

To: Bingham Award Selection Committee
From: Zoé Strecker
Re: Application for Bingham Teaching Award
Date: September 22, 2016

The following items are bookmarked within this PDF document in the column on the left:

- ___ Teaching Responsibilities, including a current curriculum vitae
 - ___ Statement of Teaching Philosophies and Pedagogies
 - ___ Supplementary Evidence of Teaching Effectiveness
 - ___ Course Syllabi and Representative Course Materials
 - ___ Evidence of Scholarship Supportive of Teaching Excellence
 - ___ Names and addresses of three writers of letters of recommendation (the letters themselves are to be supplied by the Dean's Office)
 - ___ *Student Evaluations (Not included here. These are to be supplied by the Dean's Office)
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Curriculum Vitae with Teaching Responsibilities

Zoé Strecker

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CURRENT POSITION

2010 - Present Associate Professor of Art
Transylvania University: Lexington, Kentucky

EDUCATION

New York State College of Ceramics at Alfred University, Alfred, New York, Master of Fine Arts,
Ceramic Sculpture, 1997

Curriculum/Teaching Committee, Graduate representative, 1996-97

Co-chair, Graduate Visual Arts Forum, 1996-97

Grinnell College, Grinnell, Iowa, Bachelor of Arts, English Literature, Phi Beta Kappa, Honors,
Baccalaureate speaker, 1988

ADDITIONAL CURRENT AND RECENT POSITIONS

Assistant Professor, Art Department, Transylvania University

Studio Artist

Writer

Founder and Director of Wild Places Creative. August 2014 - present

Wild Places Creative is an organization through which I create and curate art and
journalistic works that connect people to wilderness.

Advisory Board Member, Latitude Arts, LLC, Lexington, Kentucky. January 2014 - present.

Latitude is a visual art center providing community engagement and workspace for
adults said to have intellectual disabilities

Associate Editor, Visual and Performing Arts Section, *Cogent OA: Arts and Humanities*. Produced
by Cogent Open Access publisher of scholarly research, Taylor and Francis Publishing Group,
United Kingdom. May 2014 - August 2014

Senior Section Editor, Visual and Performing Arts, *Cogent OA: Arts and Humanities*. August 2014
- present

COURSES OFFERED

Ceramics I, II, III, IV, V

Introduction to Visual Art

Senior Seminar: Theory and Methods

Senior Seminar: Exhibition

Advanced Studio Practices

This course was started in Fall 2012 based on an experimental prototype I taught in Spring of 2012. We joined upper level studio classes into an Advanced Studio Practice course in order to build and nurture an energized creative community throughout the studio art program. This course is designed to help students cultivate a highly engaged, independent art practice that builds on previously acquired studio skills. Students pursue their own interests individually, engaging in weekly discussions about contemporary art, and participate in critical response sessions of studio work in-progress.

Sculpture I

Foundations of the Liberal Arts I (2010, 2011)

August Term: First Engagements (2014)

Independent Studies in Studio Art

Glaze Calculation

Ceramics/Mixed Media

Special Topics in Art

Ceramic Slip-casting Within Installation Art Practice

May 2010

Introduction to the Fine Arts as Collaborative Fine Arts Workshop

Project-based introduction to theatre, visual art and music/audio with an emphasis on collaboration between student artists. May 2011, team-taught with music professor Tim Polashek and theatre professor Sullivan White, cross-listed at multiple levels.

SITE 1: Mountaintop Removal Coal Mining

An ongoing, upper-level, interdisciplinary course pairing Art with other disciplines in order to generate creative and scholarly responses to particular sites, especially contested sites and sites that have not been creatively examined and interpreted. Course projects created for public exhibition. May 2012, team-taught with philosophy professor Peter Fosl.

Art and Acoustic Ecology

This creative, hands-on studio art and music course introduces students to the conceptual underpinnings of ecologically-engaged creative practices while they create individual and collaborative artworks influenced by photographs, sketches, captured sounds, writings, and other observations in the field. May 2013, team-taught with music professor Tim Polashek.

SITE 2: Memory, Art, Landscape and the Poetics of Space / Transy's Tour de France

All SITE courses generate creative and scholarly responses to particular sites, especially to sites with exceptional potential for creative examination and interpretation of complex public histories through intimate personal experience. For this unusual travel course, bicycling through France enables an investigation of how individual sensory knowledge overlaps with French cultural history / memory and with the abstraction of mapping, especially satellite cartography. Students explore via intensive physical travel while generating meditative intellectual and creative responses through structured exercises that amplify separate senses--sight, smell, sound, touch and taste. Personal narratives explore the foreignness and the intimacies of space. Course projects created for public exhibition include audio postcards and artists' books. May 2014, team-taught with French professor Brian Arganbright.

SITE 3: Mountaintop Removal Coal Mining and Pine Mountain

Investigates the environmental, cultural, and philosophical dimensions of mountaintop removal mining. Also deals with the significance of biodiversity, the importance of sense-based knowledge, and energy alternatives (low-impact hydro, wind and solar power) in Kentucky. Travel in southeastern Kentucky. Course projects created for public exhibition include a student-designed quilt and artists' books. May 2015, team-taught with philosophy professor Peter Fosl.

Special Topic in Ceramics: American Raku, Studio Practice and History

In this special topic art course in studio ceramics course students make vessels and sculpture using a broad range of hand-building construction techniques appropriate to the exciting, fast-paced raku firing process. Students learn glaze mixing and evaluation as well as a wide variety of raku surface treatments including post-firing reduction, crackle glazes and horse hair reduction. All glaze firings are in the outdoor raku kiln. The course includes an overview of raku-style firing as practiced by American ceramic artists with a very brief overview of the Japanese tradition.

INTERNSHIPS IN ART (DIRECTOR AND FACULTY SPONSOR)

Studio Assistantship, practicum. 2012.

Ceramic Surface Treatments, Research and Development. 2012

Studio Assistantship, practicum (Photoshop and scale model sculpture construction). 2015

INTERNSHIPS IN ART (FACULTY SPONSOR)

Glassblowing Studio Assistantship (with Weston Studio Glass, Berea, Kentucky). 2011

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Historic Preservation and Green Design. 2013

Kentucky Mudworks, Studio and Retail internship. 2014

Kentucky for Kentucky, Commercial product photography / Website internship. 2014

PREVIOUS TEACHING / EDUCATION EXPERIENCE

Transylvania University, Visiting Assistant Professor, Art Department, 2010–2011

Transylvania University, Kenan Visiting Artist and Instructor, Art Department, 2009–2010

University of Kentucky, Lexington, Kentucky, Visiting Ceramic Artist and Arts Profession Series Lecturer, March 2006

Centre College, Danville, Kentucky, Visiting Instructor of Contemporary Art Practice and Theory, Winter 2006

Asbury College, Wilmore, Kentucky, Visiting Instructor of Ceramic Art (Sabbatical Replacement), Spring 2002

New York State College of Ceramics at Alfred University, Alfred, New York, Teaching assistantships 1995-97: Raw Materials Science for the Ceramic Artist with Val Cushing; Tile Design with Anne Currier; Kiln Equipment room manager with Dave Fredrickson; Museum assistant, International Museum of Ceramic Art, with Margaret Carney, Director

PREVIOUS PROFESSIONAL EXPERIENCE

Studio artist, Harrodsburg, Kentucky, with a primary focus on large-scale public art commissions, 1990-2002 (full-time), 2002 - present (part-time)

Writer, articles, non-fiction essays, travel book, poetry, 1990 - present

PUBLIC SCULPTURE COMMISSIONS

Entry sculpture at Woodland Park, Lexington, Kentucky, Commissioned by Aylesfold Place Neighborhood Association and the Lexington Fayette County Urban Government, to be installed by June 2017.

"Wild and Native: Kentucky River Palisades" ceramic sculpture, The Kentucky Cafe, Michler's Greenhouse, Lexington, Kentucky. Glazed ceramic relief sculpture based on the native plants and geology of the Kentucky River Palisades. 10' high by 10' wide by various depths (3" -14") Installed October 2014.

Sculptural Baptismal, Saint Clare Catholic Church, Berea, Kentucky. Collaborative project with Michael A. Frasca. Textured and patinated copper, ceramic tiles, wooden form, ceramic bowl for upper pool, April 2003

"Lefthand's Compass," freestanding column sculpture with water feature, Longmont Museum, Quail Campus, Longmont (Boulder County), Colorado. Sculpted ceramic, copper water channels. 20' high by 2'-6" in diameter. Installed May 2002.

"A Moment in Time," suspended sculpture, Lathrop High School, Fairbanks North Star Borough School District, Fairbanks, Alaska. Aluminum and bronze. 8' wide x 35' long x 4' deep. Installed October 1999.

[untitled] water wall sculpture, Entry Atrium, Hope and Healing Center, 1111 Union Avenue, Memphis, Tennessee. Sculpted ceramic, copper water channels. 50" wide x 30' - 6" high x 12" deep. Installed November 1999 Consulting architects, Looney Ricks Kiss Architects, Memphis, Tennessee.

"Palisades Fountain," Olde Towne Park, 125 South Main Street, Harrodsburg, Kentucky. Sculpted ceramic, water feature. 15' high x 35' wide x various depths. Installed 1994. Consulting architect, Farzin Sadr, AIA, Design Management Inc., Lexington, Kentucky.

Floor Tile Mural, Mercer County Public Library, 109 West Lexington St., Harrodsburg, Kentucky. Handmade, glazed tile mural. 12' wide x 6' deep. Installed 1990. Consulting architect Jeff Pearson, AIA, Pearson Bender Jolly, Lexington, Kentucky.

SELECTED EXHIBITIONS

Wild Lands Art Show, Readings and Music, "Forest Portals" video installation Grand Reserve, Lexington, Kentucky. April 8, 2016.

"Dirt Poets: Conceptual Clay" invitational group show, curator and exhibitor, Morlan Gallery, Transylvania University, Lexington, Kentucky. March 2016.

Select Visual And Sound Works by Transylvania University Students, Faculty and Alumni at Christ Church Cathedral exhibition space, Lexington, Kentucky. November 15, 2015 - January 4, 2016. Exhibition of a large scale sculpture called "Crib" and a site-specific video installation in the historic cathedral called "Forest Portals."

"The State of Clay: Works by Artists Teaching in Kentucky's Colleges and Universities," invitational group show curated by Joe Molinaro and Elmer Craig, ArtsPlace Gallery, Lexington, Kentucky. August - October, 2015.

". . . sweet Home" invitational group show curated by Dima Strakovsky, Zephyr Gallery, Louisville, Kentucky. August - October, 2014.

"Pine Mountain Art Walks," Off-site events as part of the ". . . sweet Home" exhibition. October 18-19, 2014.

"State of Sculpture," Group exhibition. Anne Wright Wilson Fine Arts Gallery, Georgetown College, Georgetown, Kentucky. October 25 - November 22, 2013. Catalog.

"Crib II" sculpture installation. Video, wood, steel, DVD player, signal splitter, 12 video monitors, cables. 8' wide by 5' deep by 10' 3" high. Part of Off-Site city-wide street installation exhibition, sponsored by the Lexington Art League, Lexington, Kentucky. May - July, 2013.

"Breeder's Envy: Makrospendylitic Thoroughbred Skeleton Mount" sculpture. Thoroughbred horse bones, wood, steel, silicone. 22' long by 2' wide by 7' high, approximately 300 pounds

(including base). In "Seven New Exhibitions," Land of Tomorrow Gallery, Louisville, Kentucky. April - June, 2013.

"Crib" sculpture installation. Video, wood, steel, coal, DVD player, signal splitter, 12 video monitors, cables. 8' wide by 5' deep by 10' 3" high. Commissioned for Studio 300 Digital Art Festival, Transylvania University, Lexington, Kentucky. September 26 - November 1, 2012.

"Mix Messages," Two artworks in a group exhibition, Pryo Gallery, Louisville, Kentucky, June 2012, curated by Julius Friedman.

"The Illustrious Horse," Group Exhibition. The Morlan Gallery, Transylvania University, Lexington, Kentucky. September 15 - October 15, 2010. Catalog.

"Auction Block," Solo Sculpture Installation as Kenan Visiting Artist. Ceramic sculpture and digital audio. The Morlan Gallery, Transylvania University, Lexington, Kentucky. February 19 – March 26, 2010. Catalog.

A Family of Artists, group exhibition, Lexington Public Library Central Library Gallery, Main Street, Lexington, Kentucky, August – September, 2009.

"Response to Fear," Curated by Michael Goodlett and Kate Sprengnether, The Lexington Art League, Loudon House, Lexington, Kentucky. March 15 – April 27, 2008.

"Uncommonwealth: Legacy of the Kentucky Arts Council Visual Arts Fellowships, An American Masterpieces Exhibit." Exhibit traveling to Kentucky museums and art centers 2007-08.

"Enchanted: Revealing the Fantastic and Metaphysical" Curated by Andrea Stanislav. Katherine A. Nash Gallery, University of Minnesota Regis Center for Art. November 13 -- December 13, 2007.

"Veil Ops" Solo Exhibit and Performance. Commissioned by the Tuska Center for Contemporary Art, University of Kentucky, Lexington, Kentucky. February 9 – March 3, 2007.

"Quotidian Blues® Considers Global Branding: What do we have to offer?" Temporary Public Art Installation, Lexington Arts and Cultural Council's Windows Project, at The Downtown Arts Center, 141 East Main Street, Lexington, Kentucky. Hand-made garments in artist-printed / designed textiles, hand-made mannequins, neon sign, maps. September 16 - November 14, 2005.

"Immersion: Informing the Present Moment: Four Installations" The Lexington Art League, Loudoun House, Lexington, KY. December 2004.

World Trade Center Site Memorial Competition, New York City, Lower Manhattan Development Corp. Concept design, "Meditation in Sky: Aviary, Garden, Memorial, Experiential Sonic Sculpture," June 2003.

"The MFA Gloryhole: Selections from the Last Ten Years," The Schein-Joseph International Museum of Ceramic Art, NYS College of Ceramics at Alfred University, Alfred, NY. April 25, 2002 to July 14, 2002.

"Zoé Strecker: New Work," Central Library Gallery, Lexington, Kentucky. January 25 to March 5, 2000. Solo show of figurative / conceptual work in cast concrete.

Zoé Strecker, Master of Fine Arts Thesis Exhibition. Fosdick-Nelson Gallery. New York State College of Ceramics at Alfred University. May 1997.

"Whitewares Research Center Art / Science Exhibition: Zoé Strecker, Bruce Gholson, Angela Okajima". Alfred University, Material Science Department. 1997

"After N.C.E.C.A.", New York State College of Ceramics at Alfred University. Curator: John Gill. 1997.

SELECTED CREATIVE PUBLICATIONS

Poetry

"House Toad." *Evil Genius: Monsters on Stage*. Ed. Michael Dixon. Hanover, New Hampshire: Smith & Kraus Publishers, Inc. 2016. Print.

"On Your Childhood." *Heron Tree*. (forthcoming) September 2015. Print.

"On Your Childhood." *Heron Tree*. November 9, 2014. Web.

"American Pawpaw." *The Chaffin Journal*. 2014. 68. Print.

"Doors," "Silver Queen Sonnet," and "So." *Through the Gap: An Anthology of Contemporary Kentucky Poetry*. Ed. Scot Brannon et al. Lexington, Kentucky: The Lexington Press, 1990. Print.

GRANTS, FELLOWSHIPS AND AWARDS

2016

David and Betty Jones Faculty Development Grant, support for sabbatical research and creative work, July 2016 - July 2017.

2015

Wilderness Thinker #37, Featured thinker, week of June 21, 2015. Archived. Professional fellowship in *Thinking Wilderness*, a year-long online thinkers-in-residency program, radio show and event series sponsored by LEAP in Questa, New Mexico, featuring diverse voices and creative works on wilderness in celebration of the 50th anniversary of the 1964 U.S. Wilderness Act.

David and Betty Jones Grant, professional development grant, to support research travel and sculpture materials expenses for phase two of *Lavish!*, an array of creative projects about old growth forests on Pine Mountain, May 2015 - May 2016

2014

Hermitage Artist's Fellowship, Englewood, Florida

David and Betty Jones Grant, professional development grant, to support research travel and sculpture materials expenses for phase one of *Lavish!*, an array of creative projects about old growth forests on Pine Mountain, May 2014 - May 2015

Kentucky Foundation for Women Art Meets Activism Grant, \$5,000 award

Keenan Grant(s), faculty directed student research / creative work grant, for two art majors to travel to France and England and to create an unconventional visual and audio art

- documentation of bicycle travel and an exhibition in September 2014 in the Shearer Student Art Gallery.
- 2013
David and Betty Jones Grant, professional development grant, to support the creation of a sculpture, *Breeder's Envy*, and to pay for crating and shipping to the initial exhibition at Land of Tomorrow Gallery
- 2012
Bingham Faculty Start-Up Teaching Grant (year two), by Transylvania University
Transylvania University's Holleian Society, Induction May 2012
Elmendorf Farm Creative Retreat for Transylvania faculty, sponsored by the Dean's office and Nana Lampton.
- 2011
Bingham Faculty Start-Up Teaching Grant (year one), by Transylvania University
Southern Arts Federation, juried registry, 2010
- 2009
Kentucky Foundation for Women, Artist Enrichment Grant, \$2,500 award
- 2007
Al Smith Fellowship, \$7,500 award, Kentucky Arts Council
- 2005
Kentucky Foundation for Women, Artist Enrichment Grant, \$7,500 award
- 2003
Kentucky Foundation for Women, Artist Enrichment Grant, \$4,000 award
- 1998
Al Smith Fellowship, \$5000 award, Kentucky Arts Council
- 1997
New Media Acknowledgement as being first graduate student from the ceramic art program to have "new media" artwork added to the collection of The Schein-Joseph International Museum of Ceramic Art, NYS College of Ceramics at Alfred University, Alfred, NY
Thayer Fellowship, Visual Arts Finalist for New York State University System
- 1995-1997
Full scholarship and teaching/research assistantship, New York State College of Ceramics at Alfred University, Alfred, New York
- 1993

Arts/Industry Residency, Louisville Fire Brick, Grahn Plant, Olive Hill, Kentucky

1988

Phi Beta Kappa Induction. Grinnell College

Louise R. Noun Research Assistantship Award. Grinnell College

Jeanne Burkle Women's Studies Award. Grinnell College

1987- 88

Bartlett Tuition Scholarship for Excellence. Grinnell College

Invited Lectures and Presentations

Curator and Exhibiting Artist Gallery Talk, Morlan Gallery, Lexington, Kentucky, about conceptual ceramics exhibition *Dirt Poets*. March 8, 2016

Public Slide Presentation, Hermitage Art Center, with five invited artists, musician/composers, playwrights, in the Hermitage Artist Fellowship program, Englewood Florida. January 9, 2015

Presented an invited talk for the "**What Matters to Me and Why**" series, sponsored by Transylvania Religious Life. April 3, 2014

Design Committee artwork unveiling ceremony speech, Mercer County Public Library Dedication / unveiling ceremony for artwork commissioned for the new building. Sunday, May 1, 2011.

Artist Slide/Video Lecture at the University of Kentucky Art Museum, Singletary Center for the Arts, Lexington, Kentucky, about my 2007 artwork, *Veil Ops*, an installation and gallery performance. Monday, October 3, 2011

Exhibiting Artist Gallery Talk, Morlan Gallery, Lexington, Kentucky, about solo exhibition *Auction Block*

Discussion Leader of Closing Session for Conference, "Figuration to Fragmentation: The Human Form in Contemporary Ceramics" Co-hosted by the Morlan Gallery, Transylvania University and the Tuska Center for Contemporary Art, University of Kentucky, Lexington, Kentucky, September - October 2009

Arts Profession Series Lecturer University of Kentucky, Lexington, Kentucky, March 2006

Panelist and Presenter, American Institute of Architects conference, "Architecture and Art," Memphis Tennessee, March 2000

Art lecture and slide show, Lathrop High School, Fairbanks, Alaska, October 1999

Kentucky Life, Host / Interviewer, special edition documentary, "Blanton Forest," Kentucky Educational Television, 1995 (segment continues to air)

University Service

2016-17 (service commitments to date)

Honorary Degree Committee, Chair Jeremy Paden

"Greenstorm" sustainability team member for the Art Building

Sustainable Studies committee (formed by invitation of President Carey to explore a Sustainability Major/minor pattern for Transylvania).

2015-16

Program Director, Art and Art History. August 2015 - August 2016

General Education Program review committee for SACS' requirements. Iva Katzarska-Miller, chair. May 2015 - May 2016

Search Committee, for Western Art History position. August 2015 - March 2016. Hired Emily Goodman.

"Greenstorm" sustainability team member for the Art Building

Sustainable Studies committee (formed by invitation of President Carey to explore a Sustainability Major/minor pattern for Transylvania).

Coordinate Art Studio Assistant's work, in collaboration with Jack Girard and Kurt Gohde

Invitation of 2015-16 Kenan Lecturer (rescheduled for February 2017), Claudia Rankine, and coordination of Citizen reading groups with Dean Martha Billips and Associate Dean Jeremy Paden.

2014-15

Search Committee, for two (2) Chemistry positions, analytical and physical, Bob Rosenberg, Chair. August - December, 2014.

Sustainable Studies committee (formed by invitation of President Carey to explore a Sustainability Major/minor pattern for Transylvania), April 2015 - present.

"Greenstorm" sustainability team member for the Art Building

First Year Adviser

Quilt artwork, created with May term *SITE: Mountaintop removal* students for permanent exhibition on campus

Interviewer for Vice President for Marketing position (three candidates), June 12, 13 and 16, 2014

Interviewer August Term Scholar applicants

Faculty representative, Stamates Higher Ed research group meeting

Fulbright applicant advisor / recommender for successful candidate Courtney Marshall who earned an appointment to Malasia for winter 2016

Art Scholarships interviews, February 2015

Recruitment of additional Art Scholarship of non-traditional, transfer student, April 2015

August term special eco-art project, design and coordination of "Mycopillar," a collective sculpture project for all incoming students; installed semi-permanently in MFA

"Teach for America" applicant advisor / recommender for successful candidate Amanda Stoddard, a 2014 art major alumnus and current Studio Art Assistant

Kenan grant Mentor for two art majors, Luke Gnadinger and Stevie Morrison, in summer creative work and fall exhibition

Co-presenter to Bingham Board of Trust, with Luke Gnadinger and Stevie Morrison, Kenan-funded student summer creative work, September 30, 2014.

Host for visiting artist/adjunct ceramics instructor, Michael Frasca, in Winter term 2015. He also curated the Morlan Gallery exhibition, "Functional Clay: Works that Contain," March 2015

Tour guide for prospective students and families through Shearer Art Building studio facilities three times

Student Art Show jury

Coordinator of a work-study student in the ceramic studio classroom spaces

Coordinator of Art Studio Assistant's work, in collaboration with Jack Girard and Kurt Gohde

Coordinator of an innovative critical response session for students in upper level Fine Arts studio/creative production courses, in collaboration with Professors Tim Polashek and Michael Dixon

2013-14

Presidential Transition Team for incoming President Seamus Carey, Fine Arts Division Faculty Member

"Greenstorm" sustainability team member for the Art Building

Grants Allocation Committee

Student Art Show, "Harvest: Studio Work, Week Three," Shearer Student Art Gallery, creation and jury in collaboration with Professor Jack Girard

Sculpture exhibition in the Shearer Art Gallery of plywood sculptures by Introduction to Visual Art students, organizer

Permanent wall mural in the Shearer Art Building with Introduction to Visual Art students, coordinator

Coordinator of a work-study student in the ceramic studio classroom spaces

Coordinator of Art Studio Assistant's work, in collaboration with Jack Girard and Kurt Gohde

2012-13

First Year Adviser (in initial iteration of the university's new advising system)

Faculty Concerns Committee

Premier Scholarship Faculty Selection Committee, with Admissions office, division representative

Group member (with James Wagener and others), to address in a public manner the University's complex history with the name of Jefferson Davis Hall.

Governor's School for the Arts, College Fair event with Admissions Office, division representative

Host for visiting artist/adjunct digital video production instructor, Robby Henson

Support document writer for NEH grant for Moosnick Medical and Science Museum

Fulbright applicant advisor / recommender for student candidate who advanced to finalist status

Participant / Exhibitor, Transylvania University's Digital Art and Music Festival, Studio 300

- exhibited sculpture (worked with university's information technology (IT) department to re-purpose tech equipment as sculptural elements)
- invited guest artist for BYTE gallery photo exhibition

Coordinator of a work-study student in the ceramic studio classroom spaces

Coordinator of Art Studio Assistant's work, in collaboration with Jack Girard and Kurt Gohde

2011-12

Theater Search Committee, hired Michael Dixon

Faculty Concerns Committee

Donation of ceramic sculptures and functional vessels made by Transylvania students in ceramics courses as gifts for financial donors who gave money to the university for student scholarships. These were presented during a donor banquet in September 2011 (for the Development Office)

Art Scholarship Interviews, two Saturdays in February 2012, and follow-up phone interviews and recruitment calls, in support of the admissions process

Art portfolio review and recruiting event, department representative (with Kurt Gohde) at the Southern Indiana College Fair. October 26th, 2011

Guest juror in May term class taught by Kurt Gohde and Jamie Day

First Year Adviser (in initial iteration of the university's new advising system)

Governor's School for the Arts, College Fair recruiting event with Admissions Office, division representative, Jun 25, 2012

Art Scholarship Interviews, two Saturdays in February 2012, and follow-up phone interviews and recruitment calls, in support of the admissions process

Guest juror in May term class taught by Kurt Gohde and Jamie Day

Tour guide Bourbon County 6th graders through Shearer Art Building studio facilities, October 2012

Curriculum innovation

Worked with Jack Girard and Kurt Gohde in the Studio Art program to develop a new upper-level course called Advanced Studio Practices that replaces all studio courses from level III and up. Spearheaded syllabus development and initiated the course in Spring 2011 while we proposed the permanent change to the CPC (approved)

2011

Guest artist lecture and video screening of sculpture installation / performance piece *Veil Ops*, for Nancy Wolsk's "1970 to the Present: Art History Seminar". November 22, 2011.

Coordinator of an exhibition in the Shearer Student Art Gallery of work by two seniors taking independent upper-level studio art courses with me, May 21 - 28, 2011

Coordinator of performance / installation by Collaborative Fine Arts Workshop students, with Professors Sully White and Tim Polashek, Little Theater, May 23, 2011

Awards Presenter: Art Department (2 Abbot Art Awards), English Department (2 Ruchman English Awards) and 28 Holleian Society inductees, Transylvania Awards Ceremony, Thursday, May 12, 2011

Coordinator of an exhibition in the Shearer Student Art Gallery of text art work by FLA students in conjunction with the Morlan Gallery travel journal show, "Beyond Boundaries: New Work by Nana Lampton."

New course development research travel, two trips to the area around Harlan / Pine

Zoé Strecker: Application for Bingham Teaching Award

Mountain/Blanton Forest, Kentucky, for preliminary logistics research in preparation for May term 2012 course that cultivates creative and intellectual responses to mountain top removal coal mining in Appalachia.

2010

Empty Bowls charity event facilitator of bowl-making and firing, collaborated with Morlan Gallery director Andrea Fisher to host two-day event

Creator of two woven tapestries with Introduction to Visual Art students for exhibition alongside ceramics vessels within the *Empty Bowls* event and for permanent installation in MFA meeting room

Guest artist lecture in Senior Seminar course taught by Kurt Gohde

2009

First Engagements, participation in group discussion and selection of texts for 2010-2011 academic year.

Holleian Society efforts in pursuit of Phi Beta Kappa chapter for the university

Studio facilities improvement and maintenance (ongoing)

2015

- Researched and coordinated purchase of new electric kiln for the ceramics studio
- Researched possible approaches to developing a shed for the outdoor kiln equipment. Met multiple times with DPS heads, Division Chair Jack Girard, Marc Matthews and once with an architect from Ross Tarrant.
- Requested Green Revolving Fund for occupancy sensor lighting throughout appropriate teaching and work spaces in the Shearer Art Building (approved in May 2015)

2014

- Significantly re-organized teaching space in ceramics classrooms

2013

- renovated of burner and safety systems for two gas-fired kilns
- designed and built new glaze sample boards for classroom
- developed broad range of glazes and slips for cone 04 and cone 6 (electric, reduction, soda vapor/atmospheric)
- created sample boards of full range of classroom glazes
- Researched large format printer for Fine Arts Division and managed the purchase, relocation and maintenance routine (with Kurt Gohde)

2012

- purchased 5 new potter's wheels for ceramics classroom
- relocated assistant's studio
- developed a space dedicated to a glaze and clay body library and testing area
- directed completion of sculpture woodshop dust collection system

- sold kiln and two wheels for funds to be used to renovate vertical electric kiln
- 2011
- replaced heating elements in three electric/oxidation kilns (with University electrician)
 - new sink and drain traps
 - new shelving in classroom
 - Developed sets of forms for teaching mold-making/plaster casting in ceramics and sculpture courses
- 2010
- Designed and constructed heavy duty raw materials storage units in clay mixing spaces
- 2009
- Studio Maintenance, full responsibility for purchasing, repairing, and replacing equipment, tools, and furniture for students to use in Ceramics studios. Shared responsibility with Kurt Gohde for improving and maintaining space and equipment in sculpture studios.

Visiting Artists and Lectures Hosted

- 2016
- Ceramics I class*
- Michael Frasca**, local artist, lecture and wheel-throwing demonstration
- 2015
- SITE: Mountaintop Removal class*
- Jack Spadaro**, nationally recognized mine safety and health and environmental specialist, former head of the National Mine Health and Safety Academy
- Dr. Seamus Carey**, Transylvania University President, philosophy professor
- Jason Howard**, professor, Berea College, author, journal editor for *Appalachian Heritage*,
- Dr. Robert Gipe**, Cumberland, Kentucky, author, professor and director of Appalachian Studies Program, Southeast Community and Technical College
- Sarah Bray**, Transylvania University Department of Biology.
- David Brown Kinloch**, renewable energy developer and owner of Mother Ann Lee Hydroelectric Station
- Bill Slater**, solar energy developer, Solar Energy Solutions, LLC, Lexington, Kentucky
- 2014
- August term: First Engagements
- Hina Iqbal**, Muslim Pakistani student at Sayre High School, slide talk on Henna or Mehndi cultures in connection with August Term course novel, *The Namesake*.
- 2013
- Ceramics II class*
- Amelia Stamps**, local ceramic artist, artist talk and studio demonstration
- Introduction to Visual Art

Michael J. Strand, demonstrated "Clayroake" potter as human machine.

