT open that door. If there is heavy smoke, stay as close to the floor as possible and breathe through a piece of clothing.
- Keep clear of emergency vehicles. Stay with the group from your area or with your class. Do NOT re-enter the building until the all-clear signal has been given.

When to Use Fire Extinguishers

- After the fire alarm has been sounded, call University Police. If the fire is small and/or isolated, you may use the wall mounted fire extinguishers.
- DO NOT USE WATER ON ANY FIRE!!!

Evacuation of the Campus

- If it is necessary to evacuate the campus in a vehicle, and if the road is usable, exit in directions given by announcement through University Police, Environmental Safety Personnel, University Administrators, or other law enforcement officers. Do not put your vehicle in a position where it blocks the way for others. Some vehicles may be selected for emergency transportation, please cooperate if yours is chosen. If the road is not usable, leave your vehicle and evacuate on foot.

Emergency Telephone Numbers

First call 911 or 351-2245, give your full name, location, phone number, and type of assistance needed.

Ambulance 911

Counseling Center 351-2496

Dean of Students 351-2796

Greeley Fire 350-9600

Greeley Police 350-9600

Hospital 352-4121

Health Center 351-2412

Poison Control 350-6250

Rape Crisis 352-7273

Service Center 351-2446

UNC Campus Operator 0

UNC Environmental Safety or Digital Pager 350-1095

University Police Dispatch 351-2245

Woman's Place 356-2412

All members of the University of Northern Colorado community are entrusted with the responsibility to uphold and promote five fundamental values: Honesty, Trust, Respect, Fairness, and Responsibility. These core elements foster an atmosphere, inside and outside of the classroom, which serves as a foundation and guides the UNC community's academic, professional, and personal growth. Endorsement of these core elements by students, faculty, staff, administration, and trustees strengthens the integrity and value of our academic climate.

PLAGIARISM

Plagiarism is the act of attempting to pass another's words or ideas off as one's own. It is also using another's words or ideas and not giving the original author credit for them. Plagiarism ranges from using a single word, in the case of a word or phrase an author has "coined," to claiming ownership of an entire document written by someone else. It can also apply to works written by one author that have been substantially reworked or edited by another.

The university further defines plagiarism as the act of appropriating the written, artistic, or musical composition of another, or portions thereof; or the ideas, language, or symbols of the same and passing them off as the product of one's own mind. Plagiarism includes not only the exact duplication of another's work, but also the lifting of a substantial or essential portion thereof. This definition and other important policy information is available by accessing the Student Code of Conduct.

QUOTING AND PARAPHRASING

Quoting is using another's exact words either to add authority to the concept, theory, or information one is trying to portray, or because that author stated so clearly what one is wishing to add to one's document that one could not say better oneself. All of the author's words must be enclosed in quotation marks and the author must be credited at the end of the quote.

Paraphrasing is utilizing an author's ideas in the forwarding of one's own ideas. When paraphrasing, the reader should be able to distinguish one voice from another. This is accomplished by offsetting the paraphrased material by enclosing it in quotation marks or changing the left and right indent spacing. One must still credit the original author at the conclusion of the borrowed text.

One also needs to be aware of the term "para plagiarism," which was coined recently to describe the act of rearranging or mildly modifying an author's work in order to call it one's own.

Please visit the Related Links page for examples of the different styles of acknowledgment.

STUDENTS' RIGHTS AND RESPONSIBILITIES

UNC offers the following parameters around the privileges awarded and liabilities assigned to students in reference to plagiarism:

As long as a student adequately acknowledges his/her sources and as long as there is no reason to believe that the student has attempted to pose as the originator, the student will not be charged with plagiarism even though the form of the acknowledgment may be unacceptable. However, students should be aware that most professors require certain forms of acknowledgement and some may evaluate a project on the basis of form.

Students who violate Student Code of Conduct are subject to disciplinary action. The administration of this action shall provide procedural fairness to an accused student or recognized student organization. The

procedure will afford appropriate process, which will be educational and developmental in nature. An adversarial relationship between the accused and the University will be avoided.

About SafeAssignment.com

- SafeAssignment' is a service that matches student papers with every document on the Internet and with a number of electronic document databases to ensure originality of student-submitted documents.
 - Safe Assignment plug-in is the only plagiarism detection program available on the market designed specifically for the Blackboard Learning System.
- (Adapted from <http://www.safeassignment.com/index.html>)

ABOUT PLAGIARISM:

- Indiana University: This is a good site for explaining what is and is not paraphrasing as well as how plagiarism, even when unintentional, can occur.
- Western Illinois University: A fair, albeit sparse, site created by Bruce Leland, Knowledge Coordinator at Western Illinois University. This site includes a short list of suggestions on working with students about the uses and abuses inherent in the Internet as well as a link to a much more extensive list (also listed below). There is also a series of links to some of the free term- and research-paper sites.
- University of Virginia: This site was created by Lou Bloomfield, professor of physics at the University of Virginia. It contains a survey designed to assess the depth and breath of plagiarism on university campuses.
- Indiana University: This short site contains exercises in how to paraphrase.
- Purdue University: Although this site is a series of pages, each with long lists of links, the resources available at the end of those links are well worth the effort. Purdue has put together a series of handouts on everything from sentence structure and punctuation to how and when to quote and site sources. The site was created for Purdue's OWL (Online Writing Lab) and is an excellent source for any teacher (or student) wishing to be better prepared and informed.

SERVICES THAT CATCH PLAGIARISM

Safeassignment.com: UNC pays for this service for teachers and students to check papers for plagiarism.

EVE: This web-company sells a software package and ,shareware' for \$19.95 per teacher, unlimited use. The software is fairly user-friendly and pretty accurate in what it finds. However, the papers need to be saved as text-only or ASCII text, and if the search finds negative results, it returns only a listing of the sites where matching text strings were found. The URLs of these sites are linked, meaning the user simply has to click on the listed URL to access the site, but then the user also has to search through the entire site word-by-word until the matching text strings are located. One word of advice on this software: do not submit the reference sections with the papers, for that will give false positives for most URLs listed in any reference sections, as well as some that are references for books and articles. The load-in and turn around time for this service is fairly quick--all told, for 30 papers, it took just over 7 hours total from start to finish (load-in: 2.5 hours; results returned in 4.5 hours).

STYLES OF ATTRIBUTING IDEAS

Every professor at UNC requires papers to follow a style of crediting authors. Some prefer MLA, some APA, and some just want a consistent, recognized style. In any case, here are the basics of the styles.

MLA (Modern Language Association)

The basics: This extremely helpful four-page guide was put together by the University of California, Santa Cruz.

The site: www.mla.org APA (American Psychological Association) The basics are on the site at www.apastyle.org

2

SCHOOL DESCRIPTIONS AND PROCEDURES

- | | |
|----------|--|
| A | Undergraduate Program Requirements |
| B | Foundations Program |
| C | Programs of Study |
| | 1) Art Emphasis |
| | 2) Art History Emphasis |
| | 3) Art K-12 Teaching Emphasis |
| | 4) Visual Communication Design Emphasis |

Entry Portfolio Requirements

Admission Requirements for Undergraduate & Transfer Students

Admission to the UNC School of Art and Design is contingent upon acceptance to both the University and to the School of Art & Design. Please complete both the University and Art and Design applications; links are provided on the School of Art and Design website.

<http://www.arts.unco.edu/artanddesign/admissions/index.html>

Application for Undergraduate Admission to the University.

Students planning to major or minor in Art & Design must submit a completed Application Form and an Entrance Portfolio, consisting of digital images of artwork and written essay. A written essay alone will be considered if no artwork is available. Entrance Portfolio submissions should demonstrate the applicant's potential for growth as a student of the Arts. (Simply declaring an Art & Design major or minor does not ensure admission to the program).

Follow the school link for the instructions on preparing the Entrance Portfolio or essay. For additional information, visit UNC Admissions and the UNC Catalog.

<http://catalog.unco.edu/>

B Foundations Program

Successful completion of the five courses comprising the Foundations Program and the Foundations Portfolio Review (or the transfer equivalent) is required of all undergraduate Art and Design majors. Successful completion includes maintaining a minimum GPA of 3.0 in the five courses, and completing the Portfolio Review with a minimum score of 8 on a 10-point scale.

Links are provided on the School of Art and Design website.

- to view a Sample Student Portfolio complete with guidelines (PDF)
- to view Archived Images of the Spring Student Foundations Show (PDF)
- to view DESIGN DAY Highlights for Spring Semester

C Programs of Study

Bachelor of Arts - 4 years: Art (Art History, Ceramics, Computer Graphics, Drawing, Painting, Photographic Imaging, Printmaking, Sculpture); Art Education (K-12); Art History; Visual Communication Design (Graphic Design, Photographic Imaging).