Advanced Studio Practices

Michael J. Strand, community-engaged, ceramic art project formulation workshop
"Elbow Greens"

2012

University-wide

David Brown-Kinloch, renewable energy developer, Creative Intelligence series talk
(coordinated with Dr. Upchurch and gave introduction) on regional renewable energy
and his company's renovation of the Mother Ann Lee Hydroelectric Station

Introduction to Visual Art class

Kathleen Burke, social practice artist and alumnus, artist talk

SITE: Mountaintop Removal class

Tom Fitzgerald, Director of the Kentucky Resources Council, environmental lawyer,
recipient of the 2008 Heinz Award in the Environment
Jack Spadaro, nationally recognized mine safety and health and environmental
specialist, former head of the National Mine Health and Safety Academy
Tara Littlefield, ecologist for the State Nature Preserves Commission
Tanya Bernice Turner, regional organizer for Kentuckians for the Commonwealth
Sam Johnson, Guohua Tech business executive, spoke to SITE class about coal industry
perspective on MTR coal mining
Jack Ball, Wallins Creek/Harlan area instructor and local health issues activist
Al Fahey, Benham, Kentucky, retired miner and regional historian
Jeff Chapman Crane, Eolia, Kentucky, artist and community activist
Herb E. Smith, Whitesburg, Kentucky, director of Appalshop
Mimi Pickering, Whitesburg, Kentucky, film-maker and program director at Appalshop
Derek Mullins, Whitesburg, Kentucky, musician and President of the Board of Directors
at Appalshop
Carl Shoupe, Benham, Kentucky, retired miner and local, citizen activist

Advanced Studio Practices class

Trevor Martin, Performance artist, Transylvania alumnus, Director of Exhibitions at the
Art Institute of Chicago, Performance Studies Instructor, artist talk

Fe Myers, architect, talk about women architects and design with focus on Zaha Hadid
and Jeanne Gang

Kathleen Burke, social practice artist and alumnus, artist talk

2011

University-wide

Robby Henson, invited and introduced Los Angeles-based film maker, director's talk
post-screening of his feature length Civil War drama, *Pharaoh's Army* (starring Chris
Cooper, Kris Kristofferson and Patricia Clarkson, distributed by Lion's Gate Films), as part
of the Civil War Symposium in April, 2011, in conjunction with President Williams'
inauguration.

Robby Henson, invited and introduced to campus on, to screening and director's talk to
art students about his new PBS-funded Independent Lens, ITVS web-isode *ASPARAGUS*.
He also discussed his work as program director of Voices Inside, a prison playwriting

program.

Foundations of the Liberal Arts class

David Tarbell, Cincinnati artist and social activist, civil disobedience lecture (delivered to four sections of FLA I), Wednesday, November 16, 2011

Paul Brown, current Transy student, artist talk about his text-based visual art installation / exhibit at the Land of Tomorrow Gallery, Lexington, Kentucky. Monday, October 3, 2011

2010

Ceramics I class

Chris Strecker, studio potter, artist's talk, wheel throwing demonstration and workshop

Introduction to Visual Art class

Anglea Baldridge, local photojournalist, artist's talk, and two-session workshop with students

Frank Döring, local photographer, artist's talk, and two-week-long on-line forum with students during his photo shooting trip for *Coalscapes* project in East Germany

2009

Introduction to Visual Art class

Erika Strecker, local artist, artist's talk, demonstration, and studio tour

Ceramics I class

Wyman Rice, local artist, raku firing demonstration and workshop

Chris Strecker, local artist, artist's talk, wheel throwing demonstration and workshop

Student Travel

2015 (May)

Pine Mountain Settlement School, Bad Branch State Nature Preserve, Southeast Kentucky Community and Technical College, Various mountaintop removal mine sites and reclamation sites in southeast Kentucky and Virginia, Dayhoit Superfund Site, Pine Mountain State Park, Mother Ann Lee Hydroelectric Station, Clean Acres Farm (residential solar and wind), The Lexington Art League gallery at Castlewood
SITE: Mountaintop Removal

2015 (Winter)

New York, New York, endowment-funded, Art Program annual trip for Majors and Minors in Studio Art and Art History (with Professor Nancy Wolsk and Morlan Gallery Director Andrea Fisher). April 1-5. Went to public and private art museums, private galleries, public art sites, Broadway Theater production at The Barrymore of "The Curious Incident of the Dog in the Night-Time"

2014 (May)

France - Paris and through the Provence region by bicycle
SITE 2: Memory, Art, Landscape and the Poetics of Space / Transy's Tour de France

2013 (May)

Raven's Run Nature Sanctuary, Lexington, Kentucky.
Art Special Topic: Art and Ecology / Acoustic Ecology

2013 (Spring)

Lexington Art League, Lexington, Kentucky. Students helped to hang "The Nude" juried exhibition.
Studio Art Senior Seminar

University of Kentucky Graduate Art Program, tour of facilities and overview with grad studies director Doreen Maloney.
Studio Art Senior Seminar

2012 (Fall)

Cincinnati Contemporary Art Center and Cincinnati Art Museum (with guest photographer Frank Döring and University of Kentucky architecture professor, Wallis Miller)
Introduction to Visual Art

2012 (May)

Blanton Forest and State Nature Preserve, Appalshop, Whitesburg, Kentucky, various Mine Reclamation sites, various active and dormant mine sites, Kentucky Coal Mining Museum and Portal 31, Benham, Kentucky, Kentuckians for the Commonwealth organizing office, Whitesburg, Kentucky, various sites in Harlan, Kentucky and surrounding area, E.W. Brown Generating Station, Burgin, Kentucky.
SITE: Mountaintop Removal

2012 (Spring)

Cincinnati Rookwood Pottery and Cincinnati Contemporary Art Center
Ceramics II, Advanced Studio Practices

2012 (Spring)

Mudworks, ceramic art supply house
Ceramics II

2010 (Spring)

Los Angeles, California, endowment funded, Art Program annual trip for Majors and Minors in Studio Art and Art History (with Kurt Gohde). February 25 to March 1. Went to public and private art museums, private galleries, public art sites, a warehouse/studio, and *Filter Magazine* offices

2009 (Spring)

Strecker Studio and Ironhorse Forge, Metal and glass professional sculpture studio
Introduction to Visual Art

2009 (Fall)

Tuska Center for Contemporary Art, University of Kentucky, Fine Arts Building, for "Figuration to Fragmentation: The Human Form in Contemporary Ceramics"
Ceramics I (2 sections)

Published Works (excluding creative)

2014

Art exhibition review of "Luminosity" for *Under-Main* magazine, March 2014

Zoé Strecker: Application for Bingham Teaching Award

"Hydropower: The Low-hanging Fruit of Renewable Energy," essay for *Under-Main* magazine, April 2014

2012

"U.S. Poised for Major Low-Impact Hydropower Expansion". *FORsooth Newspaper*, July/August 2012

2009-12

Columnist and Editorialist, *Business Lexington*, a division of Smiley Pete Publishing, Lexington, Kentucky. Fall 2009 – ongoing. Articles listed below.

"Every Drop Counts: Kentucky Can Make a Meaningful Investment in Hydropower"
Parting Thoughts essay, published July 20, 2012 in *Business Lexington*.

"Comprehension beyond Legibility," critical art essay about contemporary Chinese artist Xu Bing, published November 10, 2010, in *Business Lexington* to correspond with Transylvania's Morlan Gallery exhibit, "Memories of the Past: Contemporary Chinese Ink Painting."

"Wendell Berry Draws the Line: An interview with Zoé Strecker," published October 1, 2010 in *Business Lexington*, in a special addition to the editorial section about the value of the University of Kentucky's "Top 20" pursuit. This focus is Berry's decision to remove personal papers from the University of Kentucky's archives as a protest of the university's allegiance with the coal industry and of their failure to fulfill their mandates as a land grant institution.

"Point/Counter Point: Overdependence on coal carries high price for Kentucky," published September 17, 2010 in *Business Lexington*. Writer rebuttal to a reader letter from Charles Baird, Chairman of the Coal Operators' Association, Pikeville, Kentucky.

"Winds of Change: New Data Shows Wind Power Promising as a Clean Kentucky Resource: Northern Fayette County Clocks Best Speeds in State," published July 8, 2010 in *Business Lexington*, cover story. Article analyzing new wind power potential in Kentucky according to the National Renewable Energy Laboratories and to regional renewable energy engineers.

"Playing with Power," published June 10, 2010 in *Business Lexington*, Arts and Philanthropy Section. Exhibition and performance review of the Lexington Art League's Passing: Fashioning Drag and interview with four artists.

"Power in Sync with Real Time," published November 25, 2009 in *Business Lexington*, Editorial Section. Article about the costs and benefits of renewable hydropower energy in Kentucky as compared with coal-fired power plants in the state.

"Land of Tomorrow: A Fluid-feeling Hybrid," published October 29, 2009, in *Business Lexington*, Arts and the Economy. Article about design fabrication / art project space business prototype and interview with London Design Collective, NOUS, exhibition originator.

"Not For the Faint of Heart," published September 17, 2009 in *Business Lexington*. Art review of two-venue contemporary figurative ceramics exhibits at Transylvania

University's Morlan Gallery and the University of Kentucky's Tuska Center for Contemporary Art.

"Sink or Swim: Tough Economy Highlights need for more creative arts marketing," published September 3, 2009 in *Business Lexington*, Arts and the Economy. Article and video interview with Michael Kaiser, President of the John F. Kennedy Center for the Performing Arts in Washington, D.C.

2008

"Nature sounds; some assembly required," Critical review of sonic installation by Dmitry Strakovsky in the Downtown Arts Center Gallery. *Lexington Herald-Leader* and LexGo.com. Sunday, March 2, 2008.

1992-2015

Kentucky Off The Beaten Path: A Guide to Unique Places, 1992, The Globe Pequot Press, Old Saybrook, Connecticut. (10th Edition, March 2015)

Selected Published Mentions and Media Appearances

2016

"Process as Subject, Materiality as Guide," exhibition review by Hunter Kissell of *Dirt Poets: Conceptual Clay, Under Main Magazine*. April 2016. Link to full text article is [here](#).

"Mountain of Inspiration: KNLT to host art and music show inspired by Pine Mountain," by Saraya Brewer, April 1, 2016, Chevy Chaser Magazine. Link to full text article is [here](#).

"Arts Music Event to Advocate Pine Mountain," April 6, 2016, interview by Blake Hannon about the Wild Lands Art Show *Lexington Herald-Leader* and Kentucky.com.

2009

Review of *A Family of Artists*, group exhibition, Lexington Public Library Central Library Gallery, Main Street, Lexington, Kentucky, August – September, 2009. *Lexington Herald-Leader*, August 23, 2009. <http://www.kentucky.com/964/story/905913.html>

2006

Message in a Boom Box: Art Class Teaches about Contemporary Art, The Advocate-Messenger newspaper, Danville, KY, Sunday, January 29, 2006, p. E3.

2005

Mixed Media, March 2005. "Four artists transform the walls, ceilings, floors and more at Lexington's Loudoun House" a Public Television segment on the weekly Louisville, Kentucky, arts program featuring the exhibition "Immersion: Informing the Present Moment: Four Installations."

2004

Capturing the Spirit: Centre student composes soundscape to accompany sculptor Zoé Strecker's upcoming exhibit, The Advocate-Messenger newspaper, Danville, KY, December 8, 2004, p. A3.

Kentucky Life, May 2004. "The Strecker Family: A Family of Artists" half-hour special program on Kentucky Educational Television.

2003

Mixed Media, December 2003. "Zoé Strecker, Sculptor" Public Television segment on weekly Louisville, Kentucky, art program

2000

It's Not Abstract Art—It's Concrete, Herald-Leader Newspaper, Lexington, KY, Sunday, February 13, 2000, p K4 by David Minton, Art Critic

A Pottery Tour of Kentucky, Joe Molinaro, 2000, Crystal Communications

1999

Architectural Ceramics, Peter King, 1999, Lark Books

1996

This Old House, October 1996. "Great Dorms." Article about experimental portable timber frame house

1995

Southern Living Magazine, October 1995. "Artful Places," by Philip Morris. Article about public sculpture in Harrodsburg, Kentucky.

Memberships in Professional Organizations

College Art Association (CAA)

National Council on Education for the Ceramic Arts (NCECA)

Service to the Profession

2015

Grant reviewer (invited), The Robert Rauschenberg Foundation's new Climate Change Solutions Fund, an international grant program "to support climate mitigation and adaptation efforts that utilize civic engagement and artistic or cultural practice as core strategies to ignite action.

2014

Media Arts Grant Review Panel, Artist Enrichment Grants, Kentucky Foundation for Women.

2012

Media Arts Grant Review Panel, Artist Enrichment Grants, Kentucky Foundation for Women, with Louisville photographer Sarah Lyon and Philadelphia filmmaker Tina Morton.

2011

Mercer County Public Library, New Building Design Committee member, responsible for commissioned artwork and interior design recommendation, 12-month appointment

Interim member of the Board of Directors for arts and music festival non-profit organization, Terrapin Hill Farm, Inc.

Professional teaching development

2014

"Best Practices in Service Learning" Workshop with Joseph Blosser of High Point University at Transylvania, January 8, 2014.

2013

Dr. Byron and Judy Young Faculty Development Program funding for Gund Gallery Critical Writing Seminar (juried admission). Awarded in April 2013. However, due to the illness and passing of my mother during that summer, I returned the money and postponed my use of the funding until, possibly, June 2016.

2012

September 14-16 Writing/Pedagogy Workshop, sponsored by the Writing Assessment Committee (WAC), with support from the Dean and Grants Allocation Committee. Workshop led by Dr. Christiane Donahue, Director of the Institute for Writing and Rhetoric at Dartmouth College.

Week-long research trip to Chicago in order find exhibition opportunities for creative projects currently in progress and, more generally, to make new and renew existing professional connections in the city. I was invited to stay in the School of the Art Institute of Chicago's Visiting Artist apartment.

2011

Foundations of the Liberal Arts Week-long Faculty Seminar
iPad2 faculty workshop

2010

Foundations of the Liberal Arts Week-long Faculty Seminar

Narrative of Teaching Responsibilities, Philosophies and Pedagogies

I joined the studio art program at Transylvania initially as Kenan Visiting Artist and part-time instructor in the 2009-2010 academic year and joined the faculty full-time in a tenure track position in the Fall of 2010. It has been tremendously rewarding to continue to develop the ceramics program within our vibrant studio art program while working with my colleagues to strengthen and energize the entire art and art history program. In the last three years I have also been very pleased to build interconnections between my work as an academic educator and my professional creative work. Transylvania has been a nurturing and challenging environment that has empowered me to make increasingly positive connections with peer artists and writers outside our immediate community as well as with the general public. I am deeply grateful for the expansive web of possibilities made possible by my work here.

My own undergraduate experience as an English major at Grinnell prepared me for and attracted me to the environment that Transylvania creates. I delight in the breadth of our students' interests and continue to believe in the value of making connections fluidly across disciplines while engaging various modes of thinking. In studio art, finding or creating problems gives us opportunities to actively explore and experiment. Sometimes there are no solutions but there are always better questions. Active questioning is the most exciting mode of working. I am most satisfied in my courses when my students discover and create great problems to explore.

I work intentionally to include a broad range of media and techniques in many of the courses I teach. Since I arrived I have worked with my closest colleagues, Jack Girard and Kurt Gohde, to develop courses at the introductory level and at advanced levels that address conceptual and theoretical issues that are common to most contemporary visual art practices, regardless of medium. At the intermediate level, we each work within our more traditional, "primary" fields of expertise and teach skills, practices, and traditions unique to those media. This structure allows us to truly share the work required to guide students through focused, experiential learning while reinforcing the notion, especially to art majors and minors, that contemporary art is beyond mere facility with particular skill sets and tools, but a fluid practice of problem creation and problem solution as directed toward issues of interest to the artist.

TEACHING: Responsibilities

Please see the attached CV for a complete list. My regular courses include Ceramics I and II, Introduction to Visual Art, Advanced Studio Practices, and Senior Seminar I have also taught Sculpture I, First Year Seminar (twice), August Term, and a wide variety of special topic courses during May Term, most of which are team-taught. I frequently am the academic advisor for internships for credit off campus and have also offered internships in the role of site supervisor for studio projects of my own.

I oversee our post-graduate studio assistant program (with the exception of the 2016-17 year because I am on sabbatical leave for the Fall Term). Although this is not teaching in the traditional sense, the relationship I develop with students hired in the assistant position is one of a professional mentor. The assistant helps the entire art and art history program including the Morlan Gallery. She or he prepares classrooms, organizes materials, oversees a show for art scholarship applicants, and does a range of miscellaneous jobs. In exchange, we provide a stipend, private studio space, access to equipment and materials in the art building, space and support for a solo exhibition in the Shearer Student Art Gallery, and frequent consultation about the artist's work and portfolio. I am also supervisor for art building work-study staff, primarily in the ceramics areas. Relationships built on non-academic work are unique and, I believe, profoundly useful for students in ways that are very different than classroom interactions.

TEACHING: Philosophies and Pedagogies

I have organized my comments into five categories for the purposes of clarity and reflection: (a) the cultivation of a lively critical and creative community; (b) pedagogy in general; (c) my responsibilities for Art Department facilities; (d) collaborative work in the classroom; and (e) interconnections between my teaching and my professional creative work

a. Cultivate a Supportive yet Challenging and Critical Creative Community

As a teacher, one of my primary goals is to cultivate a supportive yet critically challenging creative community within each course and, ultimately, within the larger community of art students (with a special emphasis on art majors). I list this first because it seems to be an essential precondition to learning to create art within an institutional setting like our university.

A primary focus of mine has been on the critique process. During my third year at Transylvania, I began experimenting with decentralized group discussion techniques in introductory level courses like Foundations of the Liberal Arts (now called First Year Seminar) and in Introduction to the Visual Arts. Since then, I have worked more intensively on energizing and sophisticating the critical response process in upper level courses, specifically Ceramics II and Advanced Studio Practices, and have started to experiment with doing critique sessions across Fine Arts disciplines.

One of my most valued colleagues at Transylvania, Sully White (Theatre), introduced me to an empowering approach to group critique sessions that was developed by MacArthur Prize-winning choreographer Liz Lerman. In this four-step process the artist presents individual goals then frames specific questions within those goals. The peer group is focused on providing responses shaped by the artist's needs at that moment rather than by how the group members would make the work, were it theirs, i.e. "If I were making this work, here is what I would do . . ." As the professor, I remain central but as a facilitator rather than as a judge. This process has been absolutely wonderful and has accomplished what I had imagined in terms of students' sense of ownership of their work-in-progress. I feel increasingly comfortable and effective as I hone my facilitation skills.

Since Winter 2012, when I taught the Art Department's first "Advanced Studio Practices" course, I have used the artist-centered response methodology earlier within each semester so that the students benefit for a longer time from the constructive environment that develops. As a result, they grow with greater confidence and independence, they learn to lean on and trust their peers, and they make work that corresponds more powerfully to their own visions. My hope is that, if I cultivate this practice early in their years at Transylvania, by the time the art majors are preparing for the senior exhibition, they will have the tools to spontaneously provide each other with thoughtful, productive support and critique. In the future I also hope to bring this approach to a new course on critical writing about art.

In the winter term, 2015, I collaborated with Professors Tim Polashek (music) and Michael Dixon (theatre), in facilitating an interdisciplinary critical response session for select students in upper level Fine Arts studio/creative production courses. This was very successful and energizing for everyone involved. I hope to continue offering such sessions each term. Next time, however, I will offer two or three shorter sessions rather than one three-hour critique. As students take multiple classes with me and the other interested faculty, the community of people who are familiar with this process will expand and we will improve collectively.

Regardless of what roles our students may take in the art community – artists, curators, technical experts, educators, exhibition managers, collectors, members of arts organizations, viewers, critics, grant-writers, general appreciators, and so forth – their ability to engage in a fruitful critical

dialogue prepares them for thoughtful, constructive civic engagement. I hope that my work as an educator supports the future art community and society at large by building those skills.

b. Other Pedagogical Challenges, Accomplishments and Goals

In my six years at Transylvania I have focused closely on the challenge of teaching. Because I have had almost no formal pedagogical training, I have paid careful attention to the terrific teachers with whom I work in the art department and have eagerly sought opportunities to work closely with effective and energetic colleagues in other programs. Team-teaching six times and working twice in the first year program gave me excellent exposure to high quality classroom pedagogy. I am grateful for all of these opportunities.

Structure was important to me in the beginning and although I do more course preparation than ever in recent years, I have found that it is really fruitful to build some flexibility into my classes. I hand out very specific schedules at the beginning of the term but feel increasingly free to make changes as I get a sense of the classes' capabilities and dynamics. I sometimes vary the speed at which I introduce new concepts and techniques from term to term and I allow time in the syllabus to repeat certain assignments with some slight variation, when necessary, especially in studio courses.

Transylvania students are bright, curious, and generally motivated to learn, but I have found that making art in the studio seems more challenging to many of them than more familiar academic means of investigation. Three-dimensional work seems to be perceived as especially foreign, even more strange than painting, drawing or digital work. The process may be more like learning to read Braille or to play an instrument, perhaps, because one has to work with sensory as well as intellectual information, to use unfamiliar studio equipment and hand tools, and to calibrate one's body to new skills. To direct students' excitement while dealing with their uncertainty, I have learned to scaffold the assignments more effectively and to increase the amount of freedom within structured assignments meant to build specific skills.

For studio classes like ceramics, my approach is largely project-based in a strategic way. I believe that the very best way for students to learn technical skills is to assign them creative projects that require the use of the skill while also leaving some degree of individual choice. I demonstrate and teach the skill to the class as a group and often give short slide talks to show the work of artists who use that particular technique. Students then work independently while I move around the classroom/studio and provide individual guidance. This is necessary for several reasons. Students have very different strengths and levels of exposure to any given skill. By dedicating class time to working with them individually, I am able to identify and respond to their varying needs. Also, because my assignments allow for a great deal of independent expression and choice, I can tailor my responses to their interests. I suggest readings and topics for individuals to research. I also set aside for students to respond to one another in a formal, supportive manner; this provides both inspiration and an excellent sense of camaraderie in the studio.

I am currently working to intersperse active studio work more frequently with research-based assignments and presentations that provide introductions to inspirational creative practitioners, both historic and contemporary. I have always brought in guests artists but plan to do so more frequently. At every level of study, it is helpful for students to move regularly between observing, practicing and engaging with inspirational works.

In my Introduction to Visual Art course, I teach to a greater number of non-art majors than majors, though the class is a requirement for the major. There is more of an emphasis on classroom discussion and written assignments than gaining proficiency in manual skills. However, I assign group projects comprised of individually made elements so that there is common purpose as well as clearly separate "pieces" that are evaluated individually. Specific examples of such projects are included in the section on "Representative Course Materials." I have been pleased with the results and have found that the quality of individual work is improved if they are working together because students do not want to disappoint their peers. When projects do not involve direct collaboration, I often create a semi-formal exhibition as the deadline so that there is both accountability and

opportunities to showcase excellent efforts. Students who perform well keeps standards high and the most experimental students help everyone work with courage.

In all my classes, but especially in my Introduction to the Visual Art class, I make extensive use of current art events and exhibitions in town. I build the syllabus around shows in local museums or galleries or around guest artists or scholars on campus that term. On my part this approach requires both more planning and greater flexibility. I am usually very pleased with the results. Art reviews and critical writing assignments are always about shows at the 21C Museum Hotel, the University of Kentucky Art Museum, ArtsPlace Gallery, Lexington Art League, Institute 193 and Transylvania's Morlan Gallery. They are also required to go to shows up for the city wide gallery "hop" event and to attend lectures on and off campus. I overheard a student last spring saying that she did not even know that the 21C Museum existed before our class field trip, but that she impressed her parents by giving the whole family a tour of the contemporary art exhibition dealing with costume and identity at 21C when they came to visit. Other current events are campus-oriented. For example, my Introduction to Art class this winter term will produce a guide booklet to the compelling visual elements in poet Claudia Rankine's provocative book "Citizen: An American Lyric." Rankine will give Transylvania's Kenan Lecture in February, a major academic event. Again, students will work (and be graded) individually even as the entire collection of research and visual material will be a group production, in this case a booklet.

I try to take classes on other kinds of field trips when possible. For Senior Seminar I always have them help install an exhibition in a public art venue at the beginning of the term so that they get real world experiences, for example, hanging a framed artwork at a standard height, centered on a wall, or preparing exhibition wall labels, that build tremendous confidence in preparing their thesis show later in the term. City art agencies like LexArts or the Lexington Art League have been gracious enough to involve students and are prepared to deal with variously skilled volunteers. I have taken Ceramics II classes to Cincinnati to see the production scale studios at Rookwood Pottery.

This past year I had the honor of curating and exhibiting in an exhibition on conceptual ceramics in the Morlan Gallery, so I took all of my students and gave curator talks on topics that suited each course. I took my special topic ceramics class on American Raku to participate in raku kiln firings at the Japanese / American friendship garden and art studio in Georgetown this past May Term. And since I completed a ceramic relief tile mural downtown, I take studio classes regularly. In years that music technology professor Tim Polashek has hosted the Studio 300 Digital Art and Music festival, I have students create work and attend lectures, demonstrations and performances about which they write reviews. All of these events provide opportunities for me to engage students in many different art-oriented roles. Whether they become professionals in art fields or not, they learn to thoughtfully and knowledgeably engaged with the artwork. This is, for me, extremely valuable in a liberal arts education.

c. Teaching and Academic Facilities

Because learning to make art is often about learning to work with materials and tools, physical as well as digital, facilities are a central part of teaching. Since I arrived at Transylvania, I have worked steadily to improve the studio spaces, tools and equipment. Even during my first year on campus as a visiting artist-in-residence and part-time instructor, I completely re-designed and rebuilt the raw materials storage system in the clay mixing room. Since then I have also developed a new family of glazes and corresponding sample boards that are mounted on the classroom wall; formulas, notes about mixing, handling and application are recorded in notebooks nearby. I am now making these notebooks accessible in digital form. Between Fall 2014 and Winter 2015 I significantly re-organized both ceramics teaching spaces, a time-consuming task that will need to continue. I applied for and received a Green Revolving Fund for improved ceramics studio lighting that uses much less electricity, operates on occupancy sensors and, most importantly provides consistent, bright, clean light.

During the summer of 2015 I am pleased to have installed a new front-loading electric kiln in the studio to replace one of the old (worn out) top-loading kilns. I have equipped this new kiln with a state-of-the-art digital controller that can be custom programmed and manipulated remotely over the Internet. This last feature will allow me to closely monitor firings outside of the hours when I am usually in the art building and reduce the ceramic department's carbon footprint. It will also introduce students to current, higher tech ceramic studio practices.

I have also worked closely with the physical plant crews to replace 3 safety valves on the outdoor gas kilns, replace two classroom sinks, add drain traps, replace heating elements and thermocouples in older electric kilns, install projection equipment in the student gallery, complete the dust collection system in the woodshop and move the clay mixing equipment closer to the ventilation system, and many other tasks(!). I have added shelving, sold sub-standard equipment, purchased five new potter's wheels, and built a drying chamber (from a salvaged office cabinet). There is a lot to improve, especially in the firing and glazing areas, but these initial changes have been constructive.

Other long-term goals I have for the Academic Facilities include the following:

- Work closely with Professors Gohde and Girard to draft comprehensive plans for significant upgrades and expansions of studio facilities generally. This is especially important and exciting as we continue to work with Admissions to recruit higher quality students through the Fine Arts scholarship process.
- In partnership with Morlan Gallery Director Andrea Fisher:
 - Develop display areas for a teaching collection of professional artwork in in the Shearer Art and MFA buildings.
 - Develop more permanent display areas for outstanding artwork by our students.
- Continue to reduce the ceramic department's carbon footprint. To this end, I am working to install more precise controls (and safety devices) on the all the kilns, natural gas powered and electric. I am teaching students to fire using digital controllers as well as the traditional way, by educated sensory knowledge (color of the flame, smell of the smoke, sound of the burners).
- Significantly improve and expand the ceramics studio area, especially the outdoor kilns, which require the following:
 - Construct a shelter for all outdoor firing equipment. I am already working with the PPD, Marc Matthews and a consulting architect at Ross Tarrant to develop a proposal and budget. Once this is accomplished, the gas kiln improvements (below) can be pursued.
 - Construct a wood/gas reduction kiln with a soda chamber (to replace the existing soda kiln)
 - Rebuild all gas kiln burner systems (include safety “basso” or solenoid automatic shut-off valves)
 - Create an outdoor work area with tables and non-electric kick wheels for use during the many months of good weather during the academic year (the students and I would thoroughly enjoy such a space)
 - Implement a more ergonomic and safe Raku firing area
- Relocate clay mixing and raw materials storage to ground level
- Redesign all studio shelving so that it is easily moved and cleaned
- Redesign glaze mixing and application areas
- Construct a spray booth exclusively for glaze work in the glazing area (there is a booth on the 2nd floor for application of spray paints and adhesives)

- Significantly expand mold-making capacity for use in ceramics and sculpture courses in a dedicated space

All these goals will be more easily achieved with the assistance of a professional Studio Assistant/Manager. I am working with the entire art faculty to develop the current post-graduate assistant role into a more significant and professional position that would parallel the lab technician essential to university science departments; Transylvania has such a person in the Brown Science Center. Within our field, a studio manager/technician is a career to which our own graduates might aspire.

d. Teaching Through Collaboration

I believe that collaboration in making art is an ideal form of experiencing democracy. There is exciting, lasting value in the experience of questioning and laboring in groups, and I want to involve students in this kind of work in the classroom, across the campus, and in the local and global communities.

In the classroom I routinely involve students in collaborative assignments in addition to the individual exercises I assign. I have continued to work intensively with other Fine Arts faculty to provide students with a more expansive notion of creative practice, especially in upper level courses. In our Theater, Art and Music course in May term, 2011, Sully White, Tim Polashek and I successfully blended intro-level students with upper-level students in each of our disciplines by cross-listing the course and by giving the upper-level students greater and more sophisticated responsibilities. Tim Polashek and I used a similar structure in May 2013 for Art and Ecology / Acoustic Ecology, a special topic that blended art with music technology.

I have also continued to work with colleagues outside the Fine Arts Division, so that students are able to collaborate on projects in an interdisciplinary manner. Through this work the art curriculum is infused with contemporary issues that are important in many fields. Thus far I have initiated and developed a team-taught SITE course that I have offered three times. The first iteration, with Peter Fosl in Philosophy, focused on Mountaintop removal coal mining and took place in May term, 2012. This course also involved students in an Environmental Chemistry class that joined us for a field trip and collaborated on the course art installation by running lab tests on water samples we collected during our field trips to mine sites, old growth forests and communities near Harlan, Kentucky. Peter Fosl and I taught the course again in May 2015 and were elated with the success we had and with the improvements we made. All the students made artists' books; those taking the class for art credit also made a full-sized quilt that we digitally designed, printed, sewed and quilted in a week. (It is on permanent display on campus in the Presidents' Room in Forrer Hall.) Students taking the course for Philosophy credit wrote fictional pieces about coal mining issues; the essays' structure and tone mimicked John McPhee's *Encounters with the Archdruid*, a course text. For both iterations of the course we spent a week in the region around Pine Mountain in southeastern Kentucky, visiting sites and talking with experts and regional residents affected by mining. On campus we hosted a broad range of guests in the classroom. (A site visit to a solar energy installation resulted in a job for one of our students immediately after graduation.)

I aspire to team-teach a semester-long class with Peter Fosl in the winter term that culminates in a May term class, with the same students enrolled. In May we would travel (to SE Kentucky and other sites) and also complete and exhibit artwork that was started in the winter. Such a structure would give us time to front-load the course with a study of contemporary art that deals with ecological issues, more philosophy, and more thorough historical background about the sites of focus. We are considering the possibility of offering this as a regular course.

In May term 2014, I co-taught with Brian Arganbright (French) a travel course to France that he had previously taught three times. We restructured the assignments to align with the sensory

experience assignments and art readings I have been using in the MTR SITE courses and also with selected readings that address how French history and literature connect memory to physical sites. The course was really successful and is ripe for further development, should we have another opportunity to teach it. In order to promote our course to prospective students, we created a website during the Fall of 2013. This was done, in part, to make it simple for students' parents to understand the scope of the course as they decided whether to register. Google sites (new to Transy at the time) was a very simple way to accomplish this. <https://sites.google.com/a/transy.edu/tour-de-france-site-2/> I am using this approach again in order to promote an upcoming May Term travel course called "Drawing on Ireland" with my art department colleague Jack Girard.

In the near future I hope to teach an iteration of SITE during a regular term as a special topic studio art course that joins a long-term, community-engaged, sculpture project that I currently have in progress. It's called *Lanish*, and explores and creatively images the biologically diverse ecological corridor along Pine Mountain in southeast Kentucky. Several people outside of Transylvania are collaborating with me, including Bob Haven, a master embroiderer and retired professor of costume technology in the Theater Department at the University of Kentucky, Marc Evans, a forest ecologist and President of the Board at the [Kentucky Natural Lands Trust](#), and several undergraduate students at Transylvania and in Robert Gipe's Appalachian Studies program at the Southeast Kentucky Community and Technical College System (Cumberland and Harlan campuses).

Tim Polashek (Music) and I collaborated on a May-Term course entitled Art and Ecology (cross listed as Acoustic Ecology), in which we examined ecological issues through the lenses of works by artist and musicians. This involved extensive creative work by the students. Some student projects are documented online (<http://artmusicology.wordpress.com>) in the class blog, and many of these projects were exhibited in the Studio 300 Festival of Digital Art and Music, 2013.

As I continue to teach SITE courses, one of my goals is to refine the students' creative responses so that we can exhibit and publish our collaborative work not just within our university but beyond, in connection with professional arts organizations like Thinking Wilderness, of which I am a fellow, and others, like, possibly, the [Center for Land Use Interpretation](#) (CLUI). Another goal within the SITE courses is to continue to make significant connections between art and issues of practical sustainability; for example, in order to reduce the carbon footprint, course-related travel would be by van and train (and bicycle and on foot!), when possible, rather than by plane. Logistical decisions like this also provide excellent opportunities for class discussions. In this age of climate change, courses like mine offer exciting opportunities to consider and experiment with those complex issues.

e. Teaching By Professional Example

In the last few years, one of the areas I most hoped to improve was the integration of my professional work with my teaching activity. In addition to basic technical studio demonstrations and anecdotes from my creative practice, I have begun to share more detailed information with students about my own experiences as an artist; I show slides of my past work and I occasionally discuss works-in-progress. Another way I have tried blending these worlds has come in the form of providing opportunities to involve undergraduate student interns my research with studio work (as assistants). I have done this three times and intend to continue when there are suitable candidates and when the work at hand is appropriate for undergraduate help. I would like for the art department to create more internships that help students understand the working practices of artists through direct experience.

Please also see the section below entitled "Evidence of Scholarship Supportive of Teaching Excellence."

Supplementary Evidence of Teaching Effectiveness

Teaching effectiveness can be judged in many ways. I have chosen to share several types of things here.

- Images of student course work to each of the selected syllabi that are included in this application. (These are embedded within the section below, Course Syllabi and Representative Material)
- Two lists of selected accomplishments of art students under my guidance, one of work done during their undergraduate careers at Transylvania and one list of employment and academic acceptance into programs or degrees earned
- Two letters by students who were not art majors or minors but studied with me at least twice (These letters were not written for the purpose of supporting of this application but do, I believe, address issues that would interest the Selection Committee.)
 - Hunter Jones (Philosophy, Political Science and Economics (PPE) major)
 - Sebastian Guerra (Psychology major and Music minor)

Selected list of recent art major / minor graduates employment and graduate school:

- Artist residency ending in an exhibition in a regional studio gallery - Trent Redmon
- Employment at Kentucky Mudworks Ceramic Supply - Luke Gnadinger (teaching classes and general assistant), Susan MacDonnell (inventory specialist), David Kring (teaching classes and general assistant , then left to open his own production studio)
- Bullhorn Advertising Agency, internships followed by employment - Stevie Morrison, Savannah Barnett
- Guest Services at Lexington Art league - Kara Hansell
- Art Teaching certification - Kara Hansell, Kayla Weber (employed in Fayette School system)
- Fulbright teaching Fellowship with a quilt art component, in progress - Courtney Marshall
- Teach for American, employed - Amanda Stoddard
- Burren School of Art, MFA program, Ballyvaughn, Ireland, accepted - Katelynn Ralston
- School of the Art Institute of Chicago, post-graduate painting program, enrolled - Kara Sparks
- University of Louisville Art History Masters program, enrolled - Annemarie Carney
- University of Louisville, Art Therapy Masters Degree, completed - Ashley Perkins (employed full time in Scott County Schools)
- University of Louisville, M.A. program in Curatorial Studies, enrolled - Hunter Kissell
- University of Cincinnati, MFA program in printmaking and sculpture, completed - Julia Sebastian

Selected list of undergraduate accomplishments

- Student artwork installed on campus, Student Center, Assistant Dean's office, Academic Dean's office, Brown Science Center Biology Lobby, Mitchell Fine Arts Hallways, Fine Arts Conference Room
- Student-made bowls and sold over \$3,000 worth through our "Empty Bowls" event to support community hunger prevention programs
- Several successful Kenan Grants for summer creative work and exhibition
- Senior Studio Art majors create professional websites with full portfolios, resumes and lists of marketable skills, prior to graduation

Two letters by students who were not art majors or minors but studied with me at least twice (These letters were not written for the purpose of supporting of this application but do, I believe, address issues that would interest the Selection Committee.)

[Email from Senior Hunter P. Jones to Tyler Young in the Communications Department at Transylvania for an article on Interdisciplinary courses about our SITE: Mountaintop Removal Art / Philosophy course
Copied to Zoé Strecker and Peter Fosl]

April 12, 2015

Tyler,

Busy, busy time of the year. My apologies for waiting to get back to you. The Mountaintop Removal course was perhaps the most powerful and influential course I have taken in my time here at Transylvania. In describing my experience I am at a loss for where to begin. The course began here at our Transylvania home where guest speakers, including president Seamus Carey, guided us along various topics and readings surrounding contemporary environmental issues. It was in this initial stage of the class that each of us (the students) were allowed an opportunity to gain a proper footing before traveling to Appalachia and immersing ourselves in what the area has to offer.

We did not spend all of our time going from site to site, viewing only the leftovers of mountaintop removal efforts. We also took many hikes as a class in our time together. The specific names of the sites are forgotten to me, but the images are not. I still see images of my classmates and professors as if it was only yesterday that we were following one another, like ants in a row, under low hanging trees and over trickling water in search of a waterfall or an overlook which I could only describe as breathtaking. All the while becoming a little more acquainted with the world and the beautiful creatures in it. However, this class was not only about viewing beautiful landscapes and accepting, simply, that coal mining is bad. No, there was more to this class, there was more to this experience than that. While we as students would surely come to this conclusion in one form or another. This was not all there was to this experience. It was by and through this course that I was able to connect with my fellow students and professors in a way that no other course has ever been capable of allowing. I learned traditional Appalachian square dances alongside professor Zoe Strecker, was introduced to yoga in the morning dew by professor Peter Fosl. I considered my thesis statement for our final assignment while hanging in a hammock over a slow moving creek with others in my class. I tasted the local cooking in small diners and read and heard the ideals, values and accents of local authors, shop owners and coal workers alike. I was able to breathe in the culture of the community and taste what it was that defined this area, if only for an instant. And while the taste was sweet, while it was honest and pure. There was bitterness to it. Something felt as if the area had been defeated, starved of a former glory or perhaps longed simply for times past before the first stick of dynamite was shoved into the earth in search of a seam as black as the poison collected in refuse ponds. It was this taste that begged of me to do something, anything, to curve the tides.

Later in the course, once we returned home, we visited hydroelectric plants and solar arrays capable of supplying power to entire neighborhoods. In short, we saw hope. With these sources of power, there are no slurry ponds which threaten surrounding communities, no threats of black lung mine shaft collapse. These are sources of sustainable, renewable energy. In short, it is hope. It is this very same hope that instilled in me a passion for the environment. A passion to protect what is natural and pure. I spent the majority of my undergrad career with the goal of attending law school. What I did not know though, is what I wanted to do once I was there. It was this course that stoked a fire of passion within me. As I have been admitted into law school, I intend to curve my focus on issues of environmental, and natural resource law and perhaps one day work for the Environmental Protection Agency upon my graduation.

In short: The Mountaintop Removal course was a breathtaking course which fostered a renewed connection between we the students and our natural world. Each of us carry our own memories of the course, this is certain. But we also carry memories of one another and our time in the mountains together. Something I cannot say for other classes I have taken while at University. I learned not only material provided by the syllabus but content even the course itself could not have predicted. I am enormously grateful to professors Peter Fosl and Zoe Strecker for guiding me and my classmates in the incredible journey that was this course. I hope every student at Transylvania is able to have a similar experience, if even in another course, that I was given in this course. They say college is where you find yourself. If this is true, which I believe it is, this course served to add punctuation to just who it is that I am.

Below I've attached the personal statement that was part of my successful application to law school. Also, as a class we setup a Google drive which we submitted photos to along the way. Perhaps some of them could serve as inspiration to the task you have taken up here. I hope something

I have shared could serve as helpful to you Tyler! Please let me know if there are specific portions of my response or the course in general that you would like me to expand upon.

Yours,
-Hunter Jones

Environmental Philosophy - May 2015

Dear Zoé,

I would like to take this time to formally and properly thank you for everything you have done and provided for me during my time at Transy. Despite my lack of involvement in ceramics since my last art class, and consequently the lack of communication between us, I know that you are still available to me if I ever need something, and want to let you know I appreciate it immensely. Looking back on my Transy career, I can say that you are without question the most influential and encouraging professor I have had. When coming to Transy, I had no intention of taking an art class, but, at your encouragement, enrolled in Ceramics I and the rest is history. Your love for teaching infected the classes you taught and made the skills and ideas more accessible, engaging, and enjoyable.

When people ask about my best year at Transy, I fondly remember my sophomore year which included a class with you each semester. However, even during my junior year characterized by mild depression, taking Advanced Studio with you gave me a way to forget my problems due to the understanding and inclusive atmosphere of the course. With these two examples, I really feel that you helped me grow intellectually and emotionally, which is a great unique ability I believe you pass on to many students.

Although I am writing this letter as part of my coursework for another class, I'm glad that it gives me a reason to explain how you have affected my life for the better. With this in mind and my upcoming graduation, I am sad that I will not have the chance to take another course with you.

The positive affect your courses generated within me paired with the heightened sense of meaning that revitalized my life cannot be overstated and I am sure I will miss it more when I am gone. Nevertheless, despite my inevitable separation from Transy and Kentucky, I hope that we stay in contact after graduation, even if only once a year. With all things being said, I hope that you accept this letter of gratitude and know that all of the thoughts and feelings are genuine. Thank you for giving me this time and thank you for everything you have done for me.

Sincerely,

Alastair Guerra

Fall 2014

Course Syllabi and Representative Course Materials

The first syllabus I am including here is from a 2015 SITE course I co-taught with Peter Fosl because the class was exceptional and represents how my art teaching best engages with issues of great social and environmental importance.

The general description for the university catalog that applies to all the courses I teach under this umbrella idea is below. To date, I have taught two that focus on Appalachia, biodiversity and mountaintop removal mining and one course that was about using a full range of senses to comprehend a new landscape in France. I will modify many of the assignments to suit an upcoming May Term course in 2017 called “Drawing on Ireland” that I will co-teach with my art department colleague Jack Girard at the Burren School of Art in Ballyvaughan, Ireland.

***SITE** is an ongoing, upper-level interdisciplinary course at Transylvania University, pairing Art with various disciplines in order to generate creative and scholarly responses to particular sites, especially to sites with exceptional potential for creative examination and interpretation of complex public histories through intimate personal experience.*

The other syllabi included here are for courses that I teach most frequently. Photos of student projects are included. (I apologize for the large file size as a result of embedding these photos.)

Course Description

Through reading, writing, and the production of visual artwork, this course aims to accomplish three principal objectives: (1) to facilitate a deeper understanding of Appalachia and the natural world more generally; (2) to introduce and survey some of the main topics in environmental ethics; and (3) to assess mining practices and the controversies surrounding them.

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Prof. Peter. S. FOSL
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Office hours: by appointment.

Texts

1. (EA) John McPhee, *Encounters with the Archdruid* (New York: Farrar, Straus, Giroux, 1980). ISBN 0374514313
2. (SS) David Abrams, *The Spell of the Sensuous* (New York: Vintage Books, 1996). 0-679-43819—X
3. (FU) George David Haskell, *The Forest Unseen* (New York: Penguin Books, 2012). 978-0-14-312294—4
4. Aldo Leopold, "Thinking Like a Mountain," a selection from *A Sand County Almanac* (Oxford: Oxford UP, 1949)
5. Jason Howard, *Something's Rising* (Lexington: UP of Kentucky, 2009). 978-0-8131-2546—6
6. Robert F. Kennedy, "Coal, an Outlaw Enterprise," <http://tinyurl.com/KennedyFrasure>
7. Zoé Strecker, "U.S. Poised for Hydroelectric Power Expansion," *FORsooth* newspaper: <http://louisvillefor.org/forsooth/>.
8. Peter S. Fosl, "A Better Life Beyond Mountaintop Removal and Coal?" C-J, <http://tinyurl.com/FoslBlog>
9. Selection from Annie Dillard, *Pilgrim at Tinker Creek* (New York: HarperCollins, 1974)
10. Selection from Erik Reece, "Death of a Mountain" *Harper's Magazine* (April 2005); itself an excerpt from *Lost Mountain* (New York: Penguin, 2006)
11. Film: Dave Cooper, *Mountaintop Removal*
12. Film: David Novack, *Burning the Future* (Gun for Hire Productions, 2008)
13. Film: Mimi Pickering, *The Buffalo Creek Flood: An Act of Man* (1975)
14. Film: Jeff Orlowski, *Chasing Ice* (Exposure Productions, 2012)
15. Film: *Sludge* (Appalshop)
16. Film: *Buffalo Creek* (Appalshop)

Guest Speakers/Class Visitors

17. Jason Howard, author: <http://www.jason-howard.com/bio.html>
18. Jack Spadaro, former MSHA Mine Health & Safety Academy superintendent, mining engineer, and MTR expert: <http://www.jackspadaro.com/about.html>
19. Tom Fitzgerald, Esq., environmental lawyer and founding director of the Kentucky Resources Council: <http://www.kyrc.org>
20. Mimi Pickering, documentary filmmaker with Appalshop: <http://www.appalshop.org>
21. Robert Gipe, author, Professor of Appalachian Studies: <http://tinyurl.com/GipeTheater>
22. Prof. Sarah Bray, Transylvania University Department of Biology

SITES

1. Pine Mountain Settlement School: <http://www.pinemountainsettlementschool.com>
2. Pine Mountain: [http://en.wikipedia.org/wiki/Pine_Mountain_\(Appalachian_Mountains\)](http://en.wikipedia.org/wiki/Pine_Mountain_(Appalachian_Mountains))
3. Dayhoit: <http://tinyurl.com/DayhoitSummary>
4. Bad Branch Falls: http://en.wikipedia.org/wiki/Bad_Branch_Falls_State_Nature_Preserve
5. Oven Fork Mine: <https://sites.google.com/site/cramr2012/>
6. Blanton Forest: <http://www.knlt.org/blanton.html>
7. Honeymoon Falls Trail: <http://tinyurl.com/qf65pv2>
8. Hemlock Garden Trail: <http://tinyurl.com/k7arand>
9. Cumberland Gap: <http://www.nps.gov/cuga/contacts.htm>
10. Mother Ann Lee Hydroelectric Station: <http://www.kyhydropower.com>
11. Pine Mountain Regional Industrial Park in Bell County: <http://tinyurl.com/kdoqq3u>
12. Middlesboro: http://en.wikipedia.org/wiki/Middlesboro,_Kentucky
13. Benham: http://en.wikipedia.org/wiki/Benham,_Kentucky

14. Erasure Creek pollution: <http://www.huffingtonpost.com/news/frasure-creek-mining/>
15. Buffalo Creek Flood: http://en.wikipedia.org/wiki/Bufalo_Creek_flood
16. Martin County's Wolf Creek and Coldwater Creek: <http://tinyurl.com/oue93w>
17. Driving tour: http://www.mountainroadshow.com/misc/MTR_Tour_Guide_KY_VA%20_WV.pdf

Evaluation

1. (25%) For ALL students:
 - a. Make art books on a plant and tree species (two drafts)
 - b. Produce work for smart phone photo project about biodiversity
 - c. Produce creative and written work for Senses assignments
2. (50%) For separate groups of students
 - a. PHIL 2084 students, in order to satisfy the Area V writing requirement, will compose a 15-page minimum homage to John McPhee's *Encounters with the Archdruid* by producing a work of creative fiction and non-fiction that imagines an encounter between David Brower and coal executive Don Blankenship. Students essays should be well informed historically about Blankenship and also the site where the two of them meet. The essays should also be informed in fairly clear ways by David Abram's *The Spell of the Sensuous* and David George Haskell's *The Forest Unseen*. A dialogue based upon the encounter between Brower and Blankenship will be performed by each PHIL student in the class at a public reading in the university's Morlan Art Gallery at the end of the course. Students must each consult at least once with Prof. Fosl to discuss in a one-on-one setting their essays before finally submitting them for a grade.
 - b. ART/IDS 2294: In order to satisfy the art department's expectations for a special topic studio course, students will work independently and collaboratively to produce several small and one large visual art project.
 Minor art projects will include:
 - preparing, glazing and firing bark coin clay pieces (made by all students)
 - shooting location photos at mine reclamation sites and in the old growth forest of group and individual cell phone biodiversity field images (made by all students)
 - organizing audio field recordings into a collective library
 - [optional] shooting location photos of body postures in anonymizing fabric costumes in old growth forest and on mine sites (during our travel week)
 The major art project will include:
 - using all student's collected plant and tree species images to design, digitally print and completely fabricate a quilt for sculpture installation
 - installing quilt with artists' books and ceramic texture coins (made by all students) in Morlan Gallery for exhibition
 - printing and exhibiting large scale photos of cell phone biodiversity image project
 - [optional] printing and exhibiting large scale photos of body posture project
3. (25%) Class Participation, all students: Class attendance is mandatory, and those with more than three unexcused absences may receive failing grades for the course. Participation during the field trip to Pine Mountain will be especially important, and students are expected both to engage the trip fully, to arrive at meetings punctually, and to greet whatever adversity the field trip may bring with grace, stamina, and generosity. Students are expected to arrive at class having thoroughly read the assignments assigned for that day and to have reflected on them well enough to offer thoughtful contributions to the class discussion, as well as to answer questions posed by the instructor. It will serve students well to keep up with the issues the class is considering as they appear in the news and in popular culture. The instructor understands that some students find speaking up in class rather difficult. Inasmuch, however, as the ability to vocalize one's thoughts is an important dimension of academic inquiry and life generally speaking, students are expected to exercise their voices in class as much as possible. Civility, circumspection, and respect are both expected and required of every class discussion, especially as this class broaches controversial issues.

Schedule of Topics and Assignments

WEEK ONE: INTRODUCTION

W: Apr 22 SS Chapter One; *Burning the Future*

Th: Apr 25 Guest President Seamus Carey; SS Chapter Two

F: Apr 26 SS Chapter Six

Topical assignments

Plant / tree species assignments for research and artists' books

WEEK TWO: EXTRACTION

- M:Apr 27 *Chasing Ice*. Watch it before class online: <http://tinyurl.com/p83wfn4>; SS Chapter Seven; Aldo Leopold, "Thinking Like a Mountain"; EA "A Mountain"
- T:Apr 28 Guest Jason Howard; SR "Jack Spadaro," "Judy Bonds," "Carl Shoupe," "Jean Ritchie," "Nathan Hall."
- W:Apr 29 EA "An Island"; prepare clay for texture assignments; work on research draft of artists' books and (optional for IDS/ART students) garments for SITE postures.
- Th:Apr 30 Topical Reports. EA "A River"; Dayhoit Superfund related web sites:
<http://tinyurl.com/DayhoitSummary>
<http://tinyurl.com/BlantonSuit>
<http://tinyurl.com/DayhoitEPAdecision>
<http://tinyurl.com/DayhoitNews>
- F:May 1 Topical Reports. Guest Ken Ward (via Skype); EA whole book; blog, "Coal Tattoo":
<http://blogs.wvgazette.com/coalattoo/>

WEEK THREE: PINE MOUNTAIN

- M:May 4 Depart Transy 8:15am; meet in the parking lot behind the Shearer Art Building; FU xi-72; excerpt from *A Natural History of the Senses*; guided hike with PMSS naturalist: Robert F. Kennedy op-ed in NYT on Frasure Creek, <http://tinyurl.com/KennedyFrasure>
Lodging at Pine Mountain Settlement School (PMSS):
<http://www.pinemountainsettlementschool.com>, 36 Highway 510 | Pine Mountain, KY 40810, Telephone/Fax 606-558-3571 or 3542
- T:May 5 FU 73-168; MTR site trip. Lunch en route; Talk with Robert Gipe at Southeast KY Community & Technical College; <http://tinyurl.com/GipeTheater>; dinner in Whitesburg; watch *Buffalo Creek* film and meet Mimi Pickering
- W:May 6 Site visits to Dayhoit, Blanton Forest, Pine Mountain Regional Development Authority reclamation site; Fosl blog entry with the *Courier-Journal*: <http://tinyurl.com/FoslBlog> (click on the embedded links, too).
- Th:May 7 Guest Jack Spadaro; selection from *Pilgrim at Tinker Creek*; site visits TBA. Read Union of Concerned Scientists' web site: <http://tinyurl.com/owx3mq3>.
- F: May 10 After breakfast depart PMSS; site visits to Hemlock Garden and Honeymoon Falls at Pine Mountain State Park, Middlesborough and Cumberland Gap. Return to Lexington early evening.

WEEK FOUR: ALTERNATIVES

- M:May 11 No class for PHIL students. On your own, watch *For Earth's Sake: The Life and Times of David Brower*; read about broad form deeds: <http://tinyurl.com/BroadForm>; Erik Reece, *Lost Mountain*, read entry from March 29, 2004. <http://www.wesjones.com/death.htm>.
ART/IDS2294 students work on artwork and consult with Prof. Strecker to prep tree texture coins for kiln and load kiln; work on species images and audio files in DART lab;
- T:May 12 Guest Tom Fitzgerald
ART/IDS2294 students work on artwork and consult with Prof. Strecker to work on species images and audio files in DART lab.
- W:May 13 Tour Mother Ann Lee Hydroelectric Plant; <http://www.kyhydropower.com/>
<https://www.youtube.com/watch?v=QOdRtZprjU>
Strecker article from *FORsooth* on hydropower;
Tour solar and wind facilities on Coghill Lane, Harrodsburg, with Bill Slater of Solar Energy Solutions. <http://www.solar-energy-solutions.com/>
- Th:May 16 Discussion for dialogues following the EA and FU with PHIL students; ART/IDS2294 students work on artwork and consult with Prof. Strecker.
- F: May 17 Guest Prof. Sarah Bray on invasive species. <http://tinyurl.com/ozm9caf>.
ART/IDS2294 students work on artwork and consult with Prof. Strecker.

WEEK FIVE: OPENING

May 20

Install artwork in Morlan Gallery

May 21

Class meets in Morlan Gallery; students perform excerpts from their “encounters” dialogues



SITE: Appalachia and Mountaintop Removal
ART 2294, PHIL 2084, IDS 2294
May Term 2015

Field Work Assignment - Engaging The Senses on Pine Mountain

General:

On all of our five days in the mountains the following assignments will ask students to focus on one sense at a time -- scent, sound, touch, and sight. Responsive writing is part of each day's sense assignment. Everything is contained in the artist's book, audio recorder, cameras/phones.

The culminating works are:

1.) Ten or more pages of the artist's book, filled with images (photos and scans), sketches and texts written in response to the following prompts as well as to our readings. The best pages will be selected for use as "blocks" in the class quilt.

2.) Daily non-fictional, observational essays that students will write directly in the artists' books. Students are expected to incorporate ideas in response to *The Spell of the Sensuous* in their essays.

Individually, students will generate creative and intellectual responses for each day as described below. Students will work independently on their assignments over the course of the trip and

- be prepared to show drafts of the previous day's work to Professors Fosl and Strecker each morning during brief breakfast meetings
- **submit final, polished versions of the artist's books on Tuesday, May 12 at the start of class with images printed and adhered into place.**
- Note: Images will be printed at Transy and audio files will be submitted to folders on Google Drive.

I. SCENT - The foul, the fragrant, the memory catalyst

Language cannot describe aroma so we have to talk and write in a parallel manner.

INVESTIGATE ten (10) scents over the course of our trip in one section of the artist's book. For each scent, do the following

Describe the place.

Examples:

Decomposing interior of a fallen hemlock tree at [location]

Lichens on a sunny rock face at [location]

Seam of slippery clay on the bank of a stream at [location]

Describe the smells using similes. A simile is "a phrase that uses the words *like* or *as* to describe someone or something by comparing it with someone or something else that is similar."

Example:

The smell is like a combination of incense in a Greek Orthodox church and the smell of rice burnt onto the bottom of a pan.

From your list, choose at least one (1) **aroma that triggers a specific memory for you and write a brief one to two (1-2) paragraph memoir.** As models, look to literature (assigned for this course and otherwise). Also look broadly for other inspiration, e.g. the [website of perfumer Christopher Brosius](#). He recounts personal memories as connected to each of the

aromas he sought to create. The scents are a source of aesthetic experience or a memory prosthetic that can be shared.

Example:

The scent of the oval, cream-colored soap in the little silver tray by our hotel sink reminds me of the day I got in trouble for stepping on the cabbage plants right after my mother planted them in our garden. I was sent to my room. My visiting Giagia (Greek for grandmother) came and sat with me on my bed where I was sulking. She pulled me close and walked her fingers along the pink and green plaid boxes on my bed sheets. "Walk like this on the rows, not on the plants here in the spaces." She held me tight and I sobbed a little into the sleeve of her dress and breathed in the clean sudsy smell of her detergent. etc. . . .

II. SOUND / AUDIO ENVIRONMENT - everywhere and ever changing, invisible except when we attend to them

Three recordings with written observations.

Choose three (3) times and places to make 3 recordings and 3 corresponding sets of notes. "Gather" sounds in the following ways:

- Write down location names (using a map, if necessary).
- Get comfortable. Be quiet and pay very close attention to the sounds. Try closing your eyes.
- Note at least five (5) sounds at each location. Write a brief passage in your artist's book describing the sounds you hear.
- Look all the way around you and write a brief passage in your artist's book describing what is visible in your surroundings.
- Using the digital audio recorder, document the audio environment by recording yourself reading your descriptions (above) then recording just the audio environment for one (1) minute.

NOTE: Professor Strecker will collect these onto a hard drive (or Google Drive, if we have sufficient internet connection) over the course of our trip. Art students may choose to string these together for playback during our gallery installation.

III. SIGHT / IMAGES - total of fifteen (15)

Collect at least five (5) original images (photos and scans) of your assigned plant. Make sure to include the following:

- One image that shows the plant in context
- Two close-ups that show detail
- One image that isolates the plant (as much as possible) from surrounding objects. Use the gray cover of your artist's book as a background behind some detail if possible.
- One treatment of your choice

Collect at least five (5) original images (photos and scans) of your assigned tree. Make sure to include the following:

- One image that shows the tree in a large context
- Detail of a leaf
- Detail of a branch, nut, seed or fruiting body
- Detail of the trunk

- Other treatments of your choice

Collect five (5) other images of your choice that show something about human interaction with the natural world of the mountain.

For each image you gather, block out a placeholder location for it in your artist's book (lightly sketch a square the size you plan to print it) write a brief caption near the space describing the image, the location, details about the setting, and the reason you were compelled to collect this image.

IV. TEXTURES - total of ten (10)

Five (5) textures from your assigned species of tree

Five (5) textures from your assigned species of plant

Use the clay we prepare. Press one face of the coin-like patty of clay into the tree trunk, leaf vein, etc. On the other side make sure your fingerprint is clear. Make a list on the lid of the craft paper box provided. For your tree, try to collect textures from trunk, leaf (or needle), and, if possible, from fruiting body and seed; buds, stems, trunk scars and other textures are also good.

V. DAILY NON-FICTIONAL ESSAY FIELD JOURNAL ENTRIES Like a great journalist or essayist, write about one or more of your own experiences each day. Avoid a diaristic tone by taking this opportunity to respond in writing to the concepts with which we are engaged in the course. You are expected to make meaningful connections between the sites we visit, course readings, class discussions, and encounters with course guests and people we meet while traveling. In your artist's book, write one (1) brief essay each day. You may illustrate it in any way you choose.

SITE 2015

Images

Completed Student Art Quilt Project (Queen sized quilt, digitally printed cotton, plain cotton, thread, batting, bias tape, wooden rod)

On permanent display in the Presidents' Room, Forrer Hall, Transylvania University



Students working on quilt:



Field Trip Photos - SITE, May Term 2015:
With Jack Spadaro at surface mine in Hazard, Kentucky



At Bad Branch State Nature Preserve



At the Pine Mountain Settlement School:



Touring the Mother Ann Lee Hydroelectric Station Renewable Energy Plant



Inside the Mother Ann Lee Hydroelectric Station - students looking at control panels with head engineer David Brown Kinloch

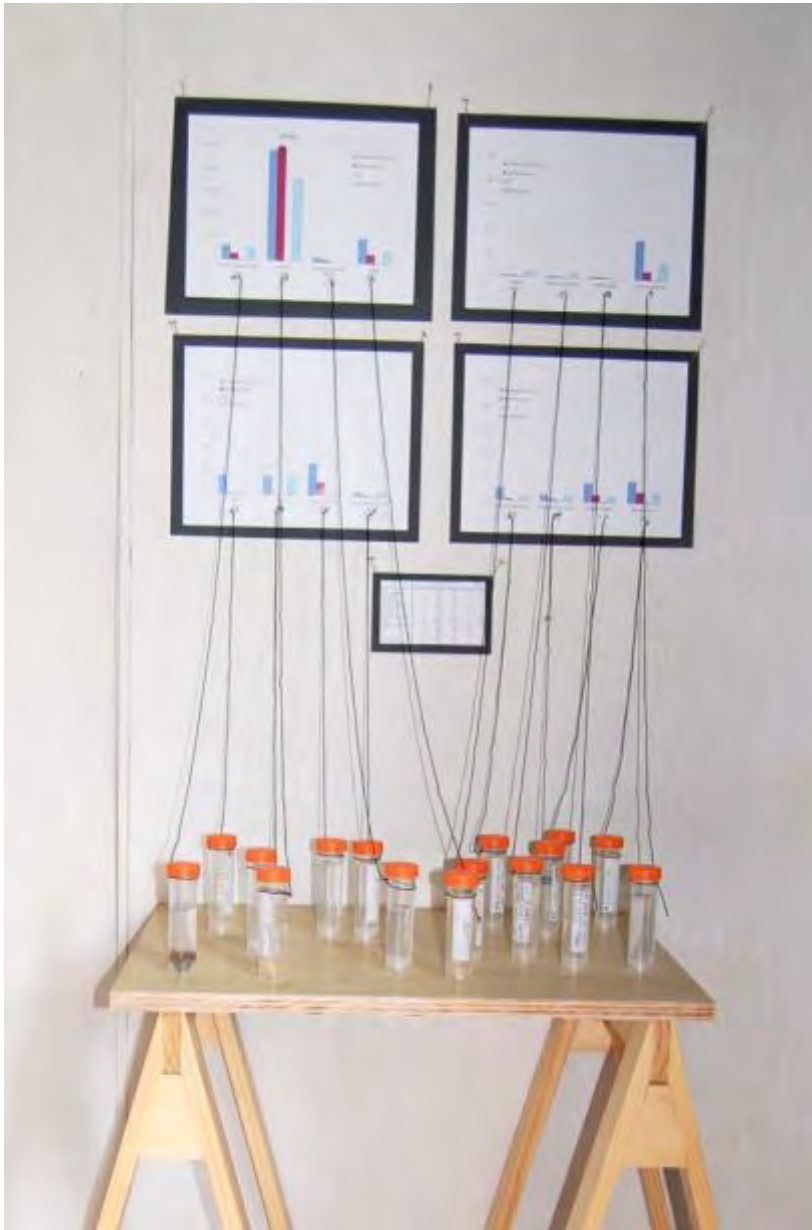


SITE: May Term 2012

Class Sculpture, Audio and Water Sample Art installation - Shearer Student Art Gallery



Water Sample Art Installation comparing contaminant levels near mine sites, in the undisturbed forest and in developed residential areas around Pine and Black Mountains



Syllabus
ART 2504: Ceramics I
Fall 2014

MWF 8:30 – 10:20
Shearer Art Building, Ceramics Studios (ground level), Room 106

Instructor: Zoé Strecker

E-Mail: zstrecker@transy.edu

Phone: 859.233.8246

Office / Studio: MFA 216 / SAB 201

Office/studio hours of availability. [During the times below, please look for me in the ceramic studio classroom spaces, in my office MFA216, or in my studio AB201.]