To graduate with a B.A. in Art & Design, all students must receive a 3.0 GPA or higher in all courses in the major, and a 2.8 GPA or higher for overall university coursework.

An exit level Senior Portfolio assessment is required prior to graduation. The portfolio consists of work from the student's concentration area. Students are evaluated on their knowledge and successful demonstration of professional portfolio preparation of art work; art history and cultures; and verbal and written critical analysis.

Emphasis and Concentration Areas

1. ART EMPHASIS

Art History, Ceramics, Computer Graphics, Drawing, Painting, Photographic Imaging, Printmaking, Sculpture.

2. ART HISTORY EMPHASIS

3. ART K-12 TEACHING EMPHASIS

4. VISUAL COMMUNICATION DESIGN EMPHASIS

*Graphic Design Concentration
Photographic Imaging Concentration*

1) ART EMPHASIS

Art & Design; Bachelor of Arts – 4 years: Art (Art History, Ceramics, Computer Graphics, Drawing, Painting, Photographic Imaging, Printmaking, Sculpture)

The art emphasis is a liberal arts program designed to give students broad exposure to the studio arts and art history. It prepares the artist and crafts person. It is an ideal preparatory program for students planning to do advanced or graduate study in art.

Refer to catalog and website for specific requirements.

Art History

The Art History Program offers courses ranging from history of art survey courses to upper division courses including Greek, Roman, Medieval, Renaissance, African, Native, Pre-Columbian, Japanese, Chinese, Contemporary, and Women Artists.

Many of the survey and upper division courses are taught in Smart Classrooms in the recently renovated Guggenheim Hall. The classrooms feature digital imaging projection equipment and other technology enhancements.

Courses in Art History are frequently offered during the summer semester including an on-site class at Mesa Verde National Park.

Ceramics

The Ceramics program is taught in the recently constructed Arts Annex Addition. The Ceramics facility was designed to accommodate a variety of ceramic making techniques including wheel throwing and hand building. The facility provides interior studio space and an outdoor kiln yard with electric and gas fired kilns. The studio was designed to address health and safety concerns, and to facilitate the processes involved in making ceramic work.

During the academic year, courses are offered in Wheel Throwing and Hand Building. Students are introduced to the process of making ceramics beginning with clay body composition through procedures for firing kilns and glazing techniques and formulas.

Computer Graphics

The Computer Graphics program offers state-of-the-art computer imaging, computer art, 3D modeled and rendered 3D still images, video production, cognitive art, multimedia, web based techniques and production of web graphics, topics related to animation in art, visualization, simulation, and information graphics.

The Computer Graphics Area combines hands-on experience in integrating computer-based technologies in graphical display with practical and theoretical criticism, artistic, and aesthetic structures. Students have a possibility to undertake an interdisciplinary program between Art and Design and Computer Science through the College of Humanities and Social Sciences that requires successful completion of the major core courses.

Drawing

The Drawing Program begins with Drawing I, which teaches students fundamentals skills and techniques used in creating drawings. Students deal in-depth with concepts, techniques and materials.

Problem areas include composition, content, technical concerns, use of color and a range of material use from traditional to contemporary alternatives. Coursework is based on observation of actual objects and learning how to depict those objects representationally.

Intermediate and advanced levels of drawing continue to focus on development of those skills, but also allows and encourages students to begin to develop a thematic direction in their work in drawing. Life Drawing emphasizes proportions, anatomy and aesthetic relationships.

Fiber Design

The Fiber Design Program offers courses in Fiber Design and Weaving. The studio includes facilities for various surface processes such as screen-printing and dye work, as well as cloth construction on tapestry, four- and eight-harness floor looms. Traditional and contemporary approaches in both two and three dimensions are explored.

Jewelry

The Jewelry Program at UNC presents a comprehensive study of basic and advanced techniques and processes for the creation of wearable art. Non ferrous metals are used along with semi precious stones and mixed media. In addition to wearable art, the Jewelry program addresses historical and contemporary design concepts, critical analysis and symbolism in fine art jewelry.

The Jewelry Studio is housed in the recently renovated Arts Annex. The building's design covers health and safety concerns and provides equipment for a broad spectrum of metalsmithing techniques.

Painting

The Painting Program consists of courses in acrylic and mixed-media painting offered during the academic year. Courses are taught in the recently renovated Guggenheim Hall Painting Studio, a facility with abundant natural northern light.

Painting I is an introduction to the painting process with an emphasis on developing observational, technical and conceptual painting skills. Historical and contemporary approaches to painting are researched and explored in individual projects. Students gain an understanding of color theory and practice, acrylic painting techniques, safety concerns, construction of supports and learn to apply that understanding to individual image-making.

Intermediate and Advanced Painting provides for continued exploration in acrylic painting and mixed media. Goals for these courses include: improvement in technical painting ability, development of individual expression and creation of a personal vocabulary of shape, form, color, etc., leading to thematic connections.

Printmaking

The Printmaking Program offers courses in Intaglio Printmaking, Relief Printmaking and Monotypes. The Program consists of courses in Relief and Intaglio offered during the academic year. Courses are taught in Crabbe Hall, room 102, Printmaking Studio.

Relief Printmaking: Include linoleum cut, wood cut, collagraph, and wood engraving. Traditional relief printing techniques are used to produce small editions of black and white and color prints.

Intaglio printmaking: Engraving, etching, dry point, aquatint, hard ground, soft ground, and monotype all fall into the intaglio category because the image is produced from below the surface.

Traditional Intaglio printing techniques are used to produce small editions of black and white and color prints.

Sculpture

The Sculpture program is taught in the Arts Annex Addition. The Sculpture facility was designed to facilitate a variety of sculpture making techniques including welding, ceramic shell casting, assemblage, etc. The facility provides interior studio space and an outdoor sculpture workspace.

2) ART HISTORY EMPHASIS

Art & Design; Art History: Bachelor of Arts – 4 years: Art History

The art history emphasis is a program preparing the student for an academic career in Art History, and provides the student with the basic skills needed for graduate level coursework. This emphasis requires the student to be competent in the visual arts, including an understanding of artistic techniques, styles, historical context and various research methodologies. The student will also demonstrate competency of an appropriate foreign language for continual research and scholarly development.

The Senior Portfolio requirement in Art History is completed through a research project in an area of art history and a written paper summarizing results of the project research and demonstrating competence in critical analysis skills.

Refer to catalog and website for specific requirements.

3) ART K-12 TEACHING EMPHASIS

Art & Design; Bachelor of Arts – 4 years: K-12 Teaching

The Art Education Emphasis is a K-12 teacher education program that prepares students to teach visual arts in the elementary, middle and secondary schools. It is a program leading to K-12 licensure when all the program requirements are satisfactorily completed.

Art Education majors must maintain an overall cumulative GPA of 2.8 and a GPA of 3.0 in their art program. Before receiving approval to student teach, candidates must complete the Professional Teacher Education Program (PTEP) Review which is a comprehensive art education assessment evaluated by art faculty.

Students select a Concentration Area in the Emphasis from the following Program Areas: Art History, Ceramics, Computer Graphics, Drawing, Painting, Printmaking, Photographic Imaging, or Sculpture.

Refer to catalog and website for specific requirements.

4) VISUAL COMMUNICATION DESIGN EMPHASIS

Visual Communication Design offers programs of study designed to allow students to become effective conceptual thinkers and creative problem solvers as they expand their visual/technical communication skills. Course experiences are designed to provide a thorough knowledge of commercial fields of art, such as computer graphics, graphic design, illustration, advertising, photography, publications, and other areas of visual communications. Two concentration areas are available: Graphic Design and Photographic Imaging.

Refer to catalog and website for specific requirements.

Graphic Design

Art & Design; Visual Communication Design:
Bachelor of Arts – 4 years: Graphic Design

The Graphic Design program prepares students to work as visual thinkers and communicators using a variety of traditional print and electronic media. Experiences are provided to improve knowledge and skills in planning, analyzing, creating, and evaluating visual solutions to communication problems.

Photographic Imaging

Art & Design; Visual Communication Design:
Bachelor of Arts – 4 years: Photographic Imaging

Courses in Photographic Imaging have been designed to increase an understanding of the most universal language in the world today - that of photographic images. Courses are designed to provide experiences in the fundamentals of photographic imaging that lead to an understanding of traditional photographic techniques as well as experimental, non-traditional digital imaging.

Photographic image-making goals fall into three inter-related categories.