Monday, Wednesday, Friday ~ by appointment during the following times 10:30 - 12:20, or without an appointment between 3:45-4:45.

Studio Assistant: Amanda Stoddard

Her studio space is in Room 003 in the basement of the Art Building. She can answer some questions for you when I am not available.

COURSE OBJECTIVES:

- To begin to learn how to make art in the context of a ceramic studio
- To develop strategies for conceiving, researching and completing projects
- To develop conceptual skills applicable to the practice of art in various media
- To learn to make choices about materials and techniques based on aesthetic goals and preferences
- To consider and articulate the significance of making things by hand in ceramics and other media
- To begin to explore the work of other artists using ceramic materials, past and present
- To enjoy focused studio time in the company of other aspiring artists
- To learn to be a good studio citizen and engaged art practitioner in a community of artists
- To gain basic proficiency in some fundamental ceramic techniques for making functional ware and sculptural objects (listed below). There will be strong emphasis on combining techniques.

Construction techniques:

Hand-building:

Pinch

Coil

Slab

Extrusion

Basic wheelwork

Wedging

Centering and throwing
Trimming

Surface Treatment:

Fundamental glaze application--dipping, pouring, brushing
Sgraffito slip and carving techniques

Material Handling:

Weighing and mixing basic glazes and slips
Making oxide and colorant additions

Introduction to Firing and kiln use:

Drying
Loading kilns
Bisque firing
Raku firing
Glaze firing (in oxidation, in reduction, and in raku firing)

Note: For this course we will primarily glaze fire to stoneware temperatures (cone 6).

All required texts are distributed on Moodle.

You've enrolled in an intensive studio session. For many students, this may be your first experience with making three-dimensional work so it may seem as daunting as a foreign language. However, it is my belief that people are innately intelligent about sensual processes. If you engage actively with the work before us, you will experience significant growth in terms of specific studio skills and aesthetic comprehension.

In addition to the 6 hours per week we spend in class together, you are expected to spend at least 4 hours in the studio working independently for a total of 10 hours per week (or one fourth of your academic load).

Together we will cultivate an open, lively, mutually respectful and encouraging community. Your contribution to the creative community is required and will significantly affect your participation grade.

Amaze yourself!

CLASS REQUIREMENTS:

1. **Attendance is absolutely required.** Requests for excused absences must be documented and presented in advance. Assignment due dates will not change; work must be submitted in advance of an excused absence. For illness to be excused, you must have an official, signed medical note, a missive from the Dean or something equivalent. You are responsible for finding out about assignments and for making up missed work.

Two unexcused absences during the semester will not affect your grade.

Beyond the first two, every unexcused absence reduces the participation grade by 10%.

- Six or more unexcused absences will result in automatic course failure.**
2. **Be on time** for class. Tardiness will be considered absence. You may NOT leave the studio during class without permission and you may not leave early.
 3. **Participate.** During class time you will be busy only with **class-related work**. Experimentation is encouraged. The level of your participation during the semester will directly affect your grade for the course. We all benefit tremendously from one another's questions and studio efforts.
 4. **Do all required readings and research** and be prepared to respond and show research in class.
 5. **Due dates and times for assignments are extremely important.** Late assignments will only be accepted for three days and the grade will be penalized 10% per day the assignment is late.
Remember: an assignment is what you can do in the amount of time given.
 6. The last 5-10 minutes of class each day are devoted to **cleaning up** and properly storing your work. Clay scraps must be put in appropriate scrap buckets. Buckets, bats, wheels, tools and tables will be washed and ready for the next use. I will frequently assign specific maintenance tasks. Your efforts (or lack thereof) will heavily affect your participation grade.
 7. A **positive community spirit in the studio is required** and will affect your grade. Jobs for the communal good are assigned to individuals as I see fit. This includes important studio maintenance, like scraping kiln shelves, sweeping the floor, cleaning worktables and shelves, etc.
 8. **Pop "quizzes"** may be given periodically and are factored into your grade.
 9. **Not all of your work will be fired.** Firing uses lots of energy. You are to be engaged in experiments and (lots of) practice. (Believe me, you don't want every object you make to last forever.)
 10. **Your SAFETY** is my top priority. All students will follow the safety guidelines I layout for all procedures. Failure to do so will result in reprimands and lowered grades.
 11. **NO cell phones or other devices are to be used during class except for class purposes (taking notes, doing research).** No talking. No texting. If you do, I confiscate.
 12. **Eating is not allowed in the studio, for health reasons.** We are handling raw materials and working with our bare hands (mostly). Drinks are okay.

INSTRUCTIONAL FORMAT:

It is a studio class, not a lecture class, and your active participation is mandatory, in discussion and in studio work during and outside of class.

GRADING/EVALUATION:

A tentative project schedule and grade scale is posted separately on our Moodle site.

GRADING RUBRIC for major projects

Category	Earned points	Possible points	Comments
Final Project Presentation: On time Meets criteria Complete		25	
Final Project Preliminary Work/Visual Research: Ideas (initial concept and research to support it) Research to support initial concept and changes throughout the project Breadth and depth of work Research and idea processing thorough / expansive Multiple choices / possible solutions		35	
Final Project Materials: Craft / Manipulation of tools and techniques to their greatest potential Craft / Resolution Experimentation with materials and discovery of new ways to use them		20	
Final Project Product: Quality of finished piece(s)		10	
Artist's Statement and photos (if required)		10	
Total Points for Project		100	

COURSE GRADE

Letter Grade	Numeric Range as %	Meaning (Transylvania University standard descriptions)
A	93.0 - 100	Excellent, exceptional achievement
A-	90.0 - 92.9	Very good, exceptional achievement
B+	87.0 - 89.9	Good, extensive achievement
B	83.0 - 86.9	Good, extensive achievement
B-	80.0 - 82.9	Good, extensive achievement
C+	77.0 - 79.9	Satisfactory, acceptable achievement
C	73.0 - 76.9	Satisfactory, acceptable achievement
C-	70.0 - 72.9	Satisfactory, acceptable achievement
D+	67.0 - 69.9	Unsatisfactory, minimal achievement
D	63.0 - 66.9	Unsatisfactory, minimal achievement
D-	60.0 - 62.9	Unsatisfactory, minimal achievement
F	00.0 - 59.9	Unacceptable, inadequate achievement

Studio Assignments will be described during class throughout the semester. All will be graded. At this introductory level, your effort to respond to the appropriately to the particular assignment is extremely important. Ceramic processes involve some risk at many stages (e.g. things blow up or get bumped, kilns misfire, people drop things, etc. etc.) so be brave and be prepared; it's always best to make multiple drafts and submit only the best for critique and grading.

Formal Group Critique Sessions will be held for significant projects and for the final. Everyone must attend. Talking about your work and the work of others is a tremendously valuable experience and a rare pleasure.

Participation: I will make weekly notes to myself about your level of physical and creative engagement with the work at hand. You are also expected to participate verbally. Your efforts to clean up and maintain our common space will heavily affect your grade. **Your work must always be put away on your own shelf unless you are working in the studio.** The studio is used by many people--protect your own work and be considerate of the needs of the others.

APPAREL should be worn that you don't mind getting dirty. We will be working directly with many dusty dry materials, sloppy wet materials, fire, etc. And I expect full-bodied engagement. Work aprons are provided and encouraged. Closed shoes are required when working with the gas kilns.

BUILDING HOURS: The Shearer Art Building is open to the general public from 8am-4pm, M-F. At 4pm, the building can be accessed by card key only (Crimson Card). Your enrollment in the course automatically enables you to come and go between the hours of 8am and midnight, Monday-Sunday. I encourage you to use this space freely.

BUILDING SAFETY/HEALTH: Please familiarize yourselves with the 'safety/health regulations' posted in this studio area, and throughout the building. Confer with a faculty member when in doubt.

Additionally, this studio is used by a large number of students each term. It can function efficiently only if each of you assumes a personal responsibility for its regular maintenance (as supported by University Housekeeping). You are expected to clean up after each working session, and should allow time accordingly. Shared tools and materials should be stored where they belong. You're responsible for items you own. You're welcome to claim a hallway locker. Store your studio work in designated areas and respect work belonging to others.

ACADEMIC INTEGRITY: Transylvania University subscribes to a policy that clearly states, "*Honesty, trust, and personal responsibility are fundamental attributes of the University community.*" Therefore, it will be assumed that any/all work that you develop and/or submit for class will be your own. Any deviation will result in immediate disciplinary action by me in concert with the appropriate administrative representative.

Ceramics I

Fall 2014 Course Project Schedule with notes and grades

Student Name:

	Project Number (P#)	DUE Date (wet clay construction)	Grade (wet)	DUE Date (glazed, fired)	Grade (glazed)	Weight as % of final grade	Grade total	Notes:
PINCH								
1 flat bottom	1					1		
1 round bottom	2					1		
2 matching	3					2		
1 half weight of a previous pot, match exterior dimensions	4					1		
stamp design drawings	5					1		
nesting bowls	6					2		
2 signature stamps, round 1	7					2		
SOLID SCULPT, THEN HOLLOW and REJOIN, MAKE NECESSARY ADDITIONS								
1 nut, fruit, or vegetable form - raku fire	8					4		
*1 pair Salt and Pepper shakers modeled after organic form. Accommodate cork.	9					8		
Reverse set of stamps	10					2		
COIL								
2 matching coil tumblers	11					4		
* 1 vessel, coil/pinch, 8" high minimum; use sketch and template	12					8		
Glaze 4 pieces	13					2		
SLAB								
*2 (or more) slump/hump bowls or plates with feet. Sgraffito and/or stencil surface pattern from non-western craft tradition. Look at weaving, baskets, tattoos, tiles. Present visual research in class.	14					4		
Sgraffitto Plan	15					1		

2 Sgraffitto Test Tiles	16					2		
Application of Sgraffitto to bowls	17					2		
*1 torn slab shoe for raku firing	18					5		
*1 piece made by stiff slabs: use templates- model house, lidded box, butter dish, planter	19					5		
WHEEL THROWING								
4 cylinders	20					4		
6 cylinders - Round 1	21					6		
4 handles added to 4 cups	22					4		
10 cylinders - Round 2 4 must have handles	23					14		
FINAL PROJECTS: Combining and refining techniques								
FINAL PROJECT: Make a refined version of a previous class project marked above with an asterisk *. Visual research required. Include an artist's statement and notes about technique, glaze and firing with the final project.	24					15		
ARTIST PRESENTATION	25	VARIOUS				4		
PARTICIPATION, attitude, attendance (clean up)	26					10		

Ceramics I - Fall 2014

Assignment: Ceramic Artist Presentations

Each student gives a very brief (about 5 minutes) and very **interesting** slide presentation show in Power Point (or a comparable format) about the work of ceramic artists from the list I provided (or selected by you, with my approval).

Requirements:

1. Use at least 20 compelling images and, if appropriate, video (e.g. YouTube). Images should be of artworks, of the making process, of the artist, of exhibitions or installations of other artwork that was influential for the artist or significant for the time period, and so forth. Download images or scan them from books and articles; you are welcome to use the large Canon copier/scanner in the MFA 113, the Fine Arts administrative office M-F between 7:30 a.m. and 4:00 p.m. Ask our administrative assistant, Gretchen Shoot, for help and tell her the work is for our ceramics class.

Make sure to **use the library**, library database (especially of art periodicals), our studio collection of books and magazines (by the studio door), and other sources, i.e. not merely Google.

2. Provide specific information about the **artist's work process** (forming methods, firing range and type, glaze / surface treatment)
3. For the work you include in the presentation, discuss **the artist's conceptual and/or aesthetic goals**. Look for artist's statements, critical reviews by others, summaries or statements from galleries, museums, etc.
4. Although you may include information about the artist's degrees, training, work history, please do not make this the focus of your presentation.
5. Presentations will be made during class on your assigned date in the Shearer student art gallery.
6. Post your presentation to our Moodle site.
7. Enjoy!

Ceramic Artist Presentation Dates

CERAMIC ARTISTS	Some Key Words or Phrases for research use	PRESENTER	DATE	Notes and Grade
Solid sculpting, hollowed Beth Cavener Stitcher		Zoé Strecker		
Various ceramic artists who use sgraffito techniques David Regan, Matthew Metz, Karen Newgard , Wayne Bates		Zoé Strecker	10/1	
Akio Takamori and Sergei Isupov	hand-built figures envelope vessels figurative drawing		10/3	
Judy Fox and Doug Jeck	life-sized figure the classical tradition heroism/anti- heroism		10/3	
Ken Price Ron Nagle	biomorphic blob sculpture conceptual cup vessels irreverent abstraction		10/10	
Ann Agee Adriane Saxe	Meisen Figurines subversion of nostalgia post-modernism 18 th century decadence		10/10	
Bernard Leach and Shoji Hamada	Japanese Mingei potter East/West mutual influence		10/17	
Toshiko Takaezu Betty Woodman	wheel-thrown & handbuilt abstract sculptural vessels Buddhism Japanese functional tradition deconstructed vase Ancient Greek,		10/17	

	Aztec, Tang traditions			
Warren McKenzie Vivika and Otto Heino David Shaner	functionalism utilitarian studio potter		10/24	
Karen Karnes Ken Ferguson	Wood firing Black Mountain College Kansas City Art Institute Functional/ sculptural vessels		10/24	
Jun Kaneko and Stephen DeStaebler	architectural scale Dangos Tiles figure archeology		10/31	
Richard Notkin and an overview of the Yixing Teapot Tradition	post-modernism tromp l'oeil		10/31	
Zhou Ding Fang Ah Leon and Marliyn Levine	Yixing Teapot tradition super realism tromp l'oeil		11/14	
Arlene Schechet and Robert Arneson	Contemporary ceramic sculpture, abstract figuration (figure, vessel, pop art, humor, ceramic traditions)		11/14	



Happy Ceramics I student with Final Project in-progress, a hand-built teapot

Syllabus
ART 3874 Ceramics II
Fall 2014
MWF 1:30 - 3:20

Instructor: Zoé Strecker
Office: Mitchell Fine Arts 216
Phone: x8246 (233-8246)
Classroom: Shearer Art Building, Ceramics Studios (ground level), Room 106
Email: zstrecker@transy.edu

Office/studio hours of availability:

Monday, Wednesday, Friday ~ by appointment during the following times 10:30 - 12:20, or without an appointment between 3:45-4:45.

Studio Assistant: Amanda Stoddard

Her studio space is in Room 003 in the basement of the Art Building. She can answer some questions for you when I am not available.

COURSE OBJECTIVES:

- To develop conceptual skills applicable to the practice of art in various media
- To continue to learn how to make art in the context of a ceramic studio
- To build on techniques learned in Ceramics I with an increased emphasis on conceptual and aesthetic goals
- To gain basic proficiency in and experience with additional fundamental ceramic techniques
- To further develop strategies for conceiving, researching and completing projects
- To learn to make appropriate choices about materials and techniques
- To learn to be a good studio citizen and engaged creative practitioner in a community of artists

Construction techniques:

Combining construction techniques
Hand-building by pinch, coil, slab, and extrusion
Hand-building with bisque molds
Wheel work / throwing
Trimming wheel-thrown work
Proper drying
Relief sculpting (possible)
Basic slip casting (possible)

Surface Treatment:

Fundamental glaze application--dipping, pouring, brushing

Material Handling:

Mixing and pugging a clay body

Understanding basic elements of glaze and clay materials
Basic weighing and mixing techniques for glazes, slips, and clay bodies
Making oxide and colorant additions to base glazes

Introduction to Firing and kiln use:

ALL students will load, unload and fire a kiln at least once

Note: For this course we will fire to pyrometric cone 6, stoneware temperature (2228 degrees Fahrenheit) and to raku temperature (1648 degrees Fahrenheit).

Drying work
Loading kilns
Bisque firing
Raku firing
Glaze firing (in oxidation and in reduction)
Soda vapor (atmospheric) firing

Fundamental Studio /Equipment Practices:

Caring for refractory kiln furniture
Making and using pyrometric cone packs
Using a pyrometer
Record keeping for firing and for test glazes and clay bodies

You've enrolled in an intensive studio session. In addition to the 6 hours per week we spend in class together, you are expected to spend at least 4 hours in the studio working independently for a total of at least 10 hours per week (or one fourth of your academic load). If you engage actively and well with the work before us, your studio skills will improve significantly during the course of the semester. At the end of our course, you will be ready to pursue independent, upper-level projects.

Together we will cultivate an open, lively, mutually respectful and encouraging community. Your contribution to the creative community is required and will affect your participation grade.

Amaze yourself!

CLASS REQUIREMENTS:

13. ATTENDANCE: Attendance is absolutely required. Requests for excused absences must be documented and presented in advance. Assignment due dates will not change; work must be submitted in advance of an excused absence. For illness to be excused, you must have an official, signed medical note, a missive from the Dean or something equivalent. You are responsible for finding out about assignments and for making up missed work.

Two unexcused absences are allowed during the semester. Beyond the first two, every unexcused absence reduces the final participation grade by ten points.

Six or more unexcused absences will result in automatic course failure.

Be on time for class. Tardiness will be considered absence. You may NOT leave the studio during class without permission and you may not leave early.

14. **Participate.** During class time you will be busy only with **class-related work**. Experimentation is encouraged. The level of your participation during the semester will directly affect your grade for the course. We all benefit tremendously from one another's questions and studio efforts.
15. **Due dates and times for assignments are extremely important.** The grade will be docked 10% per day the assignment is late.
Remember: an assignment is what you can do in the amount of time given.
16. The last 5-10 minutes of class each day are devoted to **cleaning up** and properly storing your work. Clay scraps must be put in appropriate scrap buckets. Buckets, bats, tools and tables will be washed and ready for the next use. I will frequently assign specific maintenance tasks. Your efforts (or lack thereof) will heavily affect your participation grade.
17. A **positive community spirit in the studio is required** and will affect your grade. Jobs for the communal good are assigned to individuals as I see fit. This includes important studio maintenance, like scraping kiln shelves, sweeping the floor, cleaning worktables and shelves, etc.
18. **Pop "quizzes"** may be given periodically and are factored into your grade.
19. **Not all of your work will be fired.** Firing uses lots of energy. You are to be engaged in experiments and (lots of) practice. (Believe me, you don't want every object you make to last forever.)
20. **Your SAFETY** is my top priority. All students will follow the safety guidelines I layout for all procedures. Failure to do so will result in reprimands and lowered grades.
21. **NO cell phones or other devices are to be used during class except for class purposes (taking notes, doing research).** No talking. No texting. If you do, I confiscate.
22. **Eating is not allowed in the studio, for health reasons.** We are handling raw materials and working with our bare hands (mostly). Drinks are okay.

INSTRUCTIONAL FORMAT:

This is not a lecture class. It is an active studio class in which your participation is mandatory, in discussion and in studio work during and outside of class.

GRADING / EVALUATION:

GRADED ELEMENT	%
Class Participation & Attitude	10
Studio Project 1	15
Studio Project 2	25
Clay and Glaze Projects and quizzes	10
Clay and Glaze Exam	5
Studio Project 3	15
Studio Project 4 (and visual research presentation)	15

Tasks for the good of our communal studio, care of space	5
Total	100

Letter Grade	Numeric Range	Meaning (Transylvania University standard descriptions)
A	93.0 - 100	Excellent, exceptional achievement
A-	90.0 - 92.9	Very good, exceptional achievement
B+	87.0 - 89.9	Good, extensive achievement
B	83.0 - 86.9	Good, extensive achievement
B-	80.0 - 82.9	Good, extensive achievement
C+	77.0 - 79.9	Satisfactory, acceptable achievement
C	73.0 - 76.9	Satisfactory, acceptable achievement
C-	70.0 - 72.9	Satisfactory, acceptable achievement
D+	67.0 - 69.9	Unsatisfactory, minimal achievement
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D-	60.0 - 62.9	Unsatisfactory, minimal achievement
F	00.0 - 59.9	Unacceptable, inadequate achievement

Studio Assignments will be described during class throughout the semester. All will be graded. Each assignment will be posted in the classroom and on Moodle, including deadlines and evaluative standards. At this introductory level, your effort to respond to the appropriately to the particular assignment is extremely important.

Formal Group Critique Sessions will be held for all significant projects. Everyone must attend. Talking about your work and the work of others is a tremendously valuable experience and a rare pleasure.

Participation: I will make weekly notes to myself about your level of physical and creative engagement with the work at hand. You are also expected to participate verbally. Your efforts to clean up and maintain our common space will heavily affect your grade. **Your work must always be put away on your own shelf unless you are working in the studio.** The studio is used by many people--protect your own work and be considerate of the needs of the others.

APPAREL should be worn that you don't mind getting dirty. We will be working directly with many dusty dry materials, sloppy wet materials, fire, etc. And I expect full-bodied engagement. Work aprons are provided and encouraged. Closed shoes are required when working with the gas kilns.

BUILDING HOURS: The Shearer Art Building is open to the general public from 8am-4pm, M-F. At 4pm, the building can be accessed by card key only (Crimson Card). Your enrollment in the course automatically enables you to come and go between the hours of 8am and midnight, Monday-Sunday. I encourage you to use this space freely.

BUILDING SAFETY/HEALTH: Please familiarize yourselves with the 'safety/health regulations' posted in this studio area, and throughout the building. Confer with a faculty member when in doubt. Additionally, this studio is used by a large number of students each

term. It can function efficiently only if each of you assumes a personal responsibility for its regular maintenance (as supported by University Housekeeping). You are expected to clean up after each working session, and should allow time accordingly. Shared tools and materials should be stored where they belong. You're responsible for items you own. You're welcome to claim a hallway locker. Store your studio work in designated areas. Respect work belonging to others.

ACADEMIC INTEGRITY: Transylvania University subscribes to a policy that clearly states, *"Honesty, trust, and personal responsibility are fundamental attributes of the University community."* Therefore, it will be assumed that any/all work that you develop and/or submit for class will be your own. Any deviation will result in immediate disciplinary action by me in concert with the appropriate administrative representative.

Ceramics II
Fall 2014
Project List

THROUGHOUT SEMESTER

Fundamentals of Clay Bodies

Fundamentals of Glazes: Raw Materials, processing, and formula development

Fundamentals of Kilns and Firing

Clay body analysis projects

Test Glaze projects

Exams and quizzes

Project 1 - Figure:

Distorted self-portrait. Process a "selfie" through Apple's Photo Booth application (or equivalent) so some features/aspects are severely distorted and very cartoonish. Use organic, torn-slab construction and a combination of other techniques as needed to construct a self-portrait bust, 8" to 12" in height. Include some object as part of the bust that helps amplify the mood or meaning of the piece, e.g. car keys, a corsage, earrings, sunglasses. Use glaze thoughtfully and effectively.

Requirements:

- Distorted photo of subject. Print on paper and keep in the studio.
- Identify 2 artists whose figurative work serves as a model or inspiration. Write a few sentences explaining what aspects of their work have inspired your approach to your own portrait.
- Significant, initial drafts of two (2) elements made at full scale, e.g. an ear, a nose, a bowtie.
- Glaze tests done on the draft elements
- Finished piece, glazed and fired with an artist's statement that helps the viewer understand why this particular distortion expresses something about your own character. Print and display the statement in our exhibition of these sculptures.

Possible Artists:

Doug Jeck

Judy Fox

Beth Cavener Sticher

Akio Takamori

Sergei Isupov

Robert Arneson

Note: The artists you identify for inspiration do not have to work in ceramics.

Consider:

painters

various political cartoonists

designer toys, like in the *I AM PLASTIC* book and other cultural sources (especially Japanese)

plastic toys, e.g. from McDonald's happy meals

Project 2 - Transforming modules:

1. Create a solid wet clay positive of a form that:

- Is symmetrical in two directions (side to side and top to bottom)

- Form choices - choose one or get approval from me
 - long oval
 - short oval
 - long pod/pointed oval
 - short pod/pointed oval
 - squared bowl
 - round bowl
 - diamond
 - pyramidal
 - rectangular or square with triangular ends
 - rectangular or square with half spherical ends
 - Has the appropriate draft so it can be formed from a one-piece mold
 - Has corners that are chamfered or rounded but not sharp or pointy
 - Maximum length of 11", minimum of 3" in length or width
2. From this, you will create two bisque molds that will allow you to make the same form over or inside a mold. Do so in the following ways:
 - Slump a slab of clay over the form (with two layers of plastic food wrap in between). Take great care to form a flat, clean edge. When leather-hard, remove, refine, carefully dry so the form is preserved.
 - If the original was plastic clay, you may carefully hollow it out to make a hump mold.
 - If the original was not soft, plastic clay, you will slump a slab of clay inside your first mold once it has been bisque fired.
 3. Once bisque fired, use the molds to make a series of modules. And from these modules you will build at least one of each of the following (though it's always good to make more than one and show the best):
 - A. Hollow, closed, 3-d form (think closed clamshell) with hole(s) for wall mounting. Use two modules joined rim to rim to form this piece.
 - B. Two-piece, lidded vessel where one side is the container and the other is the lid. Study the lid section from Cushing book (handout). Consider including a foot and handles to create a refined, finished piece.
 - C. Lidded jar: two-piece hollow 3-d form (think closed clamshell) with a lid cut from the intact whole. To the lid, add a handle and lid locking mechanism. Lid must fit well and function well. And it must aesthetically improve the form of the pot--finish the profile, surprise you. Study the lid section from Cushing book (handout). (Note: This is almost a teapot. Keep this approach in mind and you think about the April assignment of vessel sets.)
 - D. Open-face joined piece using three or more module sections. Consider including feet and handles to create a refined, finished piece.
 - E. Organic sculptural construction. Freely cut and join module parts and pieces into purely sculptural form.

Project 3 - Object Relationship Project:

Create a small series of pieces that have visual and/or conceptual relationships. Do this in the spirit of the work done by Haim Steinbach. Also create a custom display box.

You will build one or more of the pieces in ceramic materials using ANY techniques already familiar to you. The other objects must be things that already exist in the world.

Examples might be clay versions of things that are not normally made of clay, like the clay shoes and toys many of you made in Ceramics I; group clay versions with real versions. Conceptually you could go in another direction. Humor is good here. (e.g. ceramic pillow forms grouped with real cacti) Or use other academic interests (e.g. ceramic replica of Cycladic figure paired with Munny dolls [art history] or molecule models, like Carbon, paired with something comprised of that material, like anything [chemistry]!).

Requirements:

- Written proposal
- Visual research
 - Photo sketch collage of initial ideas
 - 2 artists whose figurative work serves as a model or inspiration
- The minimum total number of pieces is 3. There is no maximum.
- One or more ceramic pieces in the series made by you.
- Other elements must be "of the world."
- Custom display box or shelf or stand for the series
- Thoughtful treatment of color and form
- ARTIST'S STATEMENT - Intrigue your audience in one paragraph!
- Three Photos of finished project

Look at:

Haim Steinbach [Galerie Laurent Gaudin](#) or UCLA's [Hammer Museum](#) (good brief description) or the [Museum Madre](#) (Italy)

Also see artists like Robert Arneson who made ceramic "pop" versions of ordinary objects

Possible starting places:

A Cactus like you'd keep on your windowsill

A commercially-produced plastic food container

A desk item, like a tape dispenser

A toy

A musical instrument

A mechanical part

Project 4 - "Occasional set"

Plan and make a creatively themed "occasional set" of six (or more) vessels--bowls, glasses or cups--and two companion containers, one of which must be lidded. Start where you left off, in terms of process. You should choose forming methods with which you have already had experience and would like to refine and expand. Technically, our emphasis is on well-fitted lids. Stretch yourself in terms of concept and cohesive design.

Set possibilities include (but are not limited to):

- Coffee or tea cups with cream and sugar containers
- Ice cream bowls and lidded containers for toppings

- Iced tea glasses with a lidded sugar bowl and a bowl for lemon wedges
- Soup bowls and a lidded tureen with a ladle
- Tumblers for cold milk and two lidded cookie jars
- Vinegar and Oil cruet set with salad bowls

Themes should be witty or provocative, not typical (no sports fan themes or club symbols)

A few examples of themes (okay, I was having fun . . .):

- Coffee set with cream and sugar for people who struggle to wake up (loud colors, coffee cups shaped like alarm clocks, surface decorations that make commands, like a fitness coach)
- Salad bowl set for daring people--the bowls sit at wild, unexpected angles and stack in seemingly precarious ways. Notches in the serving bowl let the tongs rest at some provocative angle.
- Tea set with honey pot and cream pitcher for friends or lovers who have been fighting and need to make amends--the cup forms nest or interlock and the surfaces are finished with phrases or words that might help start the right conversation.
- Milk and cookie set with a gavel and "speaker's bone" object (only the person holding it can speak) for people engaged in a political debate. Cookie jar has a side compartment to contain slips of paper on which topics of debate are written.
- Coffee set with cream and sugar for people who need to relax and daydream in order to solve some complex problem, like how to travel extensively without flying. Pots could be cloud-forms glazed in relaxing colors. Companion piece might be a pencil holder (with a sketchpad within reach) and map weights.

Required, graded elements:

- Proposal (must be approved)
- Construction and glazing plan
- Concept development during construction process
- Wet work for all pieces done on time
- Close attention to drying and firing processes
- Glazing done with care
- Brief Artist's statement introduces theme to viewers in an engaging way (upload)
- Finished pieces thoughtfully displayed and photographed

Assignments for the shared studio:

Mix 2 batches of classroom clay body for communal use (with a partner)

Mix 1 large batch of classroom glaze (with a partner)

Under my supervision, fire one bisque kiln and one glaze kiln (with a partner).

Load and unload work

Make cone packs

Properly place cones in electric kiln setters

Other studio tasks - TBA

Ceramics II
Fall 2014
Clay Body Characteristics
Results you will report about your assigned clay body

ALWAYS mark your test day with a code that you put in your records, like BCKK. And add your own initials or studio stamp somewhere on each piece. Do everything for both oxidation and reduction firing.

Color and texture:

Describe the color and texture of the clay before firing.

Describe the color and texture of the clay after
oxidation firing
reduction firing

Shrinkage:

How: Make a slab of clay in the thickness you'd normally use. Cut 4 slabs about 5 inches long by 2 inches wide. Move them to a flat bat or board where they can dry undisturbed. Incise a clear, straight 10 cm line on the clay slab. Don't move it after marking them with the 10 cm line. Don't speed dry!

Re-measure the line at each stage. Every millimeter less than 10 cm represents 1% shrinkage.

- plastic to bone dry (Dry shrinkage)
- bone dry to bisque
- bisque to normal high-fired

Calculate the total shrinkage (wet to fired)

Example: If, after firing, the line measures 8.5 cm, the body has a total shrinkage of 15%.

[Note: To reassure yourself, you can doublecheck by doing math:

wet minus fired length = n

n divided by the fired length = p

p times 100 = % shrinkage.]

Absorption as a measurement of density / vitrification at target firing temperature

How: Use one of your shrinkage tiles.

Very carefully weigh it after firing and record this *dry weight*.

Boil for two hours (DO NOT LEAVE BOILING PAN UNATTENDED.) and let it soak in the pan overnight after boiling. Take it out of the water, wipe the surface water away. Very carefully weigh the boiled tile and record this *wet weight*.

Do the math: wet weight minus dry weight divided by the dry weight and result multiplied by 100 will give the percentage of absorption of the body.

[Note: several students may want to tend the boiling session collectively.]

Absorption of a glazed piece of ware (i.e. to see if it holds water!)

How: make a piece, like a small bowl, in the test clay. Glaze and fire it like normal. Weigh it. Fill with water and cover with saran wrap. Let sit for 3 days. Dump out water and wipe off surface water. Very carefully weigh the bowl and record this *wet weight*. Again, do the math: wet weight minus dry weight divided by the dry weight and result multiplied by 100 will give the percentage of absorption through the glazed surface of the body. Note: this might be especially important if you want to, for example, use a raku vase for cut flowers.

Workability:

Describe the behavior of the clay as you make something by:
hand-building
throwing and trimming

Tendency to warp:

How: Make four long, thin slabs (about 1" x 12") of usual working thickness. Speed dry a slab and note whether it curls up.

Fire both as normal (2 in oxidation, 2 in reduction) and note whether they curl up at the corners or rise up in a hump in the middle.

Tendency to slump:

How: Make four coils about as thick as your pinky finger and about 8" long. Dry and bisque like normal. During target firing, place kiln posts under each end so that the coil is barely suspended. Fire as normal (2 in oxidation, 2 in reduction) and note whether the coils slump down during the firing.

Glaze normalcy:

How: Dip two bisque-fired, test pieces into our SL1 (Satin Liner 1) glaze and describe how the glaze fits in oxidation and in reduction.

ASSIGNMENT: Type up all of your results for each category, print out and submit the data by the due date along with your test day pieces and your clay body formula with the checked off mix list. Keep any unused plastic clay on your shelf in a labeled plastic bag in case of some accident that requires you to redo the tests.

Test Results to report about your assigned clay body.

Put all of your test tiles and pieces into zip lock bags labeled with your name and the number and name of the test day. Turn these in with your test results. Fill out ALL of the following; the final page is a summary.

Color and texture:

Describe the color and texture of the clay before firing.

Describe the color and texture of the clay after:

- oxidation firing
- reduction firing

Workability:

Describe the behavior of the clay as you make something by:

- hand-building (pinch, coil, sculpt, slab)
- [OPTIONAL] throwing and trimming
- other

Shrinkage:

Measure the 10 cm line at each stage.

_____ Plastic to bone dry (Dry shrinkage)
_____ bone dry to bisque
_____ bisque to normal high-fired in oxidation

_____bisque to normal high-fired in reduction
_____TOTAL shrinkage (wet to fired) in oxidation
_____TOTAL shrinkage (wet to fired) in reduction

Every millimeter less than 10 cm represents 1% shrinkage. Example: If, after firing, the line measures 8.5 cm, the body has a total shrinkage of 15%.

[Note: To reassure yourself, you can double check by doing math:

wet minus fired length = n

n divided by the fired length = p

p times 100 = % shrinkage.]

Absorption as a measurement of density / vitrification at target firing temperature

_____dry weight in oxidation
_____boil/soaked weight in oxidation
_____ % absorption in oxidation

_____dry weight in reduction
_____boil/soaked weight in reduction
_____ % absorption in reduction

Remember: Wet weight minus dry weight divided by the dry weight and result multiplied by 100 will give the percentage of absorption of the body.

[OPTIONAL for Extra Credit] Absorption of a glazed piece of ware (i.e. to see if it holds water!)

How: make a piece, like a small bowl, in the test day. Glaze and fire it like normal. Weigh it. Fill with water and cover with saran wrap. Let sit for 3 days. Dump out water and wipe off surface water. Very carefully weigh the bowl and record this *net weight*. Again, do the math: wet weight minus dry weight divided by the dry weight and result multiplied by 100 will give the percentage of absorption through the glazed surface of the body. Note: this might be especially important if you want to, for example, use a raku vase for cut flowers.

_____dry weight in oxidation
_____boil/soaked weight in oxidation
_____ % absorption in oxidation

_____dry weight in reduction
_____boil/soaked weight in reduction
_____ % absorption in reduction

Tendency to warp:

Note whether the long thin tiles curled up at the corners or hump up in the middle. If yes, note whether this happened while drying or while firing.

Tendency to slump:

Note whether the finger-thick coils slumped down during the firing (suspended between refractory beams).

Glaze normalcy:

Note how: the glaze fit the test pieces glazed in our SL1 (Satin Liner 1).

- In oxidation:

- In reduction:

Summarize your notes and results on this table:

Your name:

Clay Body name:

Clay Body formula (copy and paste from the original list):

A summary of your test results:

	Color wet	Color fired	Workability	Total shrinkage	Total Absorption by test tile	Total Absorption by test glazed bowl
Oxidation						
Reduction						

	Warps in drying	Warps in firing	Slumps in firing between beams	Glaze Fit Oxidation	Glaze Fit Reduction	Other notes
Oxidation						
Reduction						

Clay, Glaze and Firing Exam

Ceramics II - Fall 2014

Your name:

1. Answer the following questions. (worth 1 point each)

	Points
To what pyrometric cone do we fire our bisque firings?	
To what pyrometric cone do we fire our glaze firings?	
Which pyrometric cone melts at a lower temperature, cone 011 or cone 04?	
Which pyrometric cone melts at a lower temperature, cone 3 or cone 9?	
What's the temperature at which work that is still wet might explode in the kiln?	

- 2.

	(worth 2 points)	Points
What is the theoretical chemical formula of clay?		

3. List the 3 usual components of a clay body and briefly explain their role.

HINT: "CFF"

Component (3 points each)	Role (3 points each)	Points

4. List the 3 primary categories of materials that comprise a **glaze** and give an example of each. HINT: "GAF"

Material Category (3 points each)	Example (3 points each)	Points

5. *** EXTRA CREDIT ***

List the 3 secondary categories of materials that comprise a **glaze** and give an example of each. HINT: "COW" (The "W" is a very very common material)

Material Category (1 point each)	Example (1 point each)	Points

6. Name the two firing atmospheres ceramic artists use (1 point each):

Atmosphere	Points

7. List five ways glaze can be applied to ceramic ware: (2 points each):

Application techniques	Points

8. Answer the following questions. (each is worth 3 points)

		Points
Explain "Mesh size," how it is measured, and why it matters.		
Define "vitrification."		
Define "plasticity."		
Define "pyrometric."		
Define "refractory."		
Explain the difference between oxidation and reduction.		

Why is it useful to know the absorption rate of a clay body?		
Name a test you ran on your test clay body (other than water absorption) and describe why it could be useful to you as a ceramic artist.		

9. For each Common ceramic clay body categories (for studio art or industrial use), write the letter (a-l) that corresponds to the correct description from the list below this chart. (1 point each)

CLAY	DEFINITION (a-l)	POINTS
Slip casting clay		
Earthenware clay		
Sculpture clay		
Flameware		
China clay		
Atmospheric clay		
Refractory clay		
Tile clay		
Stoneware clay		
Raku clay		
Colored clay		

- Ware fired between cone 04 and cone 4. Commonly used for flowerpots and cookware in which one can cook directly over a heat source.
- Ware fired between cone 4 and cone 10. Commonly used for table ware.
- Clays that will take more punishment, e.g. will tolerate great variations in thickness while also having lower shrinkage and, where appropriate, lower water absorption rates.
- Clay with enough grog/kyanite/filler to withstand extreme thermal shock. The body must have enough flux to fit glazes at low temperature.
- Clay made liquid by changing the electrical charge of the particles so they repel each other and flow for pouring into molds, like for sanitary ware or production functional or sculptural purposes)
- Low shrinkage, low warpage clay that stays flat through drying and firing processes
- Translucent white ware frequently bisque fired high, and glazed at a lower temperature.

- h) Wood/soda/salt--clay body high in silica that bonds with soda or salt added to kiln to vaporize and fuse to ware as a clear, sealing, glaze layer.
- i) Very high-fired and heat resistant, for use in kilns, furnaces, fireplaces, ovens, etc.
- j) Clay that allows heat to penetrate fired ware uniformly so it doesn't crack when used over an open flame
- k) Clay with oxides added directly to clay mix; base is usually a white body, like porcelain.

10. Write the name of each of the following common GLAZE FLAWS next to the correct description (2 points each):

Crazeing
 Shivering
 Crawling
 Pinholes and pits
 Blistering

Causes of common glaze Problem	Name of Flaw	POINTS
Overly heavy glaze, dirty pot		
Poor fit, glaze too "loose" - glaze delaminates and falls off		
Gases trapped due to fast-firing or over-firing		
Poor fit, glaze too "tight" - web of cracks		
Glaze applied to under-fired (too porous) bisque ware		

Ceramics II

Student work samples:

Slip-casting Assignment



Distorted Selfie Bust project



Tile Installation Sculpture Assignment



Syllabus
ART 4344: Advanced Studio Practices
Winter 2015
Thursday 6:00pm - 9:00pm
(with several exceptions, listed on course schedule)

Instructor: Zoé Strecker
Office: Mitchell Fine Arts 216
Phone: 859-233-8246 (x8246 from campus phones)
Classroom: Shearer Art Building, Room # 206 (Art History classroom)
Email: zstrecker@transy.edu
Office hours: Thursday by appointment only between 8am and 3pm

Studio Assistant: Amanda Stoddard

Her studio space is in the basement hallway of the Art Building, Room #003. She can answer some questions when studio faculty members are not available.

Overview: Advanced Studio Practices is a course designed to help students cultivate a highly engaged, independent art practice that builds on previously acquired studio skills. While students pursue their own interests, individually, they will come together weekly for critical response sessions about studio work in-progress and for discussions about contemporary art issues that are important for creative practitioners. Our goal is to build and nurture an energized creative community within the class and, more broadly, throughout the studio art program.

Class meeting times, assignment due dates and outline of coursework is noted on the tentative course schedule. Our work will consist of group discussions of common readings, informal presentations of work-in-progress and research by course members and, most importantly, frequent critical response sessions. Some course time is dedicated to independent work in the studios and for individual meetings with the studio art faculty and with occasional invited guests.

Work spaces: Although there is no designated space for students in this course, early in the term we will coordinate with all the art instructors so that each student has a place to store materials and tools and work freely in proximity to the shared tools needed in the studios. This includes access to the DART lab.

COURSE OBJECTIVES:

- To find and create meaning through making/doing
- To help other artists achieve creative goals by providing constructive, thoughtful feedback
- To further develop art-making strategies for conceiving, researching and completing independent projects
- To complete 3 complete artworks, within the given time constraints, that are challenging in scope

- For each project to provide artist's statements and high quality documentation (photo, video or audio, as appropriate to the artwork)
- To cultivate conceptual skills applicable to creative practice in various media
- To learn to make meaningful choices about materials and processes
- To identify critical questions and ways to creatively address those questions
- To be capable of articulating the “rules” (critical strategies or tactics) of the game you are playing and to rigorously play that game
- To cultivate a fluid sense of studio openness, a lively porosity between media and conceptual approaches
- To become increasingly conversant with existing contemporary art practices, terms, and perspectives

REQUIRED, GRADED ELEMENTS and ASSIGNMENTS (% of final grade)

1. Engagement and Positive, Constructive Attitude (10%)

- a) Active, open studio practice and steady, consistent work throughout the term
- b) Participation in discussions and critiques, verbally and in written/rendered forms

2. Attendance (10%)

Attendance is absolutely required. Because we only meet once a week, each class meeting is comparable to three meetings in more typical courses at Transylvania University. Each unexcused absence will reduce your attendance grade by 30% (missing the half-length classes will reduce the grade by 15%). *No unexcused absences will be forgiven.* For an absence to be "excused," please let me know a day in advance and provide an official note from the Dean or a medical professional. You are responsible for finding out about assignments and for making up missed work. Assignment due dates will not change; work must be submitted in advance of an excused absence. Please contact me in advance about special situations.

Two or more unexcused absences will result in automatic course failure.

Be on time for class. Every 10 minutes you are late will reduce your attendance grade by 2 points. You may NOT leave the classroom or the art building during class without permission and you may not leave early.

3. Project 1 (20%)

- a) Initial idea
- b) Proposal and generative materials - sketches, notes, models, class presentation of approach and direction
- c) Finished project
- d) Artist's statement
- e) Images of completed project and also of work-in-progress

4. Project 2 (25%)

- a) Initial proposal and generative materials - sketches, notes, models, class presentation of approach and direction
- b) First draft of artist's statement

- c) Finished project
- d) Artist's statement
- e) Images of completed project and also of work-in-progress
- 5. Project 3 (30%)**
 - f) Initial generative materials - sketches, notes, models, class presentation of approach and direction
 - g) Choice of two articles and informal presentation / overview of readings
 - h) Research presentation
 - i) First draft of artist's statement
 - j) Finished project
 - k) Artist's statement
 - l) Images of completed project and also of work-in-progress
- 6. Peer Review work (5%)**
 - a) Participation in verbal discussion of peer's presentation of research and of project-in-progress.
 - b) Written responses to two peers' projects using the rubric provided.

BUILDING HOURS: The Shearer Art Building is open to the general public from 8am-4pm, M-F. At 4pm, the building can be accessed by card key only (Crimson Card). Your enrollment in the course automatically enables you to come and go between the hours of 8am and midnight seven days a week. I encourage you to use this space freely.

BUILDING SAFETY/HEALTH: Please familiarize yourselves with the 'safety/health regulations' posted in this studio area, and throughout the building. Confer with a faculty member when in doubt.

Additionally, this studio is used by a large number of students each term. It can function efficiently only if each of you assumes a personal responsibility for its regular maintenance (as supported by University Housekeeping). You are expected to clean up after each working session, and should allow enough time to do this important task well. Shared tools and materials should be stored where they belong. You're responsible for items you own. You're welcome to claim a hallway locker and may choose to lock it. Store your studio work in designated areas and respect work belonging to others.

ACADEMIC INTEGRITY: Transylvania University subscribes to a policy that clearly states that *"honesty, trust, and personal responsibility are fundamental attributes of the University community."* Therefore, it will be assumed that any/all work that you develop and/or submit for class will be your own. Any deviation will result in immediate disciplinary action by me in concert with the appropriate administrative representative.

Tentative Course Schedule

Date	Class Time	Course work summary
Thursday January 8	NO CLASS meeting	See letter in 12/29 email
Tuesday January 13 th	6:00 to 7:20	<p>DUE: Three (3) ideas for project written in narrative form, at least one paragraph per idea. UPLOAD to Moodle by 6pm and bring printed copy to class.</p> <p>Each student presents initial plans for the "borrow and riff" project with the theme cycle. Informal group discussion.</p>
Thursday January 15 th	6:00 to 7:20	<p>Independent work on projects in the Shearer Art Building with ZS visiting each student in individual work spaces to discuss and view project ideas under development.</p> <p>By the end of class, everyone will have committed to a direction and created a work plan for the week. UPLOAD to Moodle by midnight.</p>
Thursday January 22 nd	6:00 to 9:00	Critical Response Session of works-in-progress
Thursday January 29 nd	6:00 to 9:00	<p>DUE: Completed artworks, Project #1 Artist's statement submitted on Moodle by 6pm. Bring a printed copy to class.</p> <p>6:00 - 8:30 Present to group during class. 20 minutes per presentation with 5 minute breaks or walking time to sites in between. Guests will be invited.</p> <p>8:30-9:00 Discuss Project #2 Assignment parameters. Theme TBA.</p> <p>TEXTS (TBA) assigned to be read and prepared for class on February 5.</p> <p>DUE: Submit two (2) photos (jpegs only) to Moodle by midnight</p>
Tuesday February 3 rd	Upload to Moodle site by MIDNIGHT	DUE: Initial proposal for Project #2. Submit about a page of text describing your idea, sources of inspiration, proposed process and display format.
Thursday February 5 th	6:00 to 9:00	<p>Class discussion of assigned texts.</p> <p>DUE in class - Brief presentations on net-engaged artwork.</p>
Tuesday February 10 th	6:00 to 9:00	<p>Independent work on projects in the Shearer Art Building with ZS visiting each student in individual work spaces to discuss and view project ideas under development.</p> <p>DUE: Initial proposal for Project #3. Submit about a page of text describing your idea, sources of inspiration, proposed process and display format. Post to Moodle.</p>

Thursday February 12 th	NO CLASS meeting	This meeting is replaced by the meeting on 2.10 (above)
Thursday February 19 th	6:00 to 9:00	DUE: Draft of Artist's Statement for Project #2. Upload to Moodle by 6pm AND bring a printed copy to class. Critical Response Session for Project #2 works-in-progress
Thursday February 26 th	6:00 to 9:00	DUE: Round 1: Completed artworks for Project #2 Artist's statement submitted on Moodle by 6pm. Bring a printed copy to class. 6:00 - 8:30 Present to group during class. 20 minutes per presentation with 5 minute breaks or walking time to sites in between. Guests will be invited. 8:30-9:00 Discuss Project #3 Assignments -Research presentation for final project -Project #3 parameters and theme TBA DUE: Submit two (2) photos (jpegs only) of Project #2 as installed for the presentation to Moodle by midnight.
Tuesday, March 3 rd	6:00 to 9:00	DUE: Round 2: Completed artworks for Project #2 Artist's statement submitted on Moodle by 6pm. Bring a printed copy to class. 6:00 - 8:30 Present to group during class. 20 minutes per presentation with 5 minute breaks or walking time to sites in between. Guests will be invited.
Thursday March 5 th	6:00 to 9:00	DUE: Bring to class four (4) printed copies of two (2) readings for self, ZS, and two peer reviewers. Also post (pdfs) on Moodle before 6pm. Ten-minute informal presentations / overviews of selected readings. Rubric provided for use on 3.19 Independent work on projects in the Shearer Art Building with ZS visiting each student in individual work spaces to discuss project ideas and work schedule.
Thursday March 12 th	NO CLASS Spring Break	
Thursday March 19 th	6:00 to 9:00	DUE: Research presentations in class for project #3 guided by thoughtful commentary by lead and secondary reviewers who will use the common rubric.

		<p>DUE: 2 Peer review rubrics per student (assigned before break). Upload and bring to class.</p> <p>DUE: Well-developed Proposal for Project #3. Submit to Moodle site about a page of text describing your idea, sources of inspiration, proposed process and display format. (If you'd like to submit sketches (photos of), photos or other research materials, please include here as separate files.)</p> <p>IN CLASS: Present Proposal for Project #3 to class. Peer reviewers will assist in leading the discussion.</p>
Thursday March 26 th	6:00 to 9:00	<p>Critical Response Session of works-in-progress Each student reviewer works with two (2) peer artists during presentation, once as lead reviewer and once as secondary reviewer.</p>
Tuesday March 31 st	6:00 to 9:00	<p>DUE: Two Peer-Review rubrics (assigned). Upload to Moodle and provide print copies for each peer reviewed at the start of class.</p> <p>Critical Response Session with students from other disciplines. Location TBA</p>
Thursday April 2 nd	NO CLASS meeting	Replaced by the meeting on 3.31 (above)
Thursday April 9 th	6:00 to 9:00	<p>Last regular class Critical Response Session of works-in-progress NOTE: For seniors exhibiting Project #3 in the Senior Exhibition, this session will be a presentation of your final projects in the Morlan Gallery.</p> <p>DUE: Drafts of Artist's Statement for Project #3 due by 6pm on Moodle</p>
Thursday April 16 th	TBA - 3 hours	<p>FINAL EXAM meeting</p> <p>DUE: Presentations of Project 3 (by all students except those who presented on the 9th)</p> <p>Submit final artist's statement on Moodle and in print during class by 6pm Submit two (2) photos (jpegs only) of Project #2 as installed for the presentation to Moodle by midnight.</p>

Advanced Studio Practice Class Members - Winter 2015	Email addresses

ADVANCED STUDIO PRACTICES
Winter 2015

Project Prompts

Project 1

CYCLE PROJECT - development and due dates:

The general theme is **cycle** and the approach is one of "borrow and riff." You will borrow an idea or question from another artist or another field, perhaps something else you have studied in college, and you will imagine three ways to riff (produce creative variations) on that idea.

1. Write the question or idea, describe the source, and bring something to class that helps everyone else understand the idea. Tell and show.
2. Write three separate ideas for works of art that riff on your response to the original idea. These write-ups should be at least one paragraph long and should describe the work fully *as if it already exists*. Include descriptions of the materials, making/performing processes, display location(s), duration, and so forth. Type these in a Word document; upload to Moodle AND print them out to bring with you to class.
3. DUE DATES: We'll discuss your initial plans during two meetings during the second week of the semester when we will meet twice, on Tuesday, January 13th and Thursday the 15th from 6:00 to 7:20 on both nights.
4. By the end of class on Thursday night you will need to have selected one of your ideas to refine and to pursue as a full-blown artwork that you'll complete for exhibition in January 29th. Changes from your initial proposal are expected, encouraged and celebrated.
5. START where you already are technically. Use familiar materials and processes with which you are very comfortable.
6. We will do a group critique of works in progress on Thursday, January 22. The critique will follow the excellent "Critical Response" format developed by choreographer Liz Lerman. I will give you a description and instructions.
7. Final presentations of works and submission of a written artist's statement will be on Thursday, January 29.

Project 2: Refined, expanded, improved VERSION of Project 1

Start where you are with this draft of Project 1 and make the work evolve.

First drafts are frequently not where you need to end.

I am sending you individual notes over this weekend. Part of what I'll offer is a recommendation about whether to start something new that works the same territory or whether you should consider refining another draft of your project. You may want to start over physically.

The following work is DUE on Tuesday, Feb 3 at MIDNIGHT on Moodle.

- A work plan for the next draft of your project. List your goals and write out a staged plan of action with a timeline. Those of you working in ceramics need to consider firing dates and drying times.

Advanced Studio Practices: Project 3

Project 3: *Nettitudes*

(The word is borrowed from a 2011 [book](#) by Josephine Bosma of the same title.)

Your art for this project will be made **in the context of** digital technology. Here are the rules:

- The finished work must explicitly engage at least one of Bosma's definitions of net art. (See the three definitions listed on p.119 of Droitcour's *AiA* article.)
- The finished work must have some material element / manifestation to exhibit at the end of this project.
- The process must be challenging and exciting for you. Ask a question that is relevant to you and work on it through this project.

Prepare for Thursday, March 5

Research:

Conduct research on line and in the library to find two articles or essays that relate strongly to your research for Project #3. At least one essay **MUST** be from a high-quality contemporary art publication (journal or book) like *Artforum International*, *Art in America*, or *Art Journal*. Please contact me for permission if you would like to use work from other publications.

Bring:

Bring to class four (4) printed copies of two (2) readings for self, ZS, and two peer reviewers. You may print in the Fine Art Office with the help of Gretchen Shoot. Also post (pdfs) on Moodle before 6pm.

Present:

Ten-minute informal presentations / overviews of selected readings.

Two to five-minute presentation of your proposal for Project 3.

Take:

Rubric for use on 3.19

On March 19th:

Research presentations in class for project #3 guided by thoughtful commentary by lead and secondary reviewers who will use the common rubric.

[Please note the updated course schedule on our Moodle site for dates and submission deadlines.]

Advanced Studio Practices,
Winter 2015

Instructions for Peer Review of Selected Articles in support of research for Project 3

TYPE DIRECTLY INTO THIS FORM and submit your two (2) completed reviews to Moodle AND bring print copies to class on March 19th.

Your name:

Peer Artist who selected the articles:

ARTICLE Number ____:

Article Title and author name:

1. Read the article.
2. Locate the thesis (primary idea) statement in the article. Paraphrase it here.
3. Read your peer's summary and statement of connection.
4. Explain how clearly the artist made connections to her/his work in the overview presentation.
5. Select at least two passages in the article that seem cogent to the artist's purposes. Number them in the margins of the print copy and explain your thinking about each passage each here. If you think the article is not relevant, choose passages that support your position.
 - Passage 1
 - Passage 2
6. How else might the artist make use of the article and the perspective it offers? In other words, what has your artist not covered about this article that you think might be constructive?
7. Briefly describe any other responses you have to the article.
8. [Optional] Suggest other directions the artist's research might take? If you have readings or artworks or websites, etc. that might be useful to the artist, please list them here.

Advanced Studio Practices Project
Student work samples

"Nettitudes" - Home and mapping project



"Borrow and Riff" [on a masterwork] project



Art 1024: Introduction to Visual Art

Overview

For this course you will assume the role of a contemporary artist who is intellectually and creatively engaged and socially aware. You will also try out the roles of viewer, participant, collaborator, collector, commissioner, reviewer, curator, buyer, seller, and thoughtful critic.

Goals

As artists, to ask: What is creative practice? Where and how does it happen? What technical and conceptual skills do I need in order to make engaging works of art? As viewers and critics, we ask: What does art do to us? How does it do that work? Why does it matter? What criteria might we use to evaluate art? How and why are different criteria used for different practices? How is this work responsive to or reflective of its social and historic context?

Requirements

Attendance is required at all classes, events and field trips posted on the course schedule (on Moodle). Two unexcused absences are allowed, the every 3 unexcused absences will lower your final grade by a whole letter. For “excused” absences, provide a note from the dean or health professional. Work must be submitted on time. Late work is accepted only for 3 days and penalized 10% per day late.

Evaluation

50% - studio work

Hands-on projects are meant to cultivate an appreciation for the practice of art making—craftsmanship, discipline and sophisticated conceptual and aesthetic decision-making—and to introduce you to creative processes that you may want to pursue further in courses at

Fall 2012

Instructor: Zoé Strecker
E-Mail: zstrecker@transy.edu
Phone: 859.233.8246
Office / Studio: MFA 216 / SAB 201
Office / Studio Hours: T, Th 8:00 – 11:00 and by appointment, 2:00 – 4:00

Materials

All course texts will be distributed on Moodle. Most studio materials will be provided. You will pay for entrance fees on field trips and some food.

Required events & trips.

Mark your calendars now! (Also see course schedule on Moodle.)

Tuesday, September 25, 12:30 – 1:15

Artists’ talk – Morlan Gallery

Friday & Saturday, September 28 & 29

Student-run tattoo parlor, schedule TBD

CHOOSE ONE: Friday OR Saturday, September 28 & 29
Studio 300 Concert: Wave 1, Wave 2 or Wave 3

See [festival](#) website for details

Saturday, October 6, 9:00 - 4:00

Field trip: Cincinnati:
[Contemporary Arts Center](#), (\$5.50) lunch downtown,

Transylvania and elsewhere.

[Cincinnati Art Museum](#) (free)

40% - written work and research

This includes exams, formal and informal writing, and a range of visual research.

10% - Engaged Participation (in classroom discussions and in all projects)

Note that good participation largely means helping others learn.

Introduction to Visual Art
Tentative Course Schedule
Fall 2012
Professor Zoé Strecker

Please note that this schedule is a very fluid document and ALL assignments and dates are subject to changes, additions, and deletions. Check our Moodle course site frequently for updates.

Course texts and assignments will be distributed on Moodle and added throughout term. Articles are listed here on the date we will discuss them in class, so please read ahead.

Studio assignments are shown as “DUE” on due dates. Otherwise, they are listed as “Introduce” or “Work on . . .” or “overview”.

You will submit written materials and some visual research items via Moodle upload.

Note: I cancel a regular class in place of every event outside of class that you are required to attend.