1. Aesthetic: Preparation of artistic images for exhibition. (Art Photography)
2. Informational: Preparation of images that communicate. (Photojournalism)
3. Commercial: Preparation of images that sell. (Advertising/Public Relations, Studio, and Illustration)

The Photographic Imaging Program is taught in the Arts Annex. Program facilities include black and white and color darkrooms on two floors, and a Smart Classroom digital photography lab.

Classes in Photographic Imaging are required for state accreditation of all students planning to teach Art or Photography (Art Education). Students in Journalism and Mass Communications (JMC), who want to specialize in photojournalism, are required to take all photographic imaging courses in the School of Art and Design.

3

STUDENT RESOURCES AND OPPORTUNITIES

A	Scholarships / Financial / Work Study Information
B	Visual Arts Galleries
C	Computer Laboratories / Visual Resources Center
D	Library Collection
E	Additional Educational Opportunities
	1) MIND and Honors Programs
	2) Interdisciplinary Opportunities
	3) Summer Sessions
	4) Online Courses
	5) International Study
F	Student Services
	1) Career Services
	2) Writing Center
G	Program Forms

To be considered for UNC scholarships or financial aid, you must be admitted to UNC and complete both a FAFSA scholarship application form and a Universal Scholarship form no later than March 1st.

Both forms are available from the Admissions Office or the Student Financial Resources Office and can be accessed here: <http://www.unco.edu/OFA/Applications/Applications.asp>
Colorado Resident Undergraduate Students must apply for the College Opportunity Fund - Apply on the COF Website. Numerous Scholarships are available for each academic year through the School of Art & Design.

The following scholarships are awarded based on the demonstrated talent of the applicant.

College Of Performing and Visual Arts

Unless otherwise noted, you must use the UNC Universal Scholarship Application to apply for the following scholarships.

Arts Alive! Scholarship

Must be a graduate of any Greeley High School entering UNC as a new freshman or completing the freshman Year at UNC; admitted to an arts degree program; must continue in the arts degree program to receive the second half of the award; enrolled full-time at UNC. To apply - contact the community foundation serving Greeley and Weld county at (970) 304-9970 or Info@greeleyweldcomfound.org. Application deadline is late February.

Richard F. And Gladys M. Ball Art Education Scholarship

Full-time student majoring in Fine Arts Education; 2.5 GPA; Selection not based on need alone, but also on the likelihood that this financial assistance will provide a greater opportunity for diligent recipients to complete their education. To apply - UNC Universal Scholarship Application & FAFSA

Florence M. Barnes Fund In Performing And Visual Arts

To Apply - Contact the UNC College of Performing and Visual Arts.

Ellinger Award For Painters Of Promise

Art Education Major; selection by the Fine Arts Department, show need, promise and talent. To apply - contact the UNC College of Performing and Visual Arts & FAFSA

Deborah Francis Scholarship

Visual Art students with an emphasis in Elementary Education; women needing financial aid; full time students; 3.0 GPA. To apply - contact the UNC Music Education Department Chair & FAFSA

Gene Hoffman Award For Excellence In Graphic Design

Student must be accepted to the School of Art & Design; major in Graphic Design to apply - contact The UNC School of Art & Design.

Bernice E. Magnie Visual Arts Scholarship In Memory Of Grace Baker

Enrolled in or accepted into the School of Art & Design; priority shall be given based on the student's scholastic ability and talent. To apply - contact the UNC Department of Theater Arts, Frasier Hall.

Fred Myers Award For Excellence In Drawing And Painting

Junior or senior Art Major student with a declared emphasis in Painting and/or Drawing; demonstrate potential for success in Painting and/or Drawing; recommended by at least one faculty member in same areas. To apply - UNC Universal Scholarship Application

Larry & Judy Roots Art & Design Scholarship

Visual Arts Major; scholastic ability; talent; demonstrate financial need. To apply - UNC Universal Scholarship Application & FAFSA

Joe Tennesen Family Scholarship In The College Of Performing & Visual Arts

Selection of recipients to be determined by a committee appointed by the Dean. To apply - contact the UNC College of Performing and Visual Arts.

Warren H. & Clemma S. Wiggett Scholarship

Student majoring in Art & Design. To apply - contact the UNC College of Performing & Visual Arts.

Financial Aid / Work Study Information

Please refer to the Office of Financial Aid website for specific information.

<http://www.unco.edu/ofa/overview/>

B

Visual Arts Galleries

The Mariani Gallery and the Oak Room Gallery are maintained and operated by the School of Art & Design. Students are exposed to exhibits that feature a variety of artworks and art making choices, helping to inform possible future career choices.

Located in Guggenheim Hall, the Mariani Gallery has served the Northern Colorado and Weld County communities since 1972. The Oak Room Gallery is located in Crabbe Hall and its exhibition schedule focuses on undergraduate and graduate student work ranging from solo Honors and Graduate Thesis exhibits to group shows representing various program areas.

The School of Art & Design Galleries are staffed by students from the School of Art & Design and from across campus. Students may participate as gallery attendants, docents, exhibit assistants, and exhibitors. Administration of the Galleries is provided by Art & Design Galleries Coordinator Joan Shannon-Miller.

The Galleries will host six exhibitions featuring work by artists in a variety of mediums during the academic year. Noteworthy past exhibitions include: Daniel Sprick Paintings, Don Coen Paintings, and Clementine Hunter Artwork from the Schoephoester Collection.

Lydia Ruyle Room of Women's Art.

Located in Guggenheim Hall, the room is a great opportunity for research and study. The majority of the donated art and books is from the Bob and Chris Petteys family. Lydia Ruyle provided the generous donation that made this space possible.

C

Computer Labs and Visual Resource Center

Information Technology

Supports faculty, staff, students and administrative departments in their use of information technology to successfully achieve their assigned missions. This is accomplished through the application of technical expertise, consulting, and training; to maintain and enhance the network, telecommunications and computing infrastructure of the university.

For detailed information please refer to the ITC website:

<http://www.unco.edu/it/index.html>

State of the art computer labs are provided for classroom and general student use in Guggenheim 105 / 106, Arts Annex buildings 132 and Frasier Hall's Music Technology lab.

D

Library Collections

James A. Michener Library

The UNC Libraries are located on the University of Northern Colorado campus in Greeley, Colorado. The Dean of the UNC Libraries is Dr. Gary M. Pitkin.

Michener Library, the main library, was named after James A. Michener. Mr. Michener attended Colorado State College of Education, now the University of Northern Colorado, from 1936-1937. He was a Social Science educator at the Training School and at the College from 1936-1941. He conceived the idea for his novel Centennial during his stay in Greeley.

Michener Library's collections include approximately 1.5 million items in monograph, periodical, government document, audio-visual and microform formats. The Library also houses the James A. Michener Special Collection and the Mari Michener Art Gallery, which is supported by the Friends of the UNC Libraries.

An extensive and ongoing collection of books, journals and resources are available for research in the arts.

<http://library.unco.edu/findinginfo.htm>

Howard M. Skinner Music Library

Located on the University of Northern Colorado campus near the corner of 10th Avenue and 16th Street, the Howard M. Skinner Music Library specializes in curricular support of the School of Music and Musical Theatre Programs but is open to everyone.

<http://www.unco.edu/library/music/>

ARTstor

ARTstor is a digital library of over 750,000 images in the areas of art, architecture, the humanities, and social sciences with a set of tools to view, present, and manage images for research and teaching purposes.

For a list of our subscription items as well as selected freely available web sites, see our Articles & More: Selected E-Books and Digital Collections page.

<http://library.unco.edu/articlefinder/ebooks.htm>

1) University Honors Program

- Access to honors courses, seminars, research opportunities, personalized advising and other enriched learning experiences inside and outside the classroom.
- Opportunities to reside in the Honors Residence Hall, take part in honors governance through the Student Honors Council and participate in a rich variety of social, cultural and service activities.
- Eligibility for scholarships available only to honors students, travel and research stipends and extended library check-out privileges.
- Recognition at commencement, on transcripts and on the university diploma as a graduate of the University Honors Program.

The University Honors Program offers students both the resources of a comprehensive university and the individual attention traditionally associated with a small college while involving them in learning, heightening their critical awareness and encouraging their independent thinking and research.

<http://www.unco.edu/hsl/honors/>

Life of the Mind Program

Is open to all students who want to enhance their intellectual pursuits.

* Courses feature outstanding faculty from a number of fields of study across campus.

* Students and faculty together probe the basic intellectual concerns that link these fields through the study of key writings from both Western and Eastern civilization.

* Study centers on in-depth reading and lively discussion and also include lectures, slide presentations and films.

* Emphasis on building students' skills in critical thinking, discussion and writing.

<http://www.unco.edu/hsl/mind/>

2) Individualized Interdisciplinary Majors

The Bachelor of Arts degree in Interdisciplinary Studies enables any undergraduate student to pursue an interdisciplinary course of study that she or he has assembled to substitute for a traditional major. Each student works with two faculty advisors who help her or him craft a creative interdisciplinary degree proposal that links academic content knowledge with professional aspirations. Students also work with the IDS Committee whose members reflect cross-campus academic diversity. This program affords students the opportunity to pursue topics of study customized to meet their individual interests and needs.

<http://www.unco.edu/interdisciplinary/>

3) Summer Sessions

For detailed information on UNC summer offerings please refer to the website:
<http://www.unco.edu/summer/faq.html>

The School of Art and Design offers a full schedule of summer studio and lecture courses each academic year. Listings for the courses can be found on the School's website.

http://www.arts.unco.edu/artanddesign/undergraduate/Summer_2010courses.html

4) Online Courses

Online courses at the University of Northern Colorado are offered by both the Office of Extended Studies and by the five colleges within the university.

<http://www.unco.edu/academics/extended/onlineLearning.html>

5) Study Abroad Program

UNC offers hundreds of programs in over 50 countries around the world. Programs are available for all majors

UNC Semester and Academic Year Programs

Students will study at UNC partner institutions. For most programs students will pay their normal tuition to UNC and be responsible for living expenses in the host country.

UNC Summer Programs

Students will study at UNC partner institutions during the summer or participate in an overseas course taught by a UNC faculty member.

UNC Student Teach Abroad Programs

Students will student teach at UNC partner institutions.

UNC Affiliated Programs

UNC is affiliated with seven study abroad providers: organizations that specialize in the creation and administration of study abroad programs. Providers offer programs throughout the academic year and the summer.

They offer unique multi-country experiences as well as internships. All fees are paid to the providers. Affiliated programs offer all inclusive experiences with organized excursions, activities, and excellent on-site support.

<http://www.unco.edu/cie/abroad/outgoing/programs.htm>

1) Career Services

At the University of Northern Colorado is a part of the Office of Student Engagement under the Division of Academic Affairs. Career Services provides a full-service, client-centered centralized approach to academic major selection, career decision making, internship and job search assistance and testing services for students and alumni wishing to pursue post graduate employment and graduate school opportunities.

<http://www.unco.edu/careers/aboutus/index.html>

2) The Writing Center

Serves all enrolled students, faculty, and staff at the University of Northern Colorado. Our mission is to foster confidence, growth, and self-sufficiency in the writer. To that end, the focus in any consultation is on the writer and what he or she wishes to accomplish with the piece of writing. Clients receive help with a variety of areas, such as discussion of purpose, audience, and the writer's role in the work; development of ideas, main points, and structure; utilization of primary and secondary sources; utilization of documentation systems; and instruction in grammar. Since we desire to see advancement in the writer's aptitude and knowledge of writing, we do not edit but instead teach clients how to proofread their own work. Tutors work with all types of writing and with writers from all levels and abilities. Clients benefit from collaborating with knowledgeable, friendly tutors in a positive atmosphere.

<http://www.unco.edu/english/wcenter/>

G

Program Forms

Program Forms / Four Year Plans

Each program in the School of Art and Design has a set of evaluation and procedural forms.

Four Year Plans

Four Year Plans for Emphasis areas in the School of Art and Design are made available on the UNC website at:

<http://www.unco.edu/aac/advising/fouryear>

ART K-12 TEACHING

G Program Forms

1G General Assessment

PTEP Checkpoints (Professional Teacher Education Program)

PLACE exam

PTEP Senior Review

Student Teaching Field Experience

Lesson Observation Evaluations

Standards Evaluation Rubric

Final Evaluation Survey

Work Sample

2C—3 Art K-12 Teaching Emphasis

See http://catalog.unco.edu/2010-2011/undergraduate/wwhelp/wwhimpl/wwhelp/wwhimpl/js/html/wwhelp.htm#href=UGP_BDArtSecondary.html

See Undergraduate Catalog (Hard Copy), 2010-2011, pages 75-76.

See Undergraduate Catalog (pdf version), 2010-2011, pages 81-82.

3G Program Forms

Art Education Emphasis Program Tracking Form—copies are on file in the Art Office, Guggenheim, Room 103

PTEP Senior Review Rubric—copies are on file in the office of the Head of Art Education

For information about:

Applying to PTEP (Professional Teacher Education Program): Checkpoint courses

Diverse Field Experience Requirement

See <http://www.unco.edu/cebs/teachered/forms.html>.

For information about:

EDFE 444 Visual Arts Student Teaching Handbook

Visual Arts Student Teaching Forms Checklist

Visual Arts Evaluation Cover Rubric

Visual Arts Observation Checklist

See <http://www.unco.edu/cebs/teachered/k12.html>

The University of Northern Colorado
Teacher Candidate Assessment Report
Mid-Term Progress Report

Teacher Candidate: _____ ID # _____

Licensure Area: _____ Date _____

Cooperating Teacher(s) _____ Level(s) _____

School(s) _____ City, State _____

PLEASE WORD PROCESS

Effective teaching attributes:

School of Art and Design

PTEP Review

Student _____ Bear Number _____ Date _____
Evaluators _____

Rating Scale: **P**---Proficient or **D**---Developing Proficiency

1. Understanding and applying media, techniques and processes

- Demonstrate an understanding of how the communication of ideas relates to the media, technique and processes used.
- Initiate, define and solve visual problems using skills such as analysis, synthesis and evaluation.

D P

2. Knowledge of design, structure and function

- Use organizational principles to solve specific visual arts problems.
- Evaluate the effectiveness of elements/principles of design and composition.

D P

3. Using and evaluating a range of subject matter, imagery and ideas

- Describe the origins of images and ideas in your artwork.
- Explain why these images and ideas are important to a) your artwork or
b) why certain images and ideas are important in the work of others.

D P

4. Knowledge of art history and cultural studies

- Analyze and interpret works of art for relationships in form and context.
- Describe the function and meaning of art works within various cultures, times and places.

D P

5. Knowledge of art language use, criticism and aesthetics

- Identify the intentions of art works (yours and others) and be able to justify your analysis.

D P

6. Knowledge and ability to make connections between visual arts and other disciplines

- Integrate literacy, math, social sciences, history, etc. in the visual arts curriculum.

D P

7. Knowledge of art education and the teaching of art

- Understanding of the purposes and histories of art in the schools.
- Demonstrate knowledge of art teaching methodologies, age appropriateness of art instruction.

D P

8. Professionalism

- Preparation
- Attitude
- Poise and self confidence

D P

<http://www.unco.edu/cebs/teachered/forms.html>

Forms and Information for students

For all PTEP students - Teacher Candidate's Resources - Program-specific information and forms - For graduate students

For all PTEP students

APPLY TO PTEP: Checkpoint courses information (EDFE 110, 120, 125, and 130)

Oath & Consent Form

Fingerprint Fair information

Major Content Approval Form

Diverse Field Experience Requirement

Program Coordinators

PTEP Advising resources

Student Teaching information and policies

Student Teaching Abroad Information

Final Form and Exit Survey (Student teaching)

Course or field experience waiver petition

Licensure Information

iWebfolio information

►Waiting lists

Clearance for classes

Resources

Classroom Management Guide

Classroom Assessment Guide

Lesson Planning Guide

Standards

Program-specific information and forms:

Elementary Undergraduate PTEP

Elementary Postbac

Secondary PTEP

Secondary Postbac

K-12 PTEPs

K-12 Postbac

Art Education:

1. Tracking form for art education – 1 form
2. PTEP (Professional Teacher Education Program) Checkpoint courses:
 - For Undergraduates
 - EDFE 110 - 1 form and website info
 - EDFE 120 - 1 form and website info
 - EDFE 130 - 1 form and website information that includes:
Student Teaching Application form, resume', and Letter of introduction
 - For Post Baccalaureates –Licensure Only
 - EDFE 120 - 1 form and website info
 - EDFE 130 - 1 form and website information that includes:
3. PTEP Review Rubric – I form
4. Senior Portfolio Rubric – 1 Form
5. Graduate Check – 1 form
6. Student Teaching Rubrics – 4 per placement (2 from each Cooperating Teacher and 2 from the University Supervisor)
7. Student Teaching Score Sheets – 4 per placement (2 from each Cooperating Teacher and 2 from the University Supervisor)
 - Midterm Evaluation – I per placement from the Cooperating Teacher
8. Final Evaluation – 1 per placement (1 from each Cooperating Teacher and 1 from the University Supervisor)
9. Work Sample – 1 form
10. Licensure Packet – 1 form

The University of Northern Colorado

K-12 Art Licensure

Teacher Candidate Assessment Score Sheet

Teacher Candidate _____ ID# _____

Date _____
University Supervisor _____
Grade _____ School _____ District _____

Guidelines

Cooperating Teacher: The Cooperating Teacher will make two (2) formal observations. The observations/evaluations of the Cooperating Teacher should not be on the same dates as the University Supervisor.