<i>Week 1</i>	
T Sept 4	<p>Welcome and course overview and objectives Establish Tat Parlor Art Collectives</p> <p>Work with Collective to start making first draft of body part tape casts</p> <p>Choose and label lockers (2 people per locker)</p>
W Sept 5 (Recommended) 5:00 pm Briggs Theater, Fine Arts Building 127 U of Ky	A lecture by the New York artist-activist Blithe Riley. (Info on Moodle)
Th Sept 6	<p>Discuss course syllabus and schedule</p> <p>Tony Kushner, Afterword from <i>Angels in America</i></p> <p>Introduce Studio 300 Tat shop project Collective artist / business teams Assignments and DUE dates</p> <ul style="list-style-type: none"> - develop “tattoo theme line” (20 designs minimum per group, 5 per student) displayed on 8 tape cast limbs per group (2 per student) [9.27] - prepare set of reusable tattoo stencils and samples sprayed on scrap cardboard [9.20] - spray tattoos on tape cast body parts [9.27] - develop image slide show that incorporates tattoo designs to project during your shop hours [9.27] - tend shop during festival as a collective [9.28 or 9.29] - create business plan - present plan to whole class [9.18]

	<ul style="list-style-type: none"> - get training for air brushing ink on skin [9.18 or 9.25] - compete for most sales and most public engagement [10.2] <p>Visit project site in Haggin lobby Tour studio facilities: Sculpture flex space, ceramics, light studio, woodshop, light tables, painting prep and spray room, MFA printer/copier</p>
Week 2	
Sept 10 – 16 (Recommended)	German street artist pair, Herakut , in Lexington to paint mural Details TBA
T Sept 11	<p>DUE: Two tape-cast limbs complete in white tape</p> <p>Preview <i>Ink In the Cage</i> images in class Discuss Lomanaco article</p> <p>Introduce shadow silhouettes and stencil-making for use in tattoo project and upcoming ceramics project</p>
Th Sept 13	Work in class on tattoo stencils
Week 3	
T Sept 18	<p>DUE: Collectives present business plan and design theme to class. Show projection art in progress.</p> <p>Work in class on Tat shop items and ceramic stencils Groups schedule time to get air brush tattoo training [9.20 or 9.25]</p>
Th Sept 20	<p>DUE: 5 reusable Tattoo Stencils and samples sprayed on scrap cardboard</p> <p>Work on Tat shop items, i.e. stencils, projection art) Groups work with me to learn air brush techniques on skin (use student stencils)</p>
Week 4	
T Sept 25	<p>No regular class in exchange for open hour presentation (below) BUT 11:00-12:15 Groups work with me to learn air brush techniques on skin</p> <p>Open Hour (12:30-1:15 p.m.), Morlan Gallery. Barbara LoMonaco and Angela Baldrige discuss their two-year project interviewing and photographing mixed martial arts fighters, also known as “cage fighters.”</p>
Th Sept 27	<p>REQUIRED</p> <p>DUE: Final limbs fully stenciled and tat book with prices, etc. for store Projection art Set up store space in Haggin lobby</p>
F Sept 28 (Recommended)	Studio 300 – 10:30-11:30 a.m. — Artist’s Talk: “Elephants Paint and Dogs Play Games: Interactivity, games, and artistic expression”, demonstration by Super Soul’s Richard Hoagland and John Meister, in Coleman Recital Hall, MFA
F Sept 28 REQUIRED Schedule TBD	Studio 300 – Student run Tat Parlor performance and shop
F Sept 28 REQUIRED – Attendance at one	Studio 300 – Wave concert 1, 2 or 3 (your choice – or go to all!)
Sat Sept 29 REQUIRED	Studio 300 – Student run Tat Parlor performance and shop

Schedule TBD	
Week 5	
Tues Oct 2	<p>Determine winners of *most sales and of *most public engagement in Studio 300 Tat Shop project</p> <p>Introduce Ceramic Project</p> <p>Explore a (new) theme to be explored in 4 vessels</p> <p>Make one positive and one negative stencil to fit in plate shape [10.4]</p> <p>Write brief description of theme for vessels. Upload to Moodle. [10.4]</p> <p>Slab vessels built, trimmed, with slip stencils applied [10.11 at noon]</p> <p>Work on projects in ceramic studio and sculpture room</p>
Th Oct 4	<p>DUE: one positive and one negative stencil to fit in vessel size and shape</p> <p>DUE: brief description of theme for vessels to Moodle</p> <p>Demo slab construction and slip application (Ryla Luttrell to assist)</p> <p>Work on projects in ceramic studio, classroom and sculpture flex studio</p> <p>Assign Zaha Hadid essay TBA (read by Saturday)</p> <p>Assign American Lawn essay TBA (read by Saturday)</p>
Sat Oct 6 REQUIRED	<p>Hand out Ag/Lawn art proposal assignment</p> <ul style="list-style-type: none"> - draft for peer review [10.18] - final presentation [10.25] <p>Field trip to Cincinnati 9:00 to 4:00</p> <p>Contemporary Arts Center, lunch, Cincinnati Art Museum in Eden Park</p>
Week 6	
Tues Oct 9	<p>Ag Art discussion</p> <p>Discuss field trip and essays (TBA)</p> <p>Students to do independent work on ceramic pieces (Ryla scheduled hours in studio to help) and on research for Ag Art proposals</p>
Th Oct 11	<p>NO CLASS in exchange for 10.6 field trip</p> <p>Students to do independent work on ceramic pieces (Ryla scheduled hours in studio to help) and on research for Ag Art proposals</p> <p>DUE: 4 Ceramics pieces due by noon. Put on designated shelves, complete and ready to dry over break.</p>
Week 7	
T Oct 16	NO CLASS – FALL BREAK
Th Oct 18	<p>DUE: Preliminary (informal) Ag Art proposals to small groups for peer review</p> <p>Demo gluing kiln wadding to pieces for soda firing</p> <p>Pieces wadded [10.20 by 9:00 a.m.]</p>
Sat Oct 20 9:00 – 2:00 REQUIRED	<p>DUE by 9:00 a.m.: wadding glued to ceramic vessels for soda firing</p> <p>Field trip to Corn Maze for Ag Art proposal project research</p> <p>Bring lunch or money to purchase lunch on site</p>

Week 8	
Tues Oct 23	NO CLASS in exchange for 10/20 Saturday field trip Student to do independent work on Ag Art proposal projects – students encouraged to schedule meeting with me or stop by during office hours
Th Oct 25	DUE: Ag Art Proposal Presentations to class
Week 9	
T Oct 30	Introduce Plywood sculpture projects [Finished sculpture and installation due 12.6] Scale model first draft [11.1] Scale model second draft and informal presentation to class [11.6]
Th Nov 1	Work in class on first draft of paper models DUE: First draft scale model at end of class. Put in student gallery for viewing and peer comments. Assign: Signed peer comments. Everyone write (at least) two and leave in gallery [11.2] Over the weekend, students revise paper models and do visual research and sketches for surface treatment. Assign Author “Wallpaper” essay
F Nov 2	DUE by noon: Signed peer comments. Everyone write (at least) two. Leave in gallery.
Week 10	
T Nov 6	DUE: second draft of paper model Informal presentations to class of revised paper models in progress and visual research. Must include image research about surface treatment of Ply projects Discuss unifying entire student gallery with treatment of walls, ceiling, floor Discuss Author “Wallpaper” essay
Th Nov 8	Students get plywood Demo marking pattern on wood Demo router cutting. Schedule router sessions with Ryla. 4 students at a time. In-class work on Plywood sculpture projects
Week 11	
T Nov 13	Work on Plywood sculptures Assign Tiravanija essay Introduce Gallery Hop Exhibition review of specific show (assigned) [500 – 1,000 words with 2 images] First draft of review [11.20] (upload) Final revised draft [12.6, last day of class] (upload)
Th Nov 15	No class. Exchange for Gallery Hop. Student to do independent work on ply sculptures
F Nov 16 REQUIRED	Gallery Hop – downtown Lexington
Week 12	
T Nov 20	DUE: First draft Exhibition review (upload to Moodle) Discuss Tiravanija essay

	Introduce Art Meal Project [12.6] Assign Social Practice readings and web research TBA
Th Nov 22	NO CLASS – THANKSGIVING BREAK
Week 13	
T Nov 27	Social Practice Discussion of essays with class guest Kathleen Burke
Th Nov 29	Plan art meal Assign 2-part final exam: artist statement for ply sculpture and social practice reflections [12.14] Work on Ply sculpture installation in gallery
Week 14	
T Dec 4	Prep for meal Finish installation
Th Dec 6 LAST CLASS	Art Meal and vessel exchange in Student Gallery Projects DUE: Revised Gallery Hop Exhibition Review 4 Ceramic vessels Ply sculpture installed
Week 15	
F Dec 14 3:00 to 5:00 FINAL EXAM	DUE: written exam. Post to Moodle by 5:00.

A note about grading:

Final grades will be awarded on a 100-point scale as follows: A = 100-93; A- = 92-90; B+ = 89-87; B = 86-83; B- = 82-80; C+ = 79-77; C = 76-73; C- = 72-70; D+ = 69-67; D = 66-63; D- = 62-60; F = 59 or below

At the instructor's discretion at the end of the course, individual assignments will be given various weights to meet the total category percentages.

Due dates and specific requirements for each project will be posted on Moodle as assignments are made.

Introduction to Visual Art Fall 2012

Plywood Sculpture assignment sample:



Examples of self portraits as tape cast feet



Project images from Introduction to Visual Arts classes in 2015-16

Dirt Peace Mural

by student artists:

Isa Alonso-Minter
Dalen Boyd
Katie Cheek
Madison Dorsey
Becca Facktor
Macey Ford
Joey Howard

Austen Lebanion
Sidney Lococo
Claire Mielcarek
Melanie Peterson
Jie Ren
Jared Robertson-Noel
Dylan Summers

Julia Ward
Justin Warren
Carson Wattenbarger
Logan Wiley
Parker Yearly

Art Professor Zoé Strecker's
Introduction to Visual Art class

2015 is designated by the United Nations as *The International Year of Soils*

We installed this mural **now** in honor of the United Nations (UN) Climate Conference currently in progress in Paris, France, from November 30 - December 11.

The UN designated 2015 as the Year of Soils in order to explore how soil, the foundation of all life, plays an essential role in mitigating climate change. See <http://www.fao.org/soils-2015/en/>.

MATERIALS:

The mural is made from 19 different soil samples collected from each student artist's hometown. These were sifted and mixed with water soluble glue then applied through stencils. The dirt will wash away after a few rains and the diverse hometown soils will literally become part of the ground on which Transy stands.

FORM:

The outer edge of the circle is comprised of the 19 skylines of each student's home, from Lexington to the mountains of east Tennessee to Texas to Shanghai, China.

The open space forms a Peace Sign in response to the recent terrorist attacks in Paris. Our hope for peace stems from a belief in a healthy, beautiful diversity within our shared home on Earth.

Dirt Peace Mural Fall 2015



Installation with templates in progress.
Student Sebastian Robertson-Noel (l) and
Professor Zoé Strecker



Installation process on a cold December
morning



Installed in Alumni Plaza

Benches with Sculptural legs and student-designed upholstery fabric
Installed in W. T. Young Student Center study area for final exam week, December 2015



Senior Seminar
ART 4302 Theory and Methods
ART 4402: Exhibition
Spring 2013
Syllabus

T*Th 9:30 - 10:45
Shearer Art Building, Student Gallery

Instructor: Zoé Strecker
E-Mail: zstrecker@transy.edu
Phone: 859.233.8246
Office / Studio: MFA 216 / SAB 201
Office / Studio Hours: MWF 2:30 - 4:30 or by appointment

Studio Assistant: Ryla Luttrell
Studio: SAB 003 (basement)

COURSE OBJECTIVES:

This capstone studio art course is offered in two 1/2-unit segments: the first half provides structure, support and experiences that support the refined, finished products expected in the second half, including the senior exhibition at the end of March. The first half of the course has an inward, developmental focus, while the second half is about going public.

First half - ART 4302 - Development of individual research and cultivation of critical community

- develop an influences/project research journal with artwork for senior show exhibition as the focus
- develop a current bibliography indicating what you have read and seen thus far and what you think you need to research in order to complete your art project and exhibition as envisioned
- develop content for artist website including:
 - portfolio of images
 - artist statement(s) associated with portfolio
 - influences / sources of inspiration
 - aspirations / goals as an artist or art professional
 - list of (marketable) skills
- experience professional exhibition preparation
- attend local talks by artists and curators
- discuss purposes of and theoretical underpinning of contemporary curating practices

- discuss and develop your vision for your art practice within the context of contemporary art
- tour graduate programs
 - University of Kentucky
 - University of Cincinnati, College of Design, Architecture, Art and Planning

Second half - ART 4402 - Public presentation of artwork and community curating efforts

- Finished Website / Portfolio with artist's statement and bibliography
- Artist's "influences" talk performance in Morlan Gallery
- Artist's "influences" talk documentation on website
- Exhibition preparation and participation
- Final, distilled artist's statement posted within exhibition with QR code links to website pages
- Statement of reflection on creating the exhibition and on your work as a studio art major at Transylvania

The course will focus on developing an influences/project research journal that will serve the purposes of shaping our group discussions and projects during the first half-term and of providing material for each student's artist's website / portfolio, senior exhibition statement, and gallery talk, all of which will be finalized and made public during the second half-term session.

Readings, discussions, critiques and conversations with class guests are meant to assist you, the student, in articulating cultural influences on your work as an artist and to discover other art ideas that can help you investigate visual art issues more deeply. Our goal is, ultimately, to develop a sense of place for your work in the world of contemporary art and, more generally, in the context of everyday life.

Course experiences will engage students directly with curating, installing exhibitions, studying and critiquing professional exhibitions. We will also tour graduate school facilities and interview current graduate students and faculty about the programs.

The ultimate experiential goal of this course is the planning, jurying, mounting, and critically reflecting upon a final senior group exhibition for display in Morlan Gallery in fulfillment of the Art Program's major track exhibition requirement.

Guidelines:

While you are allowed two absences for the entire term, you are responsible for all course material. Absences exceeding this limit will be dealt with on an individual basis. Each absence beyond the two-absence limit will reduce your final grade by 1/3. Be prepared to actively participate in each class. Your grades will primarily be determined by the quality of work you produce for your influences/project research journal and bibliography, website /

portfolio, exhibition artist's statement(s), and gallery talk (live and documented). Your grades will also be partly determined on the basis of initiative and whether or not you have thoroughly embraced the process.

Calendar:

A flexible calendar is attached. Some substitutions will occur, as the course includes participation by outside professionals as they are available while adjusting to your more individual needs. Additionally, there will be some travel and there may be some meetings that we want to move to more appropriate times to coincide with community-based events or accommodate our individual schedules.

Evaluation:

This is a 4000-level cumulative course experience that builds on skills and concepts introduced in prior course work. You are expected to function at a very high level. It will be assumed that you know how to pursue proper research. Your work/contributions will be therefore assessed on the basis of resolution, depth, initiative, and risk. And required work will be expected on time.

Art 4302	
Graded element	Value (%)
In-class discussions	20
Engagement with course activities (including interaction with guests)	20
Current bibliography indicating what you have read and seen thus far and what you think you need to research in order to complete your art project and exhibition as envisioned	10
Draft(s) of "influences" talk	20
Draft(s) of website content	20
Brief responsive papers may be assigned on various topics like: reflection on your exhibition and work as a studio art major at Transylvania grad school tours exhibitions curators and artist talks other topics TBA	10
Total	100

Art 4402	
Graded element	Value (%)
Finished Website / Portfolio with artist's statement and bibliography	25
Artist's "influences" talk performance in Morlan Gallery	15
Artist's "influences" talk documentation on web	10
Exhibition preparation and participation (including required de-installation)	25
Final, distilled artist's statement within exhibition	25
Total	100

Letter Grade	Numeric Range	Meaning (Transylvania University standard descriptions)
A	93.0 - 100	Excellent, exceptional achievement
A-	90.0 - 92.9	Very good, exceptional achievement
B+	87.0 - 89.9	Good, extensive achievement

B	83.0 - 86.9	Good, extensive achievement
B-	80.0 - 82.9	Good, extensive achievement
C+	77.0 - 79.9	Satisfactory, acceptable achievement
C	73.0 - 76.9	Satisfactory, acceptable achievement
C-	70.0 - 72.9	Satisfactory, acceptable achievement
D+	67.0 - 69.9	Unsatisfactory, minimal achievement
D	63.0 - 66.9	Unsatisfactory, minimal achievement
D-	60.0 - 62.9	Unsatisfactory, minimal achievement
F	00.0 - 59.9	Unacceptable, inadequate achievement

Studio Art Senior Seminar - Tentative Schedule

Week 1	
T Jan 8	Lexington Art League - whole class helps with exhibition installations Everyone volunteer for one more help session at LAL.
Th Jan 10	Course overview Discuss trip dates for Cincinnati and UK grad program Start your Journal of Influences and bibliography of reading/viewing
Week 2	
T Jan 15	Informal presentations of one important source of inspiration/ influence on your practice as an artist. Bring objects, images, books, video, etc. to share. Bring breakfast foods to share that make you happy. Discussion to develop questions about senior exhibition curatorial philosophy Look at Clark Art ReMix project
Th Jan 17	[continue] Informal presentations of one important source of inspiration/ influence on your practice as an artist. Bring objects, images, books, video, etc. to share. Discuss: Describe (document, publish)- existing work Prescribe - work to be done
Sun Jan 20	Race to the Remix on-line curatorial submission due to Clark [OPTIONAL]
Week 3	
T Jan 22	Present succinct summary of work you hope to exhibit and initial description of longer-term aspirational goals for your art practice
W Jan 23 REQUIRED 7:30 - 9:00 Carrick Theater	<i>The Thirteen</i> Performance and Reading by artists Bianca Spriggs and Angel Clark
Th Jan 24	Tour and overview of University of Kentucky's MFA program Meet Doreen Maloney at 9:30 at Tolly-Ho. Come early for breakfast.
Week 4	
T Jan 29	Influences talk, informal to class Bibliography / viewing history and goals DUE (upload to Moodle)
Th Jan 31	Rob Shetterly, visiting artist Discuss developing an artistic mission and vision
Week 5	
T Feb 5	DUE: first draft of website elements: skills list and image list and descriptions
Th Feb 7	Discussion of curating, generally, and curatorial position for senior show

Sat Feb 9 RECOMMENDED 1:00	Lexington Art League Ebony Patterson, Curator's talk LAL's <i>The Nude: Self and Others</i>
Week 6	
T Feb 12	Art program trip - some students missing individual meetings
Th Feb 14	Art program trip - some students missing individual meetings
Week 7	
T Feb 19	DUE: refined drafts of: influences/research journal all website materials bibliography
Th Feb 21	Last day first half unit
Week 8	
T Feb 26	Andrea Fisher to introduce senior exhibition process/timeline
Th Feb 28	Dress rehearsal of artist's talk for seminar community only
Sat Mar 2	Possible trip to Cincinnati - CAC and tour of DAAP with grad student / Transy alumnus Julia Sebastian
Week 9	
T Mar 5	No class in exchange for Saturday trip
Th Mar 7	Presentation in class of website work to date (inserted into template), with a special emphasis on the portfolio, and proposals for artworks for the exhibition
Week 10	
T Mar 12	SPRING BREAK - No Class
Th Mar 14	SPRING BREAK - No Class
Week 11	
T Mar 19 REQUIRED (en lieu of class)	Divine Hybrids: Syncretic Visions of Sexuality and the Sacred ART TALK: Claudia Dominguez—Tues., Mar. 19, 12:30-1:15 p.m., in the Morlan Gallery
Th Mar 21	individual meetings
Week 12	
M Mar 25	Begin installation in Morlan of senior exhibition
T Mar 26	Exhibition work
Th Mar 28	Exhibition work, post artist's statements for works exhibited
F Mar 29	Gallery Opening and Artist's Talks
Week 13	
T Apr 2	Group breakfast and reflection on exhibition
Th Apr 4	Work on websites
Week 14	
T Apr 9	Work on websites with focus on aspirations
Th Apr 11	All final website materials due
Week 15	
M Apr 15	Reading day
W Apr 19 9:00 - 11:00	FINAL EXAM SESSION Morlan Gallery EVENT, closing for Gallery Hop
April 20-24	UNINSTALL all work from Morlan Gallery

Evidence of Scholarship Supportive of Teaching Excellence

I tend to see my work and various facets of my life as a continuous fabric. Teaching and making art are especially intertwined. However, for the sake of clarity I have organized this reflection on my professional work into five categories: (a) my array of projects engaged with the inherent and cultural value of wilderness; (b) sculpture production (c); curatorial work; (d) my role as editor of the visual and performing arts section of a peer-reviewed scholarly journal; (e) creative, critical and non-fiction writing

Many of the projects to which I refer are documented on my website, <http://www.zoestrecker.us/>

a. Wilderness Projects

(a) The sculptures/installations/performance I have been making and exhibiting in recent years are driven by conceptual investigations into expressions of value. These works ask what creates value in specific cultural objects (*Auction Block*), how we might understand complex issues in a range of cultures by using creative "prosthetic" devices within our own (*Veil Ops*), how maturely we balance our desire for technological advances with our care for essential ecological systems (*Crib*), and how willing we are to manipulate the natural world to satisfy our urge for luxury or comfort (*Breeder's Emy*). To this body, I am adding an array of creative projects that explore the value of wilderness. I do not deal with "value" in a purely economic sense, but culturally, aesthetically and (dare I say?) spiritually.

In recent years I have found myself articulating a desire for collaborative and collective work that includes but also goes beyond just my work with undergraduate students. This grew, in part, from my unusual professional history, prior to full-time teaching, of having worked alone in my studio on large-scale sculpture commissions and complex installations; I felt, in that time period, disconnected from the art community even after my artworks were completed and installed. Working with students has been an honor and a way to communicate across generations.

My urge to work collaboratively on wilderness-oriented projects is conceptually important. What we know about climate change and environmental degradation is that people across the world have to make collective decisions and changes to improve our way of living. Constructive thinking and action is difficult under conditions that seem dire and hopeless. My purpose in working on wilderness values is to generate human connection to other-than-human organisms and natural communities and to catalyze human cultural action that celebrates and supports an awareness of our unity with the vast realm of living things.

In short, my aim is to make art and conduct collective art-making projects that move this process forward of celebrating and caring for all living things. I am in the midst of a fairly long-term project, with the provisional title of "Lavish!," in which I design photo-based images that represent distinct natural communities found in the forests on Pine Mountain in southeastern Kentucky. I am very happy to be working with botanists and naturalists as well as craft masters and experts in Geographic Information Systems (GIS) and mapping during the research phase of the project. For the handwork production phase I look forward to working with embroiderers with varying levels of expertise. The first public stitching event took place in August 2015, during a conference in Harlan, Kentucky, called "It's Good to Be Young in the Mountains."

In late 2014 I formally gathered several projects, including "Lavish!," under one umbrella organization called "Wild Places Creative." I did this, in part, to collect everything into one [website](#) so that I could more clearly articulate my work to the public and to potential participants. I also did this for the purpose of grant seeking. I succeeded in getting a grant from the Kentucky Foundation for Women for the research phase of this work. I also applied for and received Transylvania Jones grant funding in 2014 and 2015.

The Kentucky Natural Lands Trust (KNLT) staff, writer Erik Reece (author and Professor at the University of Kentucky) and I have hosted three invitational artists' retreats at the Pine Mountain Settlement School, the first of which was in May 2015 and included regionally and nationally known artists like Valerie Fuchs and writers like Bobbie Ann Mason. The next retreat will take place in October 2016; we are planning to continue hosting the retreats in the spring and fall of each year for the next few years. In May 2016 we held a big public event called the "Wildlands Art Show" that included a visual art exhibition, readings and music performances. I showed some video animations that were projected on each side of the stage throughout the evening. It was a great night during which lots of good connection were made; several articles were published in regional news outlets.

In June 2015 I was nominated to be a Wilderness Thinker, a program based in New Mexico that celebrates the fiftieth anniversary of the United States Wilderness Act, and was featured as an artist, writer and educator on the [Thinking Wilderness website](#). In addition to being a tremendous honor, I anticipate that my association with this network of people will provide further opportunities for collaboration, exhibition and writing.

b. Sculpture Production

As I mentioned above, some of the work in the "sculpture" category is interconnected with my wilderness projects. The collective embroidery project "Lavish!" will take the form of a gallery installation as the components are completed.

I have developed a distilled sculptural form of an anatomically correct heart at the size of my own heart and am producing a series in very thin-walled, translucent porcelain. This work grew out of trying to adjust to the greatest loss in my life, my mother's passing in the summer of 2013 from heart-failure caused by bone cancer. The fragility and preciousness of a life have never been more poignantly clear to me. My hope for this work is that viewers can meditate on this notion while holding one of my porcelain hearts in their hands. I showed a version of this work for the first time in March 2016, in a ceramics show called "Dirt Poets: Conceptual Clay," that I curated for the Morlan Gallery. I toured all of my classes through the exhibition and showed the ceramics students the studio production techniques used to make the hearts. As I fired my work in the kilns along with student projects we had opportunities to talk about the nuts and bolts of making the objects as well as about the conceptual and aesthetic reasons for making each choice.

I created a video called *Down Up Down: Pine Mountain Breathing* that has been shown in a gallery exhibition, on line with my Wilderness Thinker feature and on the KNLT site. That video, two new embroidery sculptures and two off-site art walks were included in a group show at Zephyr Gallery in the fall of 2014. I used this work as a teaching example in my Introduction to Visual Art class the following semester.

I also created two video animations for called *Forest Portals: Summer and Fall* for a site specific installation in a historic cathedral sanctuary as part of a show called *Select Visual And Sound Works by Transylvania University Students, Faculty and Alumni at Christ Church Cathedral* exhibition space, Lexington, Kentucky. November 15, 2015 - January 4, 2016. Students were deeply involved in the show; some exhibited and performed their own while some worked as hosts and helped with installation and deinstallation. I also exhibited a large scale sculpture called "Crib" for which I involved three students in the installation.

I completed a sculpture called *Breeder's Emy: Makrospandylitic Thoroughbred Skeleton Mount* (2013) and exhibited once in a commercial space, Land of Tomorrow Gallery in Louisville, and in a university gallery at Georgetown College for the *State of Sculpture* show that was designed specifically for student viewing. I am very pleased with this project and plan to find other exhibition possibilities for it in the near future. A curator has requested that it be included in a traveling European exhibition (still pending approval for funding), tentatively titled "Bible Belt: Work from the American South."

c. Curatorial Work

I curated an exhibition of work by six internationally known artists, including myself, for Transylvania's Morlan Gallery in March 2016, called "Dirt Poets: Conceptual Clay." The works I chose were conceptually driven and fundamentally ceramic or about ceramics. This exhibition is the second of a pair of ceramic shows in The Morlan Gallery, the first of which was an all-vessel show called "Functional Ceramics: Works that Contain," curated by potter Michael Frasca.

As mentioned above, I have organized one art event and I will be curating a series of future exhibitions of work by artists who have participated in a retreat program that I am co-host with writer Erik Reece and with the staff of the Kentucky Natural Lands Trust. We plan to mount multiple exhibitions over the coming years that will include publication of broadsides, performances, recordings, and so forth, depending on the artists' productions.

d. Editorial Work as Visual and Performing Arts Section editor for Cogent

In August 2014, I was promoted from Associate Editor to Senior Section Editor for Visual and Performing Arts of *Cogent O.A: Arts and Humanities*, a new a peer-reviewed, scholarly journal published in the open access format by Taylor & Francis Publishing Group, United Kingdom. In my new role I was able to add a co-editor, Dr. Bryan Reynolds, UC Irvine, and to bring on an associate editors for the theatre and music sections. We are currently publishing articles, building the international editorial board and, most importantly, developing relationships with a slate of excellent reviewers in all of the fields we cover. We are also planning the launch of a multi-media publication format for the visual and performing arts. I am editing a special collection dedicated to work that lies at the intersection of Art and Ecology / Climate Change. Published pieces and an overview of the journal can be seen [here](#).

This project has been energizing because I have been able to expand my engagement with creative practitioners and academics at an international level. This opportunity has given me a forum for addressing issues of tremendous significance, like climate change, by using the tools I have - art making, writing, and academic research - in a very direct and public way. Having the support of the globally respected publishing house, Taylor and Francis, has made it possible to do bold work and to involve people who might not otherwise consider working with a relatively new journal. Because the open access format itself is new, it is exciting to be part of shaping this publishing structure, especially in the arts and humanities. I am grateful to my colleague Peter Fosl, editor-in-chief, for inviting my involvement in this journal during initial start-up in 2013 and for encouraging me to move into roles of greater responsibility as *Cogent* has evolved.

My editorial work absolutely supports my teaching. I have assigned an essay from the journal for students in my Introduction to Visual Art as a way to discuss rhetorical methods of presenting arguments about art. I talk to them about editing and they see my title in my email signature so they know I am engaged with the scholarly world in this way. This is especially meaningful for students considering graduate studies and possible academic careers for themselves. I also brought a guest speaker to my class and to campus with whom I initially connected through *Cogent*; in that sense, my editorial work enriches the entire campus.

e. Creative, Critical and Non-fiction Writing

Although I am a faculty member of the art program, I teach writing in most of my classes. Some, like First Year Seminar, are dedicated to expository writing. Other courses deal with writing in ways that are conventionally connected to art without leaping out of the discipline. Students in all of my studio classes write artist's statements. Seniors in the capstone seminar write extensively and in various creative and formal formats about their work as part of the larger conversation about contemporary art. My Introduction to Visual Art students are assigned a wide variety of art writing - creative, instructional artworks, reviews, artist's statements, critiques, research presentations and,

occasionally, curatorial statements. Writing has played a central role in all my special topic SITE courses, including the upcoming May Term travel course in Ireland.

It is important for art students to understand how writing can be intertwined with art making. I talk to upper level students about how, in my professional life, writing project proposals has been absolutely essential to winning commissions, grants, jobs and residencies. Giving presentations with slides and three-dimensional models has been critical in every facet of my work life.

My visual art has often involved my own creative writing as an integral part of the finished work. In *Auction Block*, for example, I wrote a dramatic script, directed and audio-recorded actors as they performed the separate parts, edited the voice parts into a disembodied "play" that was played back through a set of eight speakers within the sculpture installation. For *Veil Ops* I wrote short monologues that were performed by actors under my direction and included in the sculpture installation as audio recordings playing from speakers in the exhibition space. I also theatrically choreographed the runway show on opening night of the garments I designed and constructed for the exhibition. Currently, as part of the "Lavish!" embroidery project, I am also creating a series of artist's books. One book is historic fiction that works with the imagined and transcribed voice of the acclaimed naturalist E. Lucy Braun who did extensive fieldwork and wrote about Pine Mountain from a botanical eco-historical perspective.

An important part of my creative work is writing poetry. In 2014 I published two individual poems, "American Pawpaw" and "On Your Childhood," in national literary journals. And another poem / monologue was just published in a book, *Evil Genius: Monsters on Stage*, (2016) by Smith & Kraus Publishers, Inc. Those three pieces are from a book-length poetry collection called *Latch* that I have just begun sending out to publishers. I continue to send out individual poems from that collection for publication in literary journals. Like some of my new sculptural work, *Latch* is engaged with the tragic sickness and death of my mother in 2013 and about the ways I am grieving and responding.

As time allows, I also write essays on art and on environmental issues, interviews and regional art reviews. I have published regionally in *Business Lexington*, the on-line magazine *UnderMain*, and *FORsooth*. I have a longer non-fiction essay about the renovation of the Mother Ann Lee Hydroelectric Plant on the Kentucky River for which I am currently seeking publication. As time allows, I hope to write more art criticism and have been offered the opportunity to do so in *UnderMain*. As an artist, I believe it is really good for the creative community to function in the presence of thoughtful critical voices. As a teacher, I believe it is excellent for me to model this in a public way. Students who normally see the professor and jury and judge find comfort in knowing that the professor subjects herself to similar public and professional scrutiny. Also they see me, and many of my colleagues, as public intellectuals in various communities.

As my individual creative production gains momentum, as the Wild Places projects accumulate, and as the *Cogent* journal matures into a more fully-fledged enterprise, my hope is that I will be able to secure course releases to allow time for me to give energy to these important aspects of my professional work. I am at Transylvania because I love doing the work of a practicing artist and I believe my example is as beneficial to young artists as my guidance of them in the classroom setting. Their awareness of my seriousness and of my success will make their work with me more valuable. And they may come to the understanding that the time I dedicate to them expresses my commitment to and excitement for the future of the arts. I cannot state strongly enough that I support a university-wide reduction in teaching load, and I am confident that our teaching would acquire greater depth and contemporary relevance if we had more time throughout the year to engage professionally in our scholarship and creative endeavors. I am also confident that a reduced class load would result in a significant increase in creative and scholarly research among faculty who are passionately engaged in our own work and hungry for the opportunity to do more.

I am tremendously grateful to have been nominated for an artist's residency at the Hermitage Artist Retreat near Sarasota, Florida. I have been in residency for four of the six week total time (in two separate stays) and was amazed by the powerful effect it had on my creative process and my

sense of my ability to accomplish work. I wrote and edited poems for *Latch*, started drafts of new work, built a scale model for a piece of commissioned sculpture, and did some editorial work for *Cogent*. Toward the end of the first retreat, I gave a slide presentation for several hundred visitors. In addition to the wonderfully un-fragmented time away from the usual demands of work and family life, what was enlightening and energizing was being part of the community of artists present. Our intense conversations in the evenings, sharing our work and asking questions made for a potent and empowering experience for me. My hope is to cultivate a similar kind of raw interest about the work of peer artists and intellectuals in the student community on campus. The upcoming May Term course I'm teaching with a colleague in the art department, Jack Girard, is similarly structured as a focused retreat. My hope is that will be an opportunity to imitate the productive community energy among non-collaborating artists at the Hermitage.

Names and addresses of three writers of letters of recommendation

Listed below are the names and addresses of the three individuals from whom letters may be requested. I acknowledge that at least one of these is not affiliated with Transylvania University, and at least one has observed my teaching within the past year.

1.

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www.PeterFosl.us
www.transy.edu/programs/philosophy/
www.transy.edu/programs/ppe/

2.

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3.

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gabernathy@knlt.org
KNLT website: <http://knlt.org/>



Tuesday, December 20, 2016

Selection Committee
Bingham Award for Excellence in Teaching

Dear Colleagues on the Committee,

I write in support of Prof. Zoé Strecker's application for a Bingham Award for Excellence in Teaching. My assessment draws from two bases: (1) my having developed and twice co-taught with Prof. Strecker our May Term course, "SITE: Mountaintop Removal Mining," list recently during May Term 2015; and (2) Zoé serving as editor of the fine and performing arts component of *Cogent Arts & Humanities*, the multi-disciplinary academic journal for which I serve as editor in-chief. In my judgment, Prof. Strecker is an extraordinary teacher and scholar, and she realizes in a superlative way the ideals of the Bingham Fellows program. I offer her my strongest recommendation.

An accomplished artist who has engaged environmental issues in her work, Zoé ably weaves her own artistic vision into remarkable projects and assignments that draw students not only through creative work but also into activities that facilitate their reflection upon the broader issues broached by the class. I have been particularly impressed with Zoé's eagerness to experiment with varieties of media and technology. She has employed audio recording, flap books for sketching and note taking, as well as photography and installation. She thinks big, and she thinks adventurously, with a kind of enthusiasm that's infectious.

In our classes, at her instruction, students drew material for their art from a wide variety of sources, including interviews with activists and affected citizens in Appalachia as well as from the larger Appalachian biotic community by means of organized hikes and private wanderings. In our most recent iteration of the class on mountaintop removal (MTR) in Appalachia, Zoé assigned each student a different local species to investigate and in which to ground their artwork. Students first researched scientific information about their assigned species and then searched for them *in situ* among the forest communities, sketching specimens as well as documenting and reflecting upon the details of their encounter using each of their five senses. It worked brilliantly.

Our May Term class includes an extended field trip component, and that component requires considerable planning. Our courses in fact take months of planning, and Zoé was a joy to have as partner to share that work as we marched through it all. Organized, diligent, patient, and always good humored, Zoé impresses me time and time again with the energy and competence she brings to the business of class preparation. I always feel secure that the tasks of our course assigned to her will be accomplished and accomplished well.

During our first trip, the class not only traveled to the mountains of Eastern Kentucky. It also prepared its own meals and tended to the work of lodging at a cabin we rented. The logistics were substantial and required planning out each and every meal, along with securing equipment to store, prepare, cook, and wash up in rather primitive conditions. The cabin had no refrigerator or kitchen, and so Zoé acquired the gas cookers we set up on the cabin porch, and she worked with the Sodexo staff to arrange for the food, coolers, and dry ice we would use to store the food. While the travel courses Frank Russell and I have run employ travel agents, it is Zoé and I alone who attend to the details of travel arrangements, lodging, and meals ourselves. (Perhaps, however, as a sign of the cost our first trip exacted on us, we took lodgings at the Pine Mountain Settlement School for our second trip, where meals and linens were provided for us.)

In class, Zoé is an impressive teacher. Her lectures are thoughtful, well prepared, and conversant with the course material. She knows the important figures at work in Appalachian environmentalism as well as their texts, and she brings that exceedingly valuable background knowledge to the class. She is engaging and skillful in advancing class conversations, and students are drawn to her for consultation outside of class. She returns work to students promptly and offers them sound criticism and guidance. Zoé is able to engage students at a variety of skill levels, and she conveys a sense of her concern and interest in their education no matter what their background. She is respectful and devoted, and the students can tell.

I very much appreciate that Zoé is not only an artist but is also deeply literate (the result of her fine undergraduate education at Grinnell in English as well as her continued involvement in poetry, politics, and the general intellectual community outside of Transylvania). She is a practicing poet, and she brings her interdisciplinary literacy to the classroom, using it to infuse her lectures and class discussions with lines of argument and conceptual sophistication that deepen the education our students receive. Zoé's reflective and literary capacities make it easy for a philosopher to work with her and in fact enrich my own lectures to our students. I don't think that would be so with many other artists,

even those installed at Transylvania. Zoé's broad, active, and well-educated mind drives a remarkable interdisciplinary class experience that in my judgment exemplifies excellence in liberal education. Zoé's pedagogy is characterized by an interdisciplinary holism that is enlivening, fascinating, and, frankly, profound. Truth be told, Zoé inspires me. I look forward to working with her, and I am a better teacher for having done so. In some ways, I am a better philosopher, too. Several of the students from our courses have reported to me that our course on MTR mining has been the very best they've had at Transylvania. That is in no small measure because of the superlative teaching Zoé brings to our institution.

I have seen, of course, Zoé's artwork in a number of shows and locations, not only at the university but also in Louisville and around Lexington. Zoé has maintained and, I am aware, plans to maintain an active and productive career as an artist in the future. Her own artwork often addresses issues related to the environment, and that, of course, enhances her teaching, too. I remember, in particular sculptures related to our childish dependency upon coal, the strange genetic manipulations of thoroughbred horses, and the spatial resonances of leaves and water. I remember, too, video work related to the "respiratory" dynamics of Kentucky's tree-covered mountainsides, and I remember, too, a work that featured projections of the natural in a sacred space as if in a dynamic stained-glass window. Her works are treasures devoted to the well being of our community and the world beyond them.

As fine and performing arts editor of *Cogent Arts & Humanities*, Zoé has been involved not only with setting a high standard for the journal during its early years; she has also been organizing a special issue devoted to art that engages environmental issues. That scholarship is, of course, related to her teaching, and it demonstrates a consistent vision that animating and organizing her life as a professor. Students are more than fortunate to work not only with such a fine artist but also with such a fine thinker engaged with a variety of dimensions of her field and her community.

Finally, I am aware of a number of the additional projects with which Zoé is involved as a teacher-scholar-writer-citizen. She has landed a prestigious grant from the Kentucky Foundation on Women to engage people across Kentucky with quilt-making and other artwork in a way that will deepen their sense of connection to Kentucky's biotic world. She has also organized writers' retreats in Eastern Kentucky, where local authors have been able to take time away from the demands of their everyday lives to spend converse with one another and with the natural environment. Her retreats have been important

events helping to cultivate the important ongoing tradition of ecological fiction, poetry, and essay writing in our commonwealth and our region.

Zoé Strecker is, simply put, an absolutely remarkable professor and a perfect candidate for the Bingham Award. We are lucky to have her among us at Transylvania and are better off for her work. The world is better off, too.

Please contact me if you wish me to elaborate on these remarks or if you have additional questions.

Sincerely

A handwritten signature in blue ink, appearing to read 'P. S. Fosl', with a stylized, cursive script.

Peter S. Fosl, Ph.D.
Bingham Award holder since 1998
Professor and Chair of Philosophy, Chair of PPE
Transylvania University
pfosl@transy.edu
www.PeterFosl.us
502.291.2506

To: Bingham Board of Trust
Dr. Michael Bell, Assistant to the President for Special Projects
From: Jack Girard, Professor of Art; Director Art and Art History Program
Subject: Professor Zoe Strecker Candidacy for a Bingham Award for Teaching Excellence
Date: January 14, 2017

It is with pleasure that I write this letter of support for Professor Zoe Strecker's candidacy for a Bingham Award for Teaching Excellence. I have known and worked with Zoe since she first arrived at Transylvania and, as her Division Chair, served as a regular visitor to her classes during her pre-tenure years. Additionally, as a member of her Program, I work closely with her in upper level classes, often cross-sharing course critique sessions. Given that I frequently inherit students who have worked with her, I know first-hand whether or not our students are prepared. Finally, I will be team-teaching a May Term travel course "Drawing on Ireland" with Ms. Strecker this year.

I will begin by saying that Professor Strecker is the total package. That is to say that she excels in all measures of our evaluation standards. She is a conscientious and informed instructor, a collegial member of our academic community who serves most productively in faculty governance, and is an active professional addressing topical and substantive issues in her work. Moreover, she integrates her professional work into her classes in such a way as to tether students to matters critical to their times. As mentioned earlier, Ms. Strecker and I will be jointly offering a long-standing travel course "Drawing on Ireland" at the Burren College of Art, County Clare, this upcoming May Term. This will be Ms. Strecker's first time with the course (now in its 6th incarnation). This is an ideas course for 'creative' students and serves to nurture the development of a personal voice as defined by place. Ms. Strecker was chosen to participate first for her demonstrated commitment to community and environment, as evidenced both in her visual work and in her prose. Moreover, she was brought on board because she is innovative, adaptable, and responsive in her teaching, and knows how to successfully tease out the best in her students.

As noted above, I have served as a visitor to Ms. Strecker's classes with a selection of colleagues across disciplines during her pre-tenure period. These reports consistently applaud the breadth and depth of her courses (Introduction to Visual Art, Multi-level Ceramics, Advanced Studio Practices, and Senior Seminar), along with the impressive degree of organization, advance preparation, and more significantly, enviable levels of student engagement. Criticisms, if any, addressed teaching environment, and occasional over-programming. That is to say that Ms. Strecker has been an ambitious teacher in her years with us, and is known as a demanding instructor. While experience has now provided her greater balance, I can say that our students are not only better prepared as they proceed through the Art

curriculum, but also have a significantly improved work ethic across all classes. Additionally, she instills in our students the notion that while art does address form/formal concerns, it is, at best, about ideas. She offers up art as a language with the capacity to raise and participate in conversations of not only personal, but global significance. Her students are skilled not only in the techniques/processes of the discipline, but also in the fluid and confident articulation of topical issues.

As you can see from Ms. Strecker's dossier, she is not only an active professional artist and scholar, but is also a respected author and editor. She has developed a refreshing number of new team-taught courses for our students that are consistent with her personal scholarship and reflect a civic-mindedness that serves to inspire our students through example. Students are able to articulate their purposes in form and word, and are ever-versed in holistic ways of exploring ideas. Ms. Strecker has brought considerable dimension to our Program, drawing upon collaborations with colleagues knowledgeable in philosophy, environment, sustainability, theater and musical arts, and literature. She is a fully integrated individual and serves as an outstanding role model for not only students of art, but the larger campus population, inclusive of faculty. As you can imagine, I have frequent occasion to speak with Ms. Strecker about any number of classroom concerns—from the on-going development of our physical resources/plant, to the structuring of our teaching tracks and individual courses. This open conversation has taught me that Ms. Strecker is self-critical, restless in her course design, always up for trying new approaches, and ever-concerned for whether or not students are developing personally and professionally. These qualities assure me that Ms. Strecker will continue to evolve as an outstanding teacher.

As suggested above, Ms. Strecker's artwork is topical, and enjoys a regular and public stage. It is content driven and employs forms not common to production ceramicists. She's eager to embrace new materials and technologies, often working with sound and projection (and appropriate professionals) to create unique and provocative site-specific installations. While versed in the processes of traditional clay, she is actively engaged in exploring new forms for her work. In the classroom this fosters student works that are technically sound, purposeful, and dimensional in conceptual appeal.

Ms. Strecker is a refreshing presence in any collegial setting. She is thoughtful and encouraging, and brings a wealth of new ideas to the table. Her early experiences at Grinnell College have prepared her well for meeting the needs of our liberal arts mission/curriculum. She imbues in her students a holistic approach to problem-solving, and to this end serves as an exceptional role model. She has significantly altered our studio curriculum by way of redesigning and redirecting our 1000-level Introduction to Visual Art course away from an 'art appreciation' course, into an ideas course now required of all majors while concurrently serving as an Area II GE course. This change places ideas before form, and serves to color students' subsequent approaches to all their studio coursework—that 'good' art is *about* something first and foremost. As a result of these early experiences with Ms. Strecker, I am now able to aggressively

Strecker Bingham—page three

address content in the disciplines I teach in early level courses. I know this is shared (and appreciated) by my Program colleagues.

In closing, I wish to say that Professor Strecker is, in my estimation, an outstanding teacher. She's an energetic individual who is deeply committed to integrated approaches to her teaching, her studio, and her scholarship. If I can provide you with additional support/clarification, please do not hesitate to contact me.,



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12 January 2017

Michael Bell
Bingham Trust
Transylvania University
300 North Broadway
Lexington, KY 40508

Dear Mr. Bell,

I am pleased to offer this letter of support of Zoé Strecker for the Bingham Teaching Award. I have known of Zoé and her creative work for over 20 years from her *Off the Beaten Path* publication to her KET video outing to Blanton Forest and from a wide variety of art projects. Nearly five years ago I began working with Zoé on innovative outreach efforts at the Kentucky Natural Lands Trusts (KNLT), a partnership that has more fully illustrated the depth and reach of Zoé's creativity and commitment to environmental issues. Her body of creative works has common threads that highlight and illustrate the key environmental and conservation issues of our times.

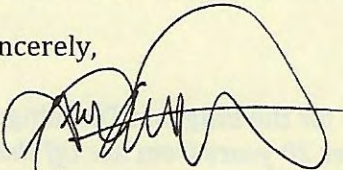
Zoé has long been an advocate and partner of KNLT. In 2013, she began helping us develop a Pine Mountain Artists' Retreat series. The process has been a collaborative effort between KNLT, Zoé and Erik Reece (author, poet and University of Kentucky professor). The retreats were developed to be immersive weekend outings to Pine Mountain - learning, challenging (physically and mentally) and inspiring events. These retreats are very much teaching events where artists learn about the fundamentals of Kentucky wildlands and the history of conservation efforts along Pine Mountain. Participants are reminded of how wildlands sustain and inspire all of us. A powerful part of the retreats is an evening group discussion on the intersection of art and conservation lead by Zoé. The discussion offers background and examples, setting a foundation for participants to bring forth their ideas and inspirations. Each group of artists is unique and the resulting conversations have been powerful and moving, a very positive part of the weekend. To date nearly 80 artists have attended four separate retreats, and, though not required, the majority of them created content (e.g. poems, paintings, prints, songs, illustrations) inspired by their time with us. A group show of these works that Zoé helped organize was held in 2016.

In addition to the retreat series, I continue to collaborate with Zoé on innovative ways of leveraging art as a means to spread the message of the importance of wildlands conservation. A series of events aimed at public engagement on these issues are in development, thanks in large part to the catalyzing passion of Zoé. KNLT recently appointed Zoé to an advisor role to both recognize and formalize our long-term partnership.

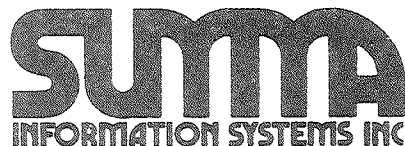
Zoé is one of the most creative and passionate people I know; someone undefined by categories or boundaries of operation. She envisions grand concepts that challenge traditional concepts and approaches; projects that are seemingly almost beyond reach. She follows her passion and successfully executes her concepts challenging the students lucky enough to have enrolled in her classes, engaging communities on environmental issues, and inspiring a diverse group of artists, conservationist and citizens. Her passion transcends her creative abilities into her quest for knowledge and understanding of complex environmental issues, biological processes and the mechanics of effective conservation. She is continually leveraging her ever-expanding knowledge and talents as a catalyst for positive change.

It is an honor and privilege to call Zoé a colleague and friend. She has been, and continues to be, a valued partner and advisor of Kentucky Natural Lands Trusts. I cannot think of a more deserving individual for this Bingham Teaching Award.

Sincerely,



Greg Abernathy
Kentucky Natural Lands Trust
Assistant Director



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Ceramics I F 09		
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 2504 1	FA	TRA3547.5
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
8	8	100.0%

INSTRUCTOR RESPONSES

1.	THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2.	THIS IS A SKILLS TYPE CLASS.
3.	THE TEXTS WERE HIGHLY SATISFACTORY.
4.	THE TEXTS WERE CHOSEN BY ME.
5.	THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6.	STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN AVERAGE.
7.	FOR A COURSE OF THIS TYPE,THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8.	COMPARED TO COURSES OF SIMILAR CONTENT,I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9.	THIS IS A COURSE PRIMARILY FOR MAJORS.
10.	COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS AVERAGE.
11.	
12.	
13.	
14.	
15.	

1. The clarity and audibility of the instructor's speech are excellent.	8	62.5	25.0	12.5	0.0	0.0	4.50	4.38	4.56
2. The contents of the assignments contribute to my understanding of the subject.	8	62.5	12.5	25.0	0.0	0.0	4.37	4.33	4.44
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	8	75.0	12.5	0.0	12.5	0.0	4.50	4.25	4.37
4. The instructor's presentation often causes me to think in depth about this subject.	8	62.5	25.0	12.5	0.0	0.0	4.50	3.96	4.22
5. The instructor has adequate means for evaluating my learning.	8	62.5	25.0	12.5	0.0	0.0	4.50	4.24	4.33
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	8	62.5	12.5	25.0	0.0	0.0	4.37	4.26	4.31
7. Adequate opportunities are provided by the instructor for me to ask questions.	8	87.5	12.5	0.0	0.0	0.0	4.87	4.54	4.63
8. The instructor is teaching the course material or skills clearly.	8	50.0	37.5	12.5	0.0	0.0	4.37	4.19	4.36
9. The instructor seems to be well prepared.	8	50.0	37.5	0.0	12.5	0.0	4.25	4.43	4.53
10. The instructor seems to care about my learning.	8	100.0	0.0	0.0	0.0	0.0	5.00	4.47	4.52
11. The course appears to have been carefully planned.	8	50.0	12.5	25.0	12.5	0.0	4.00	4.35	4.45
12. Course objectives are being achieved.	8	62.5	37.5	0.0	0.0	0.0	4.62	4.36	4.42
13. During the term, I looked forward to attending this class.	8	50.0	25.0	25.0	0.0	0.0	4.25	3.78	3.84
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	8	62.5	25.0	12.5	0.0	0.0	4.50	3.80	4.13
15. Course objectives have been expressed clearly.	8	50.0	37.5	12.5	0.0	0.0	4.37	4.17	4.36
16. The instructor demonstrates a personal commitment to high standards of professional competence.	8	75.0	25.0	0.0	0.0	0.0	4.75	4.43	4.55
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	8	87.5	12.5	0.0	0.0	0.0	4.87	4.18	4.14
18. In this course, I am learning much.	8	75.0	25.0	0.0	0.0	0.0	4.75	4.15	4.33
19. The out-of-class assignments are challenging.	8	37.5	62.5	0.0	0.0	0.0	4.37	3.96	4.26
20. The instructor supervises and helps in new experiences without taking over.	8	87.5	12.5	0.0	0.0	0.0	4.87	4.18	4.30
21. The instructor relates underlying theory to practice.	8	62.5	37.5	0.0	0.0	0.0	4.62	4.19	4.38
22. Overall, I rate this instructor a good teacher.	8	50.0	37.5	0.0	12.5	0.0	4.25	4.30	4.46

STRECKER, ZOE		ART 2504 1		STUDENT RESPONSES		TOTAL RESPONSES	STRONGLY AGREE					STRONGLY DISAGREE		ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
						5	4	3	2	1						
23. Examinations cover material or skills emphasized in the course.						1	0.0	0.0	100.0	0.0	0.0	3.00	4.34	4.42		
24. The time allowed to complete exams is adequate.						1	0.0	0.0	0.0	100.0	0.0	2.00	4.05	4.29		
25. Examination questions are phrased clearly.																
26. The textbooks contribute to my understanding of the subject.																
27. The course is practical and useful to those students for whom it was specifically planned.						1	0.0	0.0	100.0	0.0	0.0	3.00	4.23	4.39		
28. The clinical experiences, or laboratory, meet my learning needs for this course.						1	100.0	0.0	0.0	0.0	0.0	5.00	4.31	4.07		
29. The instructor explains or illustrates laboratory or clinical techniques clearly.						1	100.0	0.0	0.0	0.0	0.0	5.00	4.28	4.12		
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.						1	100.0	0.0	0.0	0.0	0.0	5.00	3.91	3.98		
31. The laboratory contributes to my understanding of the subject.						1	100.0	0.0	0.0	0.0	0.0	5.00	4.08	4.04		
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.																
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.						2	50.0	50.0	0.0	0.0	0.0	4.50	4.03	4.31		
34. My perception of the teaching method used in this course is					40.		5	4	3	2	1					
Total Responses					41.		5	4	3	2	1					
Lecture 0.0																
Discussion 0.0																
Demonstration 33.3																
Combination of these 66.6																
Other 0.0																
35. This course is					42.		5	4	3	2	1					
Total Responses					43.		5	4	3	2	1					
In my major 66.6																
General requirement 0.0																
An elective 0.0																
Required cognate 33.3																
Other 0.0																
36. My class is					44.		5	4	3	2	1					
Total Responses					45.		5	4	3	2	1					
Freshman 0.0																
Sophomore 33.3																
Junior 0.0																
Senior 66.6																
Graduate 0.0																
37. My grade point average to date is (round off)					46.		5	4	3	2	1					
Total Responses					47.		5	4	3	2	1					
4.0 – 3.5 33.3																
3.4 – 3.0 33.3																
2.9 – 2.5 33.3																
2.4 – 2.0 0.0																
Under 2.0 0.0																
38. The grade I presently have in this class is					48.		5	4	3	2	1					
Total Responses					49.		5	4	3	2	1					
A 66.6																
B 33.3																
C 0.0																
D 0.0																
F 0.0																
39. If I needed help outside of class, the instructor has given help to me.					50.		5	4	3	2	1					
Yes 100.0																
No 0.0																
Not needed 0.0																



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME

Strecker, Zoe

COURSE TITLE

Ceramics I

F 09

COURSE NUMBER

ART 2504 2

UNIT

FA

INSTITUTIONAL
CODE

TRA3547.5

REGISTERED
STUDENTS

11

FORMS
RETURNED

11

PERCENT
PARTICIPATION

100.0%

INSTRUCTOR RESPONSES

1. THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2. THIS IS A SKILLS TYPE CLASS.
- 3.
- 4.
5. THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6. STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN AVERAGE.
7. FOR A COURSE OF THIS TYPE, THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8. COMPARED TO COURSES OF SIMILAR CONTENT, I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9. THIS IS A COURSE PRIMARILY FOR MAJORS.
10. COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS AVERAGE.
- 11.
- 12.
- 13.
- 14.
- 15.

STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4			3		2		STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2	1	0	0	0				
1. The clarity and audibility of the instructor's speech are excellent.	11	54.5	36.3	0.0	0.0	9.0	4.27	4.38	4.56				
2. The contents of the assignments contribute to my understanding of the subject.	11	18.1	36.3	27.2	18.1	0.0	3.54	4.33	4.44				
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	11	9.0	36.3	27.2	9.0	18.1	3.09	4.25	4.37				
4. The instructor's presentation often causes me to think in depth about this subject.	11	0.0	18.1	45.4	36.3	0.0	2.81	3.96	4.22				
5. The instructor has adequate means for evaluating my learning.	11	9.0	45.4	27.2	18.1	0.0	3.45	4.24	4.33				
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	11	9.0	45.4	27.2	18.1	0.0	3.45	4.26	4.31				
7. Adequate opportunities are provided by the instructor for me to ask questions.	11	45.4	9.0	18.1	18.1	9.0	3.63	4.54	4.63				
8. The instructor is teaching the course material or skills clearly.	11	18.1	18.1	27.2	18.1	18.1	3.00	4.19	4.36				
9. The instructor seems to be well prepared.	11	9.0	36.3	27.2	18.1	9.0	3.18	4.43	4.53				
10. The instructor seems to care about my learning.	11	45.4	36.3	9.0	9.0	0.0	4.18	4.47	4.52				
11. The course appears to have been carefully planned.	11	18.1	27.2	18.1	18.1	18.1	3.09	4.35	4.45				
12. Course objectives are being achieved.	11	18.1	45.4	9.0	18.1	9.0	3.45	4.36	4.42				
13. During the term, I looked forward to attending this class.	11	9.0	27.2	36.3	9.0	18.1	3.00	3.78	3.84				
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	11	18.1	63.6	9.0	0.0	9.0	3.81	3.80	4.13				
15. Course objectives have been expressed clearly.	11	9.0	36.3	36.3	0.0	18.1	3.18	4.17	4.36				
16. The instructor demonstrates a personal commitment to high standards of professional competence.	11	18.1	54.5	9.0	18.1	0.0	3.72	4.43	4.55				
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	11	18.1	36.3	9.0	18.1	18.1	3.18	4.18	4.14				
18. In this course, I am learning much.	11	27.2	45.4	18.1	0.0	9.0	3.81	4.15	4.33				
19. The out-of-class assignments are challenging.	11	27.2	54.5	18.1	0.0	0.0	4.09	3.96	4.26				
20. The instructor supervises and helps in new experiences without taking over.	11	9.0	27.2	27.2	18.1	18.1	2.90	4.18	4.30				
21. The instructor relates underlying theory to practice.	11	9.0	18.1	54.5	18.1	0.0	3.18	4.19	4.38				
22. Overall, I rate this instructor a good teacher.	11	9.0	36.3	36.3	9.0	9.0	3.27	4.30	4.46				

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
23. Examinations cover material or skills emphasized in the course.	4	25.0	25.0	25.0	25.0	0.0	3.50	4.34	4.42
24. The time allowed to complete exams is adequate.	4	25.0	25.0	50.0	0.0	0.0	3.75	4.05	4.29
25. Examination questions are phrased clearly.	3	33.3	0.0	66.6	0.0	0.0	3.66	4.27	4.19
26. The textbooks contribute to my understanding of the subject.	2	50.0	0.0	50.0	0.0	0.0	4.00	3.83	4.22
27. The course is practical and useful to those students for whom it was specifically planned.	3	0.0	66.6	0.0	33.3	0.0	3.33	4.23	4.39
28. The clinical experiences, or laboratory, meet my learning needs for this course.									
29. The instructor explains or illustrates laboratory or clinical techniques clearly.									
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.									
31. The laboratory contributes to my understanding of the subject.									
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.									
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.									
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1			
Total Responses Lecture Discussion Demonstration Combination of these Other 2 0.0 0.0 100.0 0.0 0.0	41.	5	4	3	2	1			
35. This course is	42.	5	4	3	2	1			
Total Responses In my major General requirement An elective Required cognate Other 2 0.0 50.0 0.0 0.0 50.0	43.	5	4	3	2	1			
36. My class is	44.	5	4	3	2	1			
Total Responses Freshman Sophomore Junior Senior Graduate 4 0.0 25.0 50.0 25.0 0.0	45.	5	4	3	2	1			
37. My grade point average to date is (round off)	46.	5	4	3	2	1			
Total Responses 4.0 – 3.5 3.4 – 3.0 2.9 – 2.5 2.4 – 2.0 Under 2.0 4 25.0 50.0 25.0 0.0 0.0	47.	5	4	3	2	1			
38. The grade I presently have in this class is	48.	5	4	3	2	1			
Total Responses A B C D F 4 75.0 25.0 0.0 0.0 0.0	49.	5	4	3	2	1			
39. If I needed help outside of class, the instructor has given help to me.	50.	5	4	3	2	1			
Yes No Not needed 25.0 50.0 25.0									



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
INSTRUCTOR SUMMARY OF UNIT CLASSES		
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
	FA	TRA3547.S
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
19	19	100.0%

FACTOR MEANS ~~***INSTRUCTOR RESPONSES~~ (AND STANDARD DEVIATIONS) FOR INSTRUCTOR, UNIT, INSTITUTION AND NATIONAL SAMPLE.

THIS PAGE OF THE INSTRUCTOR SUMMARY CONTAINS MEANS AND STANDARD DEVIATIONS FOR EACH OF SIX FACTORS IDENTIFIED BY FACTOR ANALYSIS OF THE FIRST 21 QUESTIONS. THE QUESTIONS COMPRISING EACH FACTOR ARE INDICATED IN ORDER OF FACTOR LOADING. MEANS ARE BASED UPON THE TOTAL RESPONSES WITHIN EACH OF THE INDICATED SUMMARY LEVELS. THE NATIONAL SAMPLE IS COMPRISED OF MORE THAN ONE MILLION (SURVEY OF STUDENT OPINION OF INSTRUCTION TM) QUESTIONNAIRES ADMINISTERED OVER THE PREVIOUS FOUR YEARS.