First Observation: All of the performance standards and related performance indicators are to be evaluated. Feedback will be provided to the Teacher Candidate.

Remaining Observations: Focus on achievement/growth of each performance standard and related performance indicators **not** at the proficient level.

Successful completion of student teaching requires a level of performance of **Proficient** or **Advanced** on all performance standards and related performance indicators by the final evaluation. Performance indicators are those expected of a novice teacher.

Performance Levels for Teacher Candidate:

D=Developing

P=Proficient

CERAMICS

G Program Forms

UNC School of Art and Design

Senior Exit Portfolio Review in ceramics

Contents of Portfolio:

-20 digital images professionally presented. You can include as few as eight pieces with close up photos or different angles where it will help to further describe the work.

-Only digital images on CD may your work. Images must be properly identified as to size, media, and date of completion, on individual slides and on a separate sheet.

Work contained within the Senior Exit Portfolio should demonstrate technical proficiency and competence appropriate for the chosen area of emphasis.

Work contained within the Senior Exit Portfolio should also demonstrate an understanding of the elements and principles of design.

It should also demonstrate:

- Original ideas
- A personal direction
- Conceptual and stylistic coherence

Typewritten Presentation Components:

-Title page.

-Table of contents.

-Artist's statement. One page, double spaced. Discuss your general philosophy regarding you and your artwork, including influences and why you do what you do.

-Self-evaluation statement. This should discuss the merits of individual pieces produced at UNC. First use formal, critical language based on the elements and principles of design to describe each piece. Then discuss meaning/content, and aspects of success and areas to improve upon for each piece.

-Image content sheet.

- CD envelope.

This should all be presented in a three ring binder. This should look professional. Pretend you are applying for a job!

Presentation of the Portfolio:

- 1) You will be asked to schedule an appointment with your major Professor and any other Professors you wish.
- 2) You will be asked to verbally present the contents of your ceramics portfolio and your written statements to a class of your peers.
- 3) Your slide talk should include work of yours that leads up to the culmination of the eight to twenty objects presented to your professor in your three ring binder. Your presentation should also include pictures of historical or contemporary work that has inspired your study.

Be prepared to answer questions and engage in discussion concerning your work, direction and goals. Be prepared to discuss your work in formal terms, its expressive content and in an **art historical context**. You will be asked to leave your binder for in-depth evaluation and for the UNC ceramics department to keep.

Your major professor will complete a rubric form. Arrangements will be made to pick up a copy of both the rubric form and the signed and stamped Senior Exit Certificate, which you will hand deliver to the Registrar's Office, 3rd floor Carter Hall.

COMPUTER GRAPHICS

G Program Forms

Sophomore Portfolio Review Procedure for Computer Graphics

Outcomes/Knowledge	Growth	Information / Discussion	Action/Follow-up
Student's progress in class projects			
Individual approach to projects. Ability to process an idea			
Completion of projects, elaboration on final product/presentation			
Technical skills level, material learned, student's learning curve			
Willingness to experiment and take risks. Sketching, taking notes, working on different versions			
Independent thinking research, rather than copying data			
Completion of the homework assigned, understanding material			
Copyright-free work. Naming work in server friendly manner			
Term papers. Ability to write and form judgments critically			
Curiosity. Ability to visualize concepts, gather the data and present it in a clear fashion			
Participation in class critiques. Verbal critical analysis and collegiality			

Student's Name
Semester
Date

Junior Portfolio Review Procedure for Computer Graphics

Outcome/Knowledge	Growth	Information / Discussion	Action/Follow-up
Student's progress in class projects			
Individual approach to projects. Ability to process an idea			
Completion of projects, elaboration on final product/presentation			
Technical skills level, material learned student's learning curve			
Willingness to experiment and take risks. Sketching, taking notes, working on different versions			
Independent thinking research, rather than copying data			
Completion of homework assigned, understanding material			
Copyright free work. Naming work in server friendly manner			
Term papers. Ability to write and form judgments critically			
Curiosity. Ability to visualize concepts, gather the data and present it in a clear fashion			
Participation in class critiques. Verbal critical analysis and collegiality			

Student's Name
Semester
Date

Template for formatting a class paper

PAPER TITLE [ARIAL 14, BOLD, CENTRED, UPPER CASE]

Author Name [Arial, 12 point, bold, centred and Upper and lower case]

Student's id (BN) and Area of Concentration [10 point, normal, centred and upper and lower case]

Student's E-mail [10 point, italic, centred and upper and lower case]

Class number and name [10 point, normal, centred and upper and lower case]

Abstract

This template will assist you in formatting your paper. Please, copy it on your computer and insert the text keeping the format indicated. The various components of your paper [title, text, heads, etc.] are already defined on the style sheet, as illustrated by the portions given in this document. There is a limitation of 300 words. [Arial, 10-point, normal, upper and lower case and alignment left]

Keywords - Innovation, technology, research projects [Arial, 10, alignment left].

1 SECTION [ARIAL, 12- POINT, BOLD, UPPER CASE AND ALIGNMENT LEFT]

All the pages of the paper size should be A4 (8 ½ "x 11", 21 x 29,7cm). The top and bottom margin should be 2,5 cm the left and right margin. All the text must be in one column format and Arial must be used, including figures and tables. Single-spaced with 10-point interlining spacing. [Arial, 10 point, normal, alignment justify, upper and lower case] Paper should be 3 pages long, delivered printed and emailed to ursyn@unco.edu. Printing the paper during the class it is due on is not allowed.

1.1 Subsection [Arial, 12, bold, alignment left and capitalize the first letter]

The text included in the section or subsection must begin one line after the section or subsection title. Do not use hard tabs, and limit use of hard returns to only one return at the end of a paragraph. Do not number text heads-the template will do that for you.

A. *Abbreviations and Acronyms*

Define abbreviations and acronyms the first time they are used in the text, even after they have been defined in the abstract. Do not use abbreviations in the title or heads unless they are unavoidable.

B. *Figures and Tables*

Figures, tables and graphics should be centred, numbered and accompanied by a legend. (Fig.1. Legend, Table 1. Legend). Figure captions should be below the figures; table heads should appear above the tables. Insert figures and tables after they are cited in the text. Use the abbreviation "Fig. 1", even at the beginning of a sentence.

C. *Page numbers and Footnotes*

Please, do not add any kind of pagination anywhere in the paper. Avoid using headers and footnotes.

2 REFERENCES

The citation number of a bibliographical reference in text must be enclosed in square brackets [1] .A list of the references should be given at the end of the paper. There should be at least four sources.

References [Arial, 12-point, bold, centred and capitalize the first letter]

[1] Reference 1 [Arial, 10-point, alignment justify, upper and lower case]

[2] Reference 2

Internet references: provide an URL, followed by the date and time the site was accessed.

Outcomes/Knowledge**Growth****Information / Discussion****Action/Follow-up**

Student's progress in class projects

Individual approach to projects. Ability to process an idea

Completion of projects, elaboration on final product/presentation

Technical skills level, material learned, student's learning curve

Willingness to experiment and take risks. Sketching, taking notes, working on different versions

Independent thinking research, rather than copying data

Completion of homework assigned, understanding material

Copyright-free work. Naming work in server friendly manner

Term papers. Ability to write and form judgments critically

Curiosity. Ability to visualize concepts, gather the data and present it in a clear fashion

Participation in class critiques. Verbal critical analysis and collegiality

Student's Name

Semester

Date

DRAWING

G Program Forms

SENIOR PORTFOLIO IN DRAWING

Work contained within the Senior Portfolio should demonstrate technical ability and competence appropriate to the degree of emphasis the student has placed in their area the study. The work should also demonstrate: an understanding of the elements and principles of design; a knowledge of color when applicable; personal commitment in development of imagery and direction; and conceptual understanding.

The Senior Portfolio in Drawing should consist of the following components:

1. Contents of Portfolio

- a. Ten drawings presented in a flat portfolio with slip-sheets between each.
- b. All pieces must be hinge matted.
- c. Oversized drawings should be mounted on foam core backing.

2. Portfolio Components - Must be presented in a ring binder

All text materials in the ring binder must be typed, spell-checked and double-spaced.

- a. Title of portfolio-title sheet must be typed.
- b. Name of student
- c. List of actual works in the portfolio and represented by slides or CD.
All slides must be labeled with title, medium, top of slide and dimension.
- d. Student artist's statement describing the work presented in the portfolio. One to two pages:
- e. Self evaluation statement of work completed, areas to work on, and directions to pursue. One to two pages.
- f. Evaluation form. Provided by professor.

3. Presentation Review Meeting

You will meet with either your major Professor individually or with a group of Professors you have worked with during your course of study in the drawing area.

GRAPHIC DESIGN

G Program Forms

Graphic Design Portfolio Review

All students in the Graphic Design Program must pass a Portfolio Review at the end of the second year in order to continue into the 3rd and 4th year of the program. Transfer students who are ready to begin 3rd and 4th year requirements must also pass the review. The purpose of this review is to ensure that the student is learning the skills required for successful completion of the program.

This portfolio review is based primarily on the student's creative work. Other factors that are evaluated, such as the writing sample, process notebook and work habits, provide supporting information but play a less significant role in the overall impression of the portfolio. The focus of the review is on the work, with emphasis on the student's ability to demonstrate the expertise to be successful in the 300- and 400-level classes.

The Portfolio Review provides the following:

- Students will gain experience by putting together a graphic design portfolio.
- Students will receive important feedback regarding their overall body of work – this is a very important aspect of the review as the student's strengths and areas that need improvement are better evaluated across a body of work.
- Students work on their critical thinking skills through writing about their ideas and approach to a piece of their own work. Professional designers are expected to be able to communicate both orally and in writing about their work.

Portfolio Review Instructions

1. Portfolio

a] Your digital portfolio must have 10–12 pieces.

Work may come from Introduction to Visual Communications, Graphic Design, or Computer Graphics classes.

In the case of related pieces or campaigns, e.g. letterhead/business card/envelope, the work is presented/considered as one piece. Faculty are available to help in the selection of work.

b] Include a process notebook for one of the projects in your portfolio.

c] OPTIONAL: You may include 2 studio pieces (drawings, printmaking, photography, books, or slides of paintings and dimensional work). Choose work that best demonstrates your ability to meet the review criteria.

2. Writing Sample

Evaluate one of your pieces in writing (200–300 words). Demonstrate your critical thinking skills. Demonstrate your ability to address an assignment in a notable way.

a] Identify and describe the work.

b] Include a discussion of the following: the process used to develop ideas, the impact (including concept and creative approach), the content and resonance (the design principles and organization of the elements), typography, and the craftsmanship.

c] Address the work's successful aspects and what you would do to improve the piece. Utilize a design vocabulary in your writing. Be attentive to spelling, grammar and word usage. *Note: if there is a series or group of work represented, be able to discuss how the group works as a system.*

3. Putting It Together

a] Prepare an InDesign file of your work. Use an 8.5 x 11 landscape format

b] Plan and design a unified typographic and design format for the publication.

c] Prepare a Title page that includes your name, contact information and student ID#. List and number all pieces included in your pdf file.

d] Present work on single pages or as two page spreads, with descriptive label such as Brochure, Poster etc.

e] Include a written evaluation of one project.

f] Include one process journal

g] Cover Page: Your name, UNC Graphic Design Portfolio Review, Spring 2010

4. Submit Portfolio

Deadline and portfolio drop off date: **Wednesday, March 10** (*tentative date may change*)

Graphic Design Internship Program

The purpose of the Graphic Design Internship Program is to offer you an opportunity to expand your knowledge and understanding of professional practice by working in an actual design setting. You will gain invaluable experience working under the tutelage of professional designers, creative directors or marketing directors.

To be eligible, you must have fifteen (15) credits in graphic design prior to enrolling in the course, and a minimum 3.0 gPA.

It is recommended that you have your Fall and Spring semester internships arranged, secured, and approved in advance of the semester in which you will be enrolling in the course. However, if this is not possible, you will have until the end of Add/Drop period to secure your internship. If you plan to enroll in an internship during Summer Session, you must have it arranged, secured, and approved before the end of Spring semester. Internships may be paid or unpaid.

STEP 1

You must first secure an internship at an approved site in advance of the semester. Fill out the Internship Request form and submit to your faculty for approval.

STEP 2

You must spend a minimum of 30 hours per credit hour. Make sure your employer will commit the time necessary for adequate credit. It is recommended that you work at your job sites no less than four hours at a time in order to gain a more realistic experience. Use the Student Hours Log pages to record the time spent at your internship.

A journal entry must be made that details each day's experiences and learning at the site, including: terms, tools, procedures, techniques, etc. Use a daily Journal to document your experience. Keep them organized in your Internship Binder. Make it a daily habit, as completing entries at the end of the semester diminishes the effectiveness of keeping a journal.

You will be required to present your experience to other students upon return.

STEP 3

At the end of the internship, the employer will review your performance by completing an Internship Evaluation Form and emailing or faxing it to your instructor. You will review your internship experience as well by completing a Student Evaluation Form. That form, along with a signed copy of your Hours Log, your Journal, samples of the work you completed, and a one-page written summary of your experience must be organized into the Internship Binder.

The completed Binder must be submitted to your instructor on the last day of classes before finals.

The only exception is for students enrolled in an internship during Summer Session. If this is the case, your completed Binder must be submitted on the first day of Fall semester classes. Failure to fulfill this requirement or to meet this deadline will result in a failing grade for the course.

binder checklist:

- ✿ Student Hours Log
- ✿ Written Summary
- ✿ Samples of Work
- ✿ Student Evaluation Form

The following forms are available for you to download and print:

- Internship Request form.pdf
- Internship Evaluation Form.pdf
- Student Hours Log.pdf

Graphic Design Senior Portfolio Requirements

Graduation / Portfolio Requirements

In preparation for graduation students should demonstrate an appropriate measure of professionalism and competence in the field of Graphic Design. As a requirement for graduation you are to complete a portfolio of your outstanding work. This is comprised of 15 to 20 works. Your command of the principles of design, the execution of the aesthetic requirements of each project and your understanding of communication and marketing techniques should be reflected in the excellence of the work. Your portfolio should be comprehensive in composition and indicative of your abilities to understand various aspects of the field. Additionally, your ability to articulate your goals and your comprehension of these and other subtle aspects of the field of graphic design is required upon presentation of your portfolio.

You will present your work to a panel of professional designers, art or creative directors, and/or marketing and advertising executives. The venue for these reviews will be announced.

Portfolio items and Additional Requirements

1. Portfolio of 15- 20 outstanding examples of your work.

- all work is to be presented in a suitable quality portfolio case.
- all work is to meet professional standards in terms of craft and precision.
No work with typos, errors, execution, craft or production mistakes will be accepted.
- all projects are to reflect the quality and likeness of the finished offset printed or digital product.
- all projects are to be mounted on black presentation board or into portfolio sleeve.
- additional artifacts such as marketing and creative plans, process books, and outlines should accompany its respective project or campaign.
- portfolios must be approved by the instructor before presentation.

2. Resume and Cover Letter

You will design and produce a finished resume and a draft of a cover letter for career pursuits after graduation. The cover letter will serve as a request for an interview and/or a thank you letter. These items are to be proofed and approved by the instructor before graduation.

3. A digital portfolio

You are to design and produce a digital version of your portfolio. This can be in any digital format (Adobe PDF, PowerPoint, or Website etc.) You are to deposit a copy into the instructors dropbox on the shared drive before graduation.

4. Exit Letter (optional)

You are to write an exit letter detailing your educational experiences and expressing your opinions about the program. Your observations and comments regarding the betterment of the program are encouraged

PAINTING

G Program Forms

UNC School of Art and Design

Senior Portfolio Review in Painting

Contents of Portfolio:

A binder or folder containing all the following:

- 1) a digital portfolio of exactly 20 images, minimum of 10 works (maximum 10 details), burned to a cd that can be read by any computer. The portfolio should be saved in one of the following formats: a PowerPoint Show (.pps), or a PDF document, or in a folder of jpegs with the titles numbered so they will open in the correct order in Preview.
- 2) a one-page image index - one page listing all works from the portfolio, numbered in the order they are seen in the portfolio. Include the title, size, media and year of each piece.
- 3) a one-page artist's statement identifying your main intentions and inspirations.
- 4) an artist's resume listing all of your art-related accomplishments.

Portfolio Review Instructions:

In addition to your digital portfolio and supporting documents, you will need to bring the following to your Portfolio Review:

- At least five of your most recent paintings; at least one of these should be framed or otherwise suitable for gallery presentation.
- Three (or more) extra copies of your artist statement, one to give to each faculty member that comes to your review (you will be responsible for inviting at least two other faculty members to your review and arranging a Portfolio Review time that will work with everyone's schedules).
- A separate digital presentation, either on disc or on pen-drive. At a minimum, this presentation must contain all of the works from your portfolio, but the work will probably be arranged in a different order (portfolios are usually arranged in reverse-chronological order, showing your strongest and newest work first, while digital presentations are usually arranged in chronological order so that you may explain the development of your work to your audience). You may include images of other works not in your portfolio, such as earlier works that led to the development of your current body of work, and/or any images of any historical or contemporary work that has inspired your study. You may bring any written notes you would like to refer to as you present and explain your work to the faculty.

Your Portfolio Review will last one hour, your digital presentation must be 30 - 40 minutes, leaving time for faculty questions and feedback. Be prepared to answer questions and engage in discussion concerning your work, direction, and goals. Be prepared to discuss your work in conceptual and formal terms, and art historical context. You will be asked to leave your binder for in-depth evaluation; it will then become part of the permanent records of the School of Art and Design.

Your major professor will complete a rubric form. Arrangements will be made to pick up a copy of both the rubric form and the signed and stamped Senior Exit Certificate, which you will hand deliver to the Registrar's Office, 3rd floor Carter Hall.

Your Senior Portfolio and Digital Presentation will be evaluated in the following areas:

1. Knowledge and successful demonstration of professional presentation of artwork.
2. Knowledge and successful demonstration of media and techniques.
3. Knowledge and successful demonstration of the elements and principles of art and design.
4. Knowledge and successful demonstration of content in artwork.
5. Knowledge of art history and cultures.
6. Knowledge and successful demonstration of verbal critical analysis.
7. Knowledge and successful demonstration of written critical analysis.

PRINTMAKING

G Program Forms

SENIOR PORTFOLIO IN PRINTMAKING

Work contained within the Senior Portfolio should demonstrate technical ability and competence appropriate to the degree of emphasis the student has placed in their area the study. The work should also demonstrate: an understanding of the elements and principles of design; a knowledge of color when applicable; personal commitment in development of imagery and direction; and conceptual understanding.

The Senior Portfolio in Printmaking should consist of the following components:

1. Contents of Portfolio

- a. Fifteen prints maximum or ten prints minimum.
- b. Presented in a flat portfolio with slip-sheets between each.
- c. All pieces must be hinge matted.

2. Portfolio Components - Must be presented in a ring binder

All text materials in the ring binder must be typed, spell-checked and double-spaced.

- a. Title of portfolio-title sheet must be typed.
- b. Name of student
- c. List of actual works in the portfolio and represented by slides or CD. All slides must be labeled with title, medium, top of slide and dimension.
- d. Student artist's statement describing the work presented in the portfolio. One to two pages:
- e. Self evaluation statement of work completed, areas to work on, and directions to pursue. One to two pages:
- f. Evaluation form. Provided by professor.

3. Presentation Review Meeting

You will meet with either your major Professor individually or with a group of Professors you have worked with during your course of study in the drawing area.

PHOTOIMAGING

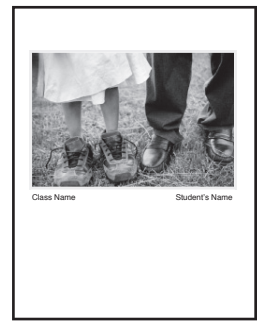
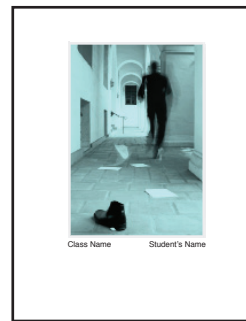
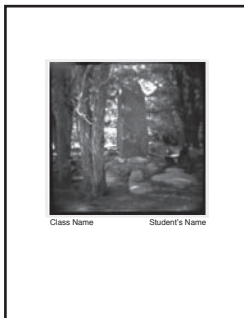
G Program Forms

School of Art & Design Photomaging

Arts Annex Gallery: Procedures

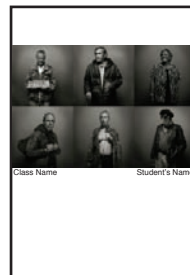
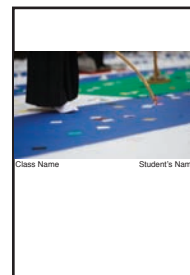
Student work may be selected for display on the walls of the Arts Annex West Building. This will provide the student with the opportunity to show off their work to visitors to the building and will also qualify for extra credit points. If selected, the student needs to submit their work according to the following instructions and format or else the work will not be displayed. If your class isn't listed here, talk to your professor for specific instructions. All finished work must be submitted by the deadline in order to be accepted.

Black and White Classes ➔ **Basic Photography.** Photos with 1/4" borders must be printed on the standard 8"x10" paper used in the class. The photo must be mounted on an 11x14" vertical mat board, visually centered, with a window mat cut to cover up the borders. The student's name and class must be printed neatly on the mat directly below the photo [see examples].



Advanced Black and White Photography. Photos must be printed on 11"x14" paper used in the class. Image must be printed with 1/4" borders. The photo must be mounted on an 11x14" vertical mat board, visually centered, with a window mat cut to cover up the borders. The student's name and class must be printed neatly on the mat directly below the photo [see examples].

Digital Classes ➔ All images be printed on a vertically oriented 13"x19" paper. In all cases the orientation is critical. If an image's and paper orientation is not correct, it will not be displayed. Be sure the borders are even. You should optically center vertically, but your image must be physically centered left to right. You may bleed print the image if your printer allows, but remember the paper cannot be trimmed. All images must have your name and the class name in 16 pt. Helvetica on the white part of the paper below the image as shown in the example. If you bleed mount the image you must print the information within the print. [Use a reversed type if the print is dark.] If needed for a particular concept, more than one image can be placed on a single 13"x19" sheet as long as the paper is correctly orientated. [see examples] Do not mount the print.



School of Art & Design Photomaging

Internship: Procedures

Getting the Internship

1. Create a list of possible internship positions.
2. Determine which ones best fit needs / interests. [Both yours and the company's]
3. Determine who is the contact person for the company. Make sure you know the proper pronunciation.
4. Set up appointment with the contact person to discuss the internship. [Confirm the appointment]
5. Clarify both the class and job requirements. It is your responsibility to make sure that the internship fulfills all the requirements. Bring Internship: Proposal form to the meeting [Fill out front of form before meeting.]
6. If the terms are acceptable, have your internship supervisor fill out and sign the Internship: Proposal form.
7. Send thank you letter to contact person whether or not you get the position. [Put in mail next day]
8. Set up appointment with professor to get the internship approved.
9. Once the internship is approved, immediately register for class.

Requirement for Interns

1. Students are required to file a weekly report. Any work done during the week should be described in detail—as much as the company allows. [Some companies might have confidentiality clauses—you need to make sure you know if this is the case].
2. Both the supervisor and student need to submit a final report. The professor will give the student a form to present to the supervisor outlining the requirements for their report. The student must define all jobs they did during the internship, state what they learned from the experience, and overall comments about working for that company/person. This information is confidential, but is necessary in order to determine the quality of future internships.
3. Interns must be responsible and professional. Absences, arriving late, leaving early, long breaks, etc are all inexcusable and will be used in determining the grade for the course. This type of behavior will not only reflect poorly on the school, it will also prevent the student using this experience as a career stepping stone.

School of Art & Design PhotoImaging

Internship: Proposal

This form must be properly completed and submitted before a proposed internship will be considered. The student must have a cumulative GPA of 3.0 or higher to be eligible for an internship. Print out and attach your most current transcript. All paperwork must be completed and approved by the end of the previous semester.

I, _____, propose working as an intern at, _____
Print Name Company Name
for the _____ semester, _____ .
Fall / Spring Year

Start date for the internship:

Completion date:

My contact/supervisor is:

My work schedule:
*[Must work a minimum
of 8 hours per credit hour]*

Total Credit Hours

My primary job responsibilities:

Other possible responsibilities/
opportunities:

I understand that this internship is considered pending until this proposal is approved by the instructor. Once it is approved, I am required to register for the class and immediately contact my supervisor to confirm the internship. I am responsible to satisfactorily complete the contract. Because of the consequences of unprofessional behavior, if I receive a negative report from the internship supervisor, or if the internship, once approved, is terminated prior to the agreed-upon time frame, I acknowledge I will be ineligible for another internship.

Student Signature:

Print Name:

Date:

School of Art & Design PhotoImaging

Student/Professional Associations

An important part of the photography profession are the organizations that support, advocate and educate people who work as productive members in their fields. The following is a listing of many of national/international organizations. To find out more specific information about the organizations and to see membership benefits, please visit their websites. All the organizations listed here, except PPA, have student memberships.

Advertising Photographers of America [APA]

<<http://www.apanational.org>>

APA's mission is Successful Advertising Photographers. Our goal is to establish, endorse, and promote professional practices, standards, and ethics in the photographic and advertising community. We seek to mentor, motivate, educate, and inspire in the pursuit of excellence. Our aim is to champion and speak as one common voice for advertising photographers and image makers to the advertising industry in the United States and the World. (from APA website)

American Society of Media Photographers [ASMP]

<<http://asmp.org>>

The American Society of Media Photographers (originally the Society of Magazine Photographers and later the American Society of Magazine Photographers) is the leading trade association for photographers who photograph primarily for publication. ASMP promotes photographers' rights, educates photographers in better business practices, produces business publications for photographers and helps buyers find professional photographers. (from ASMP website)

Editorial Photographers [EP]

<<http://www.editorialphoto.com>>

Editorial Photographers (EP) is a non-profit organization dedicated to improving the health and profitability of editorial photography. Our mission is to educate photographers and photography buyers about business issues affecting our industry, and in the process raise the level of business practices in the profession. (from EP website)

The North American Nature Photography Association [NANPA]

<<http://www.nanpa.org>>

NANPA promotes the art and science of nature photography as a medium of communication, nature appreciation, and environmental protection.

NANPA provides information, education, inspiration and opportunity for all persons interested in nature photography.

NANPA fosters excellence and ethical conduct in all aspects of our endeavors.

(from NANPA website)

School of Art & Design

PhotoImaging

Photography Studio: Requirements

Photography studio is a directed study, project-based class. Student must be a junior or senior and have a cumulative GPA of 3.0 or higher. Repeatable for a maximum of 9 credits.

Develop a Project Students must have a project in mind prior to class registration. The purpose of the class is to provide the student with the ability to work on a project much more in depth than a regular class allows. The project topic is up to the student. The project may be based on a photographic process, technique, topic, or theme, but it must be substantial enough to last for the entire semester.

Propose a Project Once the project is selected, the student must write up a proposal describing the project, an estimated time-table, and expected outcome of the project. This proposal must be completed and submitted to the professor prior to the end of the preceding semester. Once the semester ends, no further projects will be considered.

Meet with Instructor In order to keep the project on schedule, the student must meet regularly with their instructor, report on the project and show examples of the work in progress. These meetings must take place at the agreed-upon intervals. Missed meetings will adversely affect the student's final grade.

Final Project Submission If the student chooses a photographic process or technique, the student is required to produce a notebook documenting the process/technique as well as a final portfolio of images produced. If the student chooses a topic or theme as the basis for the project, they need to produce a portfolio of images specifically addressing the topic.

School of Art & Design

Phot Imaging

Semester Show: Procedures

All Phot Imaging classes will conclude with a show featuring work completed during the semester. The show is normally held in the lighting studio. Critique racks are provided to display mounted/matted photos. Tables will be provided for projects needing an alternative presentation. All students are required to exhibit their work and to attend the show in its entirety. The shows will be advertised with flyers the previous couple weeks. Students will compete to design the flyers, with the winners getting extra credit points to design, print and distribute them.

The shows will run for around 1-1/2 hours. Because the public is encouraged to attend this show, all work must be up for the entire advertised time. Artwork is to be in place by the beginning of the show. Any work not in place at the start will not be allowed in the show and will earn a 0 [zero]. The photos must not be removed prior to the end of the show. Any work that is removed early will earn a 0 [zero]. At the completion of the show, students must remove all their work. Any work left behind will be thrown away unless prior accommodations were in place.

The show is a place for enjoying art so a critique will not take place. Instead, the work will be evaluated and graded. Any student who wants to know the grade they earned, must talk to their professor privately after the show.

Classes with a Portfolio Requirement

Student taking ART476 and Studio Project classes are required to produce a portfolio of work. This portfolio is the basis of the semester show. All work is expected to be finished and presented in a neat, professional manner. Matted work must be neat, labeled with the student's name, class, date and title. Work presented in a portfolio book must include a title page with the student's name, class and date. The style of the title page is up to the student, but must emphasize the style of the work itself. Digitally projected/presented work is not acceptable unless prior instructor approval is granted.

Classes without a Portfolio Requirement

In classes without a final portfolio the final class project will be presented at the final show. Each class has specific requirements so instructions regarding the presentation will be given in the class. However, all photographs are expected to be well produced technically and presented in a manner that shows off the photos in their best light.

School of Art & Design

PhotoImaging

Senior Project: Procedures

What is a Senior Project?

A senior project is an alternative to the standard senior portfolio requirement. Instead of producing a general photography portfolio, a student may choose to produce a portfolio based on a specific thesis. In addition to the standard portfolio, the senior project also requires the student to produce a project description and artist statement to accompany the project. The senior project is especially valuable to a student who is interested in fine art photography or going to grad school.

Researching a Project

During the end of the student's junior year, they need to decide on the thesis for the project. The thesis must be more specific than just "documentary" or "portrait" photography. It needs to be a comprehensive, in-depth look at a specific subject, one that will demonstrate the photographer's ability to photographically communicate intent and meaning.

Research should include photographers who worked on similar projects, the importance/impact of the project, and what the student proposes to bring to the project. Processes and technical aspects of photography are not enough by themselves to be considered for a senior project, but may be combined with a thesis if it adds to the content.

Proposing a Project

Once the research is complete, the student should prepare the project proposal. The proposal should include the student's plan for the project, a summary of the research, an outline of the project, a tentative timetable for the project, and how they propose to present it publicly. In the proposal, the student must make the argument why this project is valid and important enough to the student's development as a photographer. Use the form [Senior Projects: Proposal] as a guide. This proposal must be completed prior to the end of the student's junior year. Because it may require some rewriting, it is extremely important to get the first draft in early. Once the semester ends, no proposals will be approved.

Reporting on the Project

Twice a semester, students are required to schedule an appointment with their professor to discuss their project and update their progress. Students should bring proofs to the meeting and should be prepared to talk about their work. Student should be prepared to talk about their formalized presentation plans.

Completing the Project

Until the work is shown to the public, it is just an exercise or study. Because of this, at the conclusion of the project the student is required to publicly present the work. This may be done at a gallery, on a website specifically devoted to the project or at an alternative pre-approved venue. A project is not considered complete until it is publicly shown.

SCULPTURE

G Program Forms

School of Art & Design

College of Performing and Visual Arts

University of Northern Colorado

Graduate Exit Portfolio Review in Sculpture

Contents of Portfolio:

- **Twenty sculptural works professionally presented. Freestanding, three-dimensional work should be properly installed on bases where appropriate. Hanging devices should be installed on relief sculpture. A minimum of five actual pieces for the review.**
- **Power Point Presentation on CD. Two views of all twenty works in the portfolio. The Power Point images may be used in place of work that is very large or is an installation. Images must be properly identified as to title, size, media, and date of completion.**

The sculpture contained within the Graduate Exit Portfolio should demonstrate:

- **Advanced technical proficiency and competence appropriate for selected areas of sculptural media.**
- **Understanding of the elements and principles of design.**
- **Advanced, original ideas.**
- **Evidence of a strong personal direction.**
- **Conceptual and stylistic coherence.**

Written Presentation Components:

- **Title page.**
- **Table of contents.**

School of Art & Design
College of Performing and Visual Arts
University of Northern Colorado

Senior Exit Portfolio Review in Sculpture

Contents of Portfolio:

- **Ten sculptural works professionally presented. Freestanding, three-dimensional work should be properly installed on bases where appropriate. Hanging devices should be installed on relief sculpture. A minimum of five actual pieces for the review.**
- **Power Point Presentation on CD. Two views of all ten works in the portfolio. The Power Point images may be used in place of work that is very large or is an installation. Images must be properly identified as to title, size, media, and date of completion.**

The sculpture contained within the Senior Exit Portfolio should demonstrate:

- **Technical proficiency and competence appropriate for the chosen area of emphasis.**
- **Understanding of the elements and principles of design.**
- **Original ideas.**
- **Evidence of developing a personal direction.**
- **Conceptual and stylistic coherence.**

Written Presentation Components:

- **Title page.**
- **Table of contents.**