3.	INSTRUCTOR MEAN (SD)	UNIT MEAN (SD)	INSTITUTION MEAN (SD)	NATIONAL MEAN (SD)
4.FACTOR 1 INSTRUCTOR COMMITMENT TO STUDENT LEARNING QUESTIONS: 10 , 7 , 20 , 17 , 16 , 8 , 1 , 21	4.02 (1.195)	4.32 (0.886)	4.43 (0.153)	4.36 (0.924)
5.				
6.FACTOR 2 INSTRUCTOR PREPARATION AND ORGANIZATION QUESTIONS: 9 , 11 , 3	** 3.59 (1.307)	4.35 (0.864)	4.45 (0.827)	4.39 (0.893)
7.				
8.FACTOR 3 INSTRUCTOR/STUDENT INTERACTION QUESTIONS: 4 , 13 , 18 , 14	3.84 (1.131)	3.92 (1.076)	4.13 (0.641)	4.09 (1.084)
9.				
10.FACTOR 4 TESTING QUESTIONS: 6 , 5	3.86 (0.991)	4.25 (0.880)	4.32 (0.910)	4.27 (0.950)
11.				
12.FACTOR 5 COURSE OBJECTIVES QUESTIONS: 15 , 12	* 3.81 (1.182)	4.26 (0.862)	4.39 (0.820)	4.36 (0.873)
13.				
14.FACTOR 6 COURSE ASSIGNMENTS QUESTIONS: 2 , 19	4.05 (0.868)	4.15 (0.925)	4.35 (0.848)	4.23 (0.956)
15.				
SIGNIFICANTLY DIFFERENT FROM THE NATIONAL MEAN * = AT .05 LEVEL / ** = AT .01 LEVEL / *** = AT .001 LEVEL				

	STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
				4	3	2				
1. The clarity and audibility of the instructor's speech are excellent.		19	57.8	31.5	5.2	0.0	5.2	4.36	4.38	4.56
2. The contents of the assignments contribute to my understanding of the subject.		19	36.8	26.3	26.3	10.5	0.0	3.89	4.33	4.44
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.		19	36.8	26.3	15.7	10.5	10.5	3.68	4.25	4.37
4. The instructor's presentation often causes me to think in depth about this subject.		19	26.3	21.0	31.5	21.0	0.0	3.52	3.96	4.22
5. The instructor has adequate means for evaluating my learning.		19	31.5	36.8	21.0	10.5	0.0	3.89	4.24	4.33
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.		19	31.5	31.5	26.3	10.5	0.0	3.84	4.26	4.31
7. Adequate opportunities are provided by the instructor for me to ask questions.		19	63.1	10.5	10.5	10.5	5.2	4.15	4.54	4.63
8. The instructor is teaching the course material or skills clearly.		19	31.5	26.3	21.0	10.5	10.5	3.57	4.19	4.36
9. The instructor seems to be well prepared.		19	26.3	36.8	15.7	15.7	5.2	3.63	4.43	4.53
10. The instructor seems to care about my learning.		19	68.4	21.0	5.2	5.2	0.0	4.52	4.47	4.52
11. The course appears to have been carefully planned.		19	31.5	21.0	21.0	15.7	10.5	3.47	4.35	4.45
12. Course objectives are being achieved.		19	36.8	42.1	5.2	10.5	5.2	3.94	4.36	4.42
13. During the term, I looked forward to attending this class.		19	26.3	26.3	31.5	5.2	10.5	3.52	3.78	3.84
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.		19	36.8	47.3	10.5	0.0	5.2	4.10	3.80	4.13
15. Course objectives have been expressed clearly.		19	26.3	36.8	26.3	0.0	10.5	3.68	4.17	4.36
16. The instructor demonstrates a personal commitment to high standards of professional competence.		19	42.1	42.1	5.2	10.5	0.0	4.15	4.43	4.55
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).		19	47.3	26.3	5.2	10.5	10.5	3.89	4.18	4.14
18. In this course, I am learning much.		19	47.3	36.8	10.5	0.0	5.2	4.21	4.15	4.33
19. The out-of-class assignments are challenging.		19	31.5	57.8	10.5	0.0	0.0	4.21	3.96	4.26
20. The instructor supervises and helps in new experiences without taking over.		19	42.1	21.0	15.7	10.5	10.5	3.73	4.18	4.30
21. The instructor relates underlying theory to practice.		19	31.5	26.3	31.5	10.5	0.0	3.78	4.19	4.38
22. Overall, I rate this instructor a good teacher.		19	26.3	36.8	21.0	10.5	5.2	3.68	4.30	4.46

Strecker, Zoe		SUMMARY OF UNIT CLASSES				STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4			3	2		STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
23. Examinations cover material or skills emphasized in the course.								5	20.0	20.0	40.0	20.0	0.0	3.40	4.34	4.42		
24. The time allowed to complete exams is adequate.								5	20.0	20.0	40.0	20.0	0.0	3.40	4.05	4.29		
25. Examination questions are phrased clearly.								3	33.3	0.0	66.6	0.0	0.0	3.66	4.27	4.19		
26. The textbooks contribute to my understanding of the subject.								2	50.0	0.0	50.0	0.0	0.0	4.00	3.83	4.22		
27. The course is practical and useful to those students for whom it was specifically planned.								4	0.0	50.0	25.0	25.0	0.0	3.25	4.23	4.39		
28. The clinical experiences, or laboratory, meet my learning needs for this course.								1	100.0	0.0	0.0	0.0	0.0	5.00	4.31	4.07		
29. The instructor explains or illustrates laboratory or clinical techniques clearly.								1	100.0	0.0	0.0	0.0	0.0	5.00	4.28	4.12		
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.								1	100.0	0.0	0.0	0.0	0.0	5.00	3.91	3.98		
31. The laboratory contributes to my understanding of the subject.								1	100.0	0.0	0.0	0.0	0.0	5.00	4.08	4.04		
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.																		
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.								2	50.0	50.0	0.0	0.0	0.0	4.50	4.03	4.31		
34. My perception of the teaching method used in this course is							40.		5	4	3	2	1					
Total Responses	Lecture	Discussion	Demonstration	Combination of these	Other		41.		5	4	3	2	1					
5	0.0	0.0	60.0	40.0	0.0													
35. This course is							42.		5	4	3	2	1					
Total Responses	In my major	General requirement	An elective	Required cognate	Other		43.		5	4	3	2	1					
5	40.0	20.0	0.0	20.0	20.0													
36. My class is							44.		5	4	3	2	1					
Total Responses	Freshman	Sophomore	Junior	Senior	Graduate		45.		5	4	3	2	1					
7	0.0	28.5	28.5	42.8	0.0													
37. My grade point average to date is (round off)							46.		5	4	3	2	1					
Total Responses	4.0 – 3.5	3.4 – 3.0	2.9 – 2.5	2.4 – 2.0	Under 2.0		47.		5	4	3	2	1					
7	28.5	42.8	28.5	0.0	0.0													
38. The grade I presently have in this class is							48.		5	4	3	2	1					
Total Responses	A	B	C	D	F		49.		5	4	3	2	1					
7	71.4	28.5	0.0	0.0	0.0													
39. If I needed help outside of class, the instructor has given help to me.							50.		5	4	3	2	1					
	Yes	No	Not needed															
	57.1	28.5	14.2															



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

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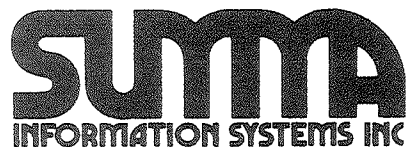
INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Introduction to Visual Art		
WNT10		
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 1024 1	FA	TRA3596.9
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
24	22	91.6%

INSTRUCTOR RESPONSES

1. THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
- 2.
3. THE TEXTS WERE SATISFACTORY.
4. THE TEXTS WERE CHOSEN BY ME.
5. THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6. STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN VERY HIGH.
7. FOR A COURSE OF THIS TYPE, THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8. COMPARED TO COURSES OF SIMILAR CONTENT, I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9. THIS IS A REQUIRED COGNATE.
10. COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS ABOVE AVERAGE.
- 11.
- 12.
- 13.
- 14.
- 15.

Strecker, Zoe ART 1024 1		STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4 3 2			STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
1. The clarity and audibility of the instructor's speech are excellent.			22	72.7	22.7	4.5	0.0	0.0	4.68	4.44	4.59
2. The contents of the assignments contribute to my understanding of the subject.			22	63.6	27.2	9.0	0.0	0.0	4.54	4.25	4.43
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.			22	54.5	27.2	4.5	13.6	0.0	4.22	4.22	4.35
4. The instructor's presentation often causes me to think in depth about this subject.			22	45.4	36.3	13.6	4.5	0.0	4.22	4.00	4.22
5. The instructor has adequate means for evaluating my learning.			22	72.7	18.1	4.5	4.5	0.0	4.59	4.14	4.30
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.			21	61.9	23.8	4.7	9.5	0.0	4.38	4.14	4.27
7. Adequate opportunities are provided by the instructor for me to ask questions.			22	81.8	13.6	0.0	4.5	0.0	4.72	4.44	4.59
8. The instructor is teaching the course material or skills clearly.			22	59.0	31.8	9.0	0.0	0.0	4.50	4.17	4.37
9. The instructor seems to be well prepared.			22	59.0	27.2	9.0	4.5	0.0	4.40	4.33	4.50
10. The instructor seems to care about my learning.			22	77.2	18.1	0.0	4.5	0.0	4.68	4.43	4.50
11. The course appears to have been carefully planned.			22	54.5	31.8	9.0	4.5	0.0	4.36	4.28	4.44
12. Course objectives are being achieved.			22	72.7	18.1	4.5	4.5	0.0	4.59	4.25	4.43
13. During the term, I looked forward to attending this class.			22	50.0	31.8	18.1	0.0	0.0	4.31	3.81	3.88
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.			22	45.4	27.2	22.7	4.5	0.0	4.13	3.94	4.15
15. Course objectives have been expressed clearly.			22	54.5	36.3	4.5	4.5	0.0	4.40	4.21	4.36
16. The instructor demonstrates a personal commitment to high standards of professional competence.			22	77.2	13.6	9.0	0.0	0.0	4.68	4.39	4.53
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).			22	59.0	31.8	4.5	4.5	0.0	4.45	4.04	4.11
18. In this course, I am learning much.			22	59.0	27.2	13.6	0.0	0.0	4.45	4.11	4.34
19. The out-of-class assignments are challenging.			21	38.0	33.3	19.0	9.5	0.0	4.00	4.02	4.27
20. The instructor supervises and helps in new experiences without taking over.			22	59.0	27.2	9.0	4.5	0.0	4.40	4.12	4.28
21. The instructor relates underlying theory to practice.			22	54.5	31.8	13.6	0.0	0.0	4.40	4.19	4.36
22. Overall, I rate this instructor a good teacher.			22	72.7	22.7	4.5	0.0	0.0	4.68	4.26	4.45

Strecker, Zoe		ART 1024 1		STUDENT RESPONSES	RESPONSES	AGREE 5	4	3	2	1 DISAGREE	MEAN	MEAN	MEAN
23. Examinations cover material or skills emphasized in the course.					9	100.0	0.0	0.0	0.0	0.0	5.00	4.30	4.38
24. The time allowed to complete exams is adequate.					9	100.0	0.0	0.0	0.0	0.0	5.00	4.01	4.26
25. Examination questions are phrased clearly.					9	77.7	22.2	0.0	0.0	0.0	4.77	4.17	4.18
26. The textbooks contribute to my understanding of the subject.					4	100.0	0.0	0.0	0.0	0.0	5.00	3.78	4.19
27. The course is practical and useful to those students for whom it was specifically planned.					8	75.0	25.0	0.0	0.0	0.0	4.75	4.15	4.41
28. The clinical experiences, or laboratory, meet my learning needs for this course.					4	100.0	0.0	0.0	0.0	0.0	5.00	4.12	4.07
29. The instructor explains or illustrates laboratory or clinical techniques clearly.					3	100.0	0.0	0.0	0.0	0.0	5.00	4.26	4.14
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.					2	50.0	50.0	0.0	0.0	0.0	4.50	4.02	3.96
31. The laboratory contributes to my understanding of the subject.					3	100.0	0.0	0.0	0.0	0.0	5.00	4.10	4.00
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.					2	100.0	0.0	0.0	0.0	0.0	5.00	4.06	4.00
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.					2	100.0	0.0	0.0	0.0	0.0	5.00	4.40	4.27
34. My perception of the teaching method used in this course is					40.		5	4	3	2	1		
Total Responses	Lecture	Discussion	Demonstration	Combination of these	Other	41.		5	4	3	2	1	
8	0.0	0.0	0.0	100.0	0.0								
35. This course is					42.		5	4	3	2	1		
Total Responses	In my major	General requirement	An elective	Required cognate	Other	43.		5	4	3	2	1	
8	0.0	87.5	0.0	0.0	12.5								
36. My class is					44.		5	4	3	2	1		
Total Responses	Freshman	Sophomore	Junior	Senior	Graduate	45.		5	4	3	2	1	
8	0.0	62.5	25.0	12.5	0.0								
37. My grade point average to date is (round off)					46.		5	4	3	2	1		
Total Responses	4.0 – 3.5	3.4 – 3.0	2.9 – 2.5	2.4 – 2.0	Under 2.0	47.		5	4	3	2	1	
8	12.5	75.0	0.0	12.5	0.0								
38. The grade I presently have in this class is					48.		5	4	3	2	1		
Total Responses	A	B	C	D	F	49.		5	4	3	2	1	
7	71.4	28.5	0.0	0.0	0.0								
39. If I needed help outside of class, the instructor has given help to me.					50.		5	4	3	2	1		
	Yes	No	Not needed										
	87.5	0.0	12.5										



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME

Strecker, Zoe

COURSE TITLE

Ceramics II

WNT10

COURSE NUMBER

ART 3874

UNIT

FA

INSTITUTIONAL
CODE

TRA3596.S

REGISTERED
STUDENTS

12

FORMS
RETURNED

8

PERCENT
PARTICIPATION

66.6%

INSTRUCTOR RESPONSES

1.

THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.

2.

THIS IS A SKILLS TYPE CLASS.

3.

4.

NO TEXTS WERE USED.

5.

THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.

6.

STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN LOW.

7.

FOR A COURSE OF THIS TYPE,THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.

8.

COMPARED TO COURSES OF SIMILAR CONTENT,I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.

9.

THIS IS A COURSE PRIMARILY FOR MAJORS.

10.

COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS BELOW AVERAGE.

11.

12.

13.

14.

15.

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
1. The clarity and audibility of the instructor's speech are excellent.	8	75.0	25.0	0.0	0.0	0.0	4.75	4.44	4.59
2. The contents of the assignments contribute to my understanding of the subject.	8	50.0	37.5	0.0	12.5	0.0	4.25	4.25	4.43
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	8	37.5	25.0	25.0	12.5	0.0	3.87	4.22	4.35
4. The instructor's presentation often causes me to think in depth about this subject.	8	50.0	25.0	12.5	12.5	0.0	4.12	4.00	4.22
5. The instructor has adequate means for evaluating my learning.	8	37.5	37.5	12.5	12.5	0.0	4.00	4.14	4.30
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	8	37.5	12.5	37.5	12.5	0.0	3.75	4.14	4.27
7. Adequate opportunities are provided by the instructor for me to ask questions.	8	62.5	12.5	12.5	12.5	0.0	4.25	4.44	4.59
8. The instructor is teaching the course material or skills clearly.	8	25.0	37.5	25.0	12.5	0.0	3.75	4.17	4.37
9. The instructor seems to be well prepared.	8	50.0	12.5	37.5	0.0	0.0	4.12	4.33	4.50
10. The instructor seems to care about my learning.	8	75.0	12.5	12.5	0.0	0.0	4.62	4.43	4.50
11. The course appears to have been carefully planned.	8	50.0	12.5	25.0	12.5	0.0	4.00	4.28	4.44
12. Course objectives are being achieved.	8	37.5	12.5	37.5	12.5	0.0	3.75	4.25	4.43
13. During the term, I looked forward to attending this class.	8	37.5	50.0	12.5	0.0	0.0	4.25	3.81	3.88
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	8	75.0	25.0	0.0	0.0	0.0	4.75	3.94	4.15
15. Course objectives have been expressed clearly.	8	25.0	37.5	25.0	12.5	0.0	3.75	4.21	4.36
16. The instructor demonstrates a personal commitment to high standards of professional competence.	8	62.5	12.5	25.0	0.0	0.0	4.37	4.39	4.53
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	8	37.5	37.5	25.0	0.0	0.0	4.12	4.04	4.11
18. In this course, I am learning much.	8	50.0	25.0	12.5	12.5	0.0	4.12	4.11	4.34
19. The out-of-class assignments are challenging.	8	50.0	25.0	25.0	0.0	0.0	4.25	4.02	4.27
20. The instructor supervises and helps in new experiences without taking over.	8	37.5	25.0	12.5	25.0	0.0	3.75	4.12	4.28
21. The instructor relates underlying theory to practice.	8	25.0	50.0	25.0	0.0	0.0	4.00	4.19	4.36
22. Overall, I rate this instructor a good teacher.	8	37.5	50.0	12.5	0.0	0.0	4.25	4.26	4.45

23. Examinations cover material or skills emphasized in the course.		2	0.0	0.0	100.0	0.0	0.0	3.00	4.30	4.38
24. The time allowed to complete exams is adequate.		2	0.0	0.0	50.0	0.0	50.0	2.00	4.01	4.26
25. Examination questions are phrased clearly.		2	0.0	0.0	50.0	50.0	0.0	2.50	4.17	4.18
26. The textbooks contribute to my understanding of the subject.		2	0.0	0.0	100.0	0.0	0.0	3.00	3.78	4.19
27. The course is practical and useful to those students for whom it was specifically planned.		4	50.0	25.0	0.0	25.0	0.0	4.00	4.15	4.41
28. The clinical experiences, or laboratory, meet my learning needs for this course.		3	33.3	0.0	66.6	0.0	0.0	3.66	4.12	4.07
29. The instructor explains or illustrates laboratory or clinical techniques clearly.		2	50.0	0.0	50.0	0.0	0.0	4.00	4.26	4.14
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.		2	50.0	50.0	0.0	0.0	0.0	4.50	4.02	3.96
31. The laboratory contributes to my understanding of the subject.		2	50.0	50.0	0.0	0.0	0.0	4.50	4.10	4.00
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.		1	0.0	0.0	100.0	0.0	0.0	3.00	4.06	4.00
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.		2	50.0	50.0	0.0	0.0	0.0	4.50	4.40	4.27
34. My perception of the teaching method used in this course is	40.		5	4	3	2	1			
Total Responses	41.		5	4	3	2	1			
Lecture										
Discussion										
Demonstration										
Combination of these										
Other										
35. This course is	42.		5	4	3	2	1			
Total Responses	43.		5	4	3	2	1			
In my major										
General requirement										
An elective										
Required cognate										
Other										
36. My class is	44.		5	4	3	2	1			
Total Responses	45.		5	4	3	2	1			
Freshman										
Sophomore										
Junior										
Senior										
Graduate										
37. My grade point average to date is (round off)	46.		5	4	3	2	1			
Total Responses	47.		5	4	3	2	1			
4.0 - 3.5										
3.4 - 3.0										
2.9 - 2.5										
2.4 - 2.0										
Under 2.0										
38. The grade I presently have in this class is	48.		5	4	3	2	1			
Total Responses	49.		5	4	3	2	1			
A										
B										
C										
D										
F										
39. If I needed help outside of class, the instructor has given help to me.	50.		5	4	3	2	1			
Yes										
No										
Not needed										



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
INSTRUCTOR SUMMARY OF UNIT CLASSES		
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
	FA	TRA3596.S
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
36	30	83.3%

FACTOR MEANS **INSTRUCTOR RESPONSES (AND STANDARD DEVIATIONS) FOR INSTRUCTOR, UNIT, INSTITUTION AND NATIONAL SAMPLE.

THIS PAGE OF THE INSTRUCTOR SUMMARY CONTAINS MEANS AND STANDARD DEVIATIONS FOR EACH OF SIX FACTORS IDENTIFIED BY FACTOR ANALYSIS OF THE FIRST 21 QUESTIONS. THE QUESTIONS COMPRISING EACH FACTOR ARE INDICATED IN ORDER OF FACTOR LOADING. MEANS ARE BASED UPON THE TOTAL RESPONSES WITHIN EACH OF THE INDICATED SUMMARY LEVELS. THE NATIONAL SAMPLE IS COMPRISED OF MORE THAN ONE MILLION (SURVEY OF STUDENT OPINION OF INSTRUCTION TM) QUESTIONNAIRES ADMINISTERED OVER THE PREVIOUS FOUR YEARS.

3.	INSTRUCTOR MEAN (SD)	UNIT MEAN (SD)	INSTITUTION MEAN (SD)	NATIONAL MEAN (SD)
4. FACTOR 1 INSTRUCTOR COMMITMENT TO STUDENT LEARNING QUESTIONS: 10 , 7 , 20 , 17 , 16 , 8 , 1 , 21	4.47 (0.796)	4.28 (0.999)	4.42 (0.098)	4.36 (0.924)
5.				
6. FACTOR 2 INSTRUCTOR PREPARATION AND ORGANIZATION QUESTIONS: 9 , 11 , 3	4.24 (0.963)	4.28 (0.950)	4.43 (0.846)	4.39 (0.893)
7.				
8. FACTOR 3 INSTRUCTOR/STUDENT INTERACTION QUESTIONS: 4 , 13 , 18 , 14	4.29 (0.844)	3.97 (1.220)	4.15 (0.593)	4.09 (1.084)
9.				
10. FACTOR 4 TESTING QUESTIONS: 6 , 5	4.32 (0.972)	4.14 (1.015)	4.29 (0.949)	4.27 (0.950)
11.				
12. FACTOR 5 COURSE OBJECTIVES QUESTIONS: 15 , 12	4.30 (0.926)	4.23 (0.987)	4.39 (0.859)	4.36 (0.873)
13.				
14. FACTOR 6 COURSE ASSIGNMENTS QUESTIONS: 2 , 19	4.27 (0.887)	4.14 (1.037)	4.35 (0.881)	4.23 (0.956)
15.				

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
1. The clarity and audibility of the instructor's speech are excellent.	30	73.3	23.3	3.3	0.0	0.0	4.70	4.44	4.59
2. The contents of the assignments contribute to my understanding of the subject.	30	60.0	30.0	6.6	3.3	0.0	4.46	4.25	4.43
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	30	50.0	26.6	10.0	13.3	0.0	4.13	4.22	4.35
4. The instructor's presentation often causes me to think in depth about this subject.	30	46.6	33.3	13.3	6.6	0.0	4.20	4.00	4.22
5. The instructor has adequate means for evaluating my learning.	30	63.3	23.3	6.6	6.6	0.0	4.43	4.14	4.30
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	29	55.1	20.6	13.7	10.3	0.0	4.20	4.14	4.27
7. Adequate opportunities are provided by the instructor for me to ask questions.	30	76.6	13.3	3.3	6.6	0.0	4.60	4.44	4.59
8. The instructor is teaching the course material or skills clearly.	30	50.0	33.3	13.3	3.3	0.0	4.30	4.17	4.37
9. The instructor seems to be well prepared.	30	56.6	23.3	16.6	3.3	0.0	4.33	4.33	4.50
10. The instructor seems to care about my learning.	30	76.6	16.6	3.3	3.3	0.0	4.66	4.43	4.50
11. The course appears to have been carefully planned.	30	53.3	26.6	13.3	6.6	0.0	4.26	4.28	4.44
12. Course objectives are being achieved.	30	63.3	16.6	13.3	6.6	0.0	4.36	4.25	4.43
13. During the term, I looked forward to attending this class.	30	46.6	36.6	16.6	0.0	0.0	4.30	3.81	3.88
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	30	53.3	26.6	16.6	3.3	0.0	4.30	3.94	4.15
15. Course objectives have been expressed clearly.	30	46.6	36.6	10.0	6.6	0.0	4.23	4.21	4.36
16. The instructor demonstrates a personal commitment to high standards of professional competence.	30	73.3	13.3	13.3	0.0	0.0	4.60	4.39	4.53
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	30	53.3	33.3	10.0	3.3	0.0	4.36	4.04	4.11
18. In this course, I am learning much.	30	56.6	26.6	13.3	3.3	0.0	4.36	4.11	4.34
19. The out-of-class assignments are challenging.	29	41.3	31.0	20.6	6.8	0.0	4.06	4.02	4.27
20. The instructor supervises and helps in new experiences without taking over.	30	53.3	26.6	10.0	10.0	0.0	4.23	4.12	4.28
21. The instructor relates underlying theory to practice.	30	46.6	36.6	16.6	0.0	0.0	4.30	4.19	4.36
22. Overall, I rate this instructor a good teacher.	30	63.3	30.0	6.6	0.0	0.0	4.56	4.26	4.45

Strecker, Zoe		SUMMARY OF UNIT CLASSES		STUDENT RESPONSES		TOTAL RESPONSES	STRONGLY AGREE 5	4			3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
23. Examinations cover material or skills emphasized in the course.						11	81.8	0.0	18.1	0.0	0.0	0.0	4.63	4.30	4.38	
24. The time allowed to complete exams is adequate.						11	81.8	0.0	9.0	0.0	9.0	0.0	4.45	4.01	4.26	
25. Examination questions are phrased clearly.						11	63.6	18.1	9.0	9.0	0.0	4.36	4.17	4.18		
26. The textbooks contribute to my understanding of the subject.						6	66.6	0.0	33.3	0.0	0.0	4.33	3.78	4.19		
27. The course is practical and useful to those students for whom it was specifically planned.						12	66.6	25.0	0.0	8.3	0.0	4.50	4.15	4.41		
28. The clinical experiences, or laboratory, meet my learning needs for this course.						7	71.4	0.0	28.5	0.0	0.0	4.42	4.12	4.07		
29. The instructor explains or illustrates laboratory or clinical techniques clearly.						5	80.0	0.0	20.0	0.0	0.0	4.60	4.26	4.14		
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.						4	50.0	50.0	0.0	0.0	0.0	4.50	4.02	3.96		
31. The laboratory contributes to my understanding of the subject.						5	80.0	20.0	0.0	0.0	0.0	4.80	4.10	4.00		
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.						3	66.6	0.0	33.3	0.0	0.0	4.33	4.06	4.00		
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.						4	75.0	25.0	0.0	0.0	0.0	4.75	4.40	4.27		
34. My perception of the teaching method used in this course is						40.	5	4	3	2	1					
Total Responses Lecture Discussion Demonstration Combination of these Other 14 0.0 0.0 7.1 71.4 21.4						41.	5	4	3	2	1					
35. This course is						42.	5	4	3	2	1					
Total Responses In my major General requirement An elective Required cognate Other 14 35.7 57.1 0.0 0.0 7.1						43.	5	4	3	2	1					
36. My class is						44.	5	4	3	2	1					
Total Responses Freshman Sophomore Junior Senior Graduate 14 0.0 42.8 35.7 21.4 0.0						45.	5	4	3	2	1					
37. My grade point average to date is (round off)						46.	5	4	3	2	1					
Total Responses 4.0 – 3.5 3.4 – 3.0 2.9 – 2.5 2.4 – 2.0 Under 2.0 14 28.5 57.1 7.1 7.1 0.0						47.	5	4	3	2	1					
38. The grade I presently have in this class is						48.	5	4	3	2	1					
Total Responses A B C D F 13 76.9 23.0 0.0 0.0 0.0						49.	5	4	3	2	1					
39. If I needed help outside of class, the instructor has given help to me.						50.	5	4	3	2	1					
Yes No Not needed 92.3 0.0 7.6																



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Introduction to Visual Art		FL 10
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 1024 1	FA	TRA3648.S
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
25	23	92.0%

INSTRUCTOR RESPONSES

1. THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2. THE TYPE OF CLASS IS LECTURE.
3. THE TEXTS WERE HIGHLY SATISFACTORY.
4. THE TEXTS WERE CHOSEN BY ME.
5. THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6. STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN AVERAGE.
7. FOR A COURSE OF THIS TYPE, THE NUMBER OF STUDENTS IN THE CLASS IS MUCH TOO LARGE.
8. COMPARED TO COURSES OF SIMILAR CONTENT, I HAVE PUT GREATER EFFORT INTO THIS COURSE.
9. THIS IS A REQUIRED COGNATE.
10. COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS AVERAGE.
- 11.
- 12.
- 13.
- 14.
- 15.

STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
1. The clarity and audibility of the instructor's speech are excellent.	23	82.6	13.0	4.3	0.0	0.0	4.78	4.50	4.62
2. The contents of the assignments contribute to my understanding of the subject.	23	39.1	26.0	30.4	4.3	0.0	4.00	4.44	4.46
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	23	17.3	43.4	30.4	4.3	4.3	3.65	4.28	4.36
4. The instructor's presentation often causes me to think in depth about this subject.	23	21.7	30.4	34.7	8.6	4.3	3.56	4.11	4.27
5. The instructor has adequate means for evaluating my learning.	23	34.7	34.7	30.4	0.0	0.0	4.04	4.37	4.33
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	23	43.4	30.4	21.7	0.0	4.3	4.08	4.38	4.32
7. Adequate opportunities are provided by the instructor for me to ask questions.	23	69.5	30.4	0.0	0.0	0.0	4.69	4.59	4.63
8. The instructor is teaching the course material or skills clearly.	23	30.4	39.1	26.0	4.3	0.0	3.95	4.33	4.39
9. The instructor seems to be well prepared.	23	34.7	39.1	8.6	13.0	4.3	3.86	4.48	4.55
10. The instructor seems to care about my learning.	23	69.5	30.4	0.0	0.0	0.0	4.69	4.61	4.56
11. The course appears to have been carefully planned.	23	26.0	39.1	4.3	21.7	8.6	3.52	4.37	4.46
12. Course objectives are being achieved.	23	21.7	39.1	30.4	4.3	4.3	3.69	4.37	4.44
13. During the term, I looked forward to attending this class.	23	13.0	17.3	30.4	34.7	4.3	3.00	3.85	3.86
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	23	21.7	21.7	17.3	39.1	0.0	3.26	3.93	4.11
15. Course objectives have been expressed clearly.	23	17.3	39.1	17.3	13.0	13.0	3.34	4.28	4.37
16. The instructor demonstrates a personal commitment to high standards of professional competence.	23	39.1	34.7	17.3	8.6	0.0	4.04	4.56	4.57
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	23	39.1	21.7	17.3	21.7	0.0	3.78	4.27	4.15
18. In this course, I am learning much.	23	21.7	21.7	26.0	26.0	4.3	3.30	4.26	4.36
19. The out-of-class assignments are challenging.	23	26.0	34.7	17.3	21.7	0.0	3.65	4.11	4.28
20. The instructor supervises and helps in new experiences without taking over.	23	47.8	47.8	4.3	0.0	0.0	4.43	4.31	4.32
21. The instructor relates underlying theory to practice.	23	26.0	43.4	26.0	4.3	0.0	3.91	4.38	4.43
22. Overall, I rate this instructor a good teacher.	23	34.7	34.7	17.3	13.0	0.0	3.91	4.48	4.49

Strecker, Zoe		ART 1024 1		STUDENT RESPONSES		RESPONSES	AGREE 5	4	3	2	DISAGREE 1	MEAN	MEAN	MEAN
23. Examinations cover material or skills emphasized in the course.						16	62.5	12.5	0.0	12.5	12.5	4.00	4.39	4.45
24. The time allowed to complete exams is adequate.						16	56.2	37.5	6.2	0.0	0.0	4.50	4.28	4.31
25. Examination questions are phrased clearly.						16	56.2	25.0	6.2	12.5	0.0	4.25	4.40	4.22
26. The textbooks contribute to my understanding of the subject.						16	31.2	56.2	0.0	6.2	6.2	4.00	4.04	4.28
27. The course is practical and useful to those students for whom it was specifically planned.						16	25.0	50.0	0.0	25.0	0.0	3.75	4.25	4.46
28. The clinical experiences, or laboratory, meet my learning needs for this course.						4	50.0	50.0	0.0	0.0	0.0	4.50	4.32	4.13
29. The instructor explains or illustrates laboratory or clinical techniques clearly.						4	50.0	50.0	0.0	0.0	0.0	4.50	4.38	4.15
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.						4	25.0	75.0	0.0	0.0	0.0	4.25	4.13	3.99
31. The laboratory contributes to my understanding of the subject.						4	50.0	50.0	0.0	0.0	0.0	4.50	4.22	4.02
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.						4	25.0	50.0	25.0	0.0	0.0	4.00	4.00	4.02
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.						4	25.0	25.0	25.0	25.0	0.0	3.50	4.02	4.30
34. My perception of the teaching method used in this course is					40.		5	4	3	2	1			
Total Responses	Lecture	Discussion	Demonstration	Combination of these	Other	41.		5	4	3	2	1		
14	7.1	21.4	0.0	71.4	0.0									
35. This course is					42.		5	4	3	2	1			
Total Responses	In my major	General requirement	An elective	Required cognate	Other	43.		5	4	3	2	1		
15	0.0	93.3	0.0	6.6	0.0									
36. My class is					44.		5	4	3	2	1			
Total Responses	Freshman	Sophomore	Junior	Senior	Graduate	45.		5	4	3	2	1		
15	0.0	80.0	6.6	13.3	0.0									
37. My grade point average to date is (round off)					46.		5	4	3	2	1			
Total Responses	4.0 – 3.5	3.4 – 3.0	2.9 – 2.5	2.4 – 2.0	Under 2.0	47.		5	4	3	2	1		
14	21.4	42.8	21.4	14.2	0.0									
38. The grade I presently have in this class is					48.		5	4	3	2	1			
Total Responses	A	B	C	D	F	49.		5	4	3	2	1		
14	64.2	14.2	21.4	0.0	0.0									
39. If I needed help outside of class, the instructor has given help to me.					50.		5	4	3	2	1			
	Yes	No	Not needed											
	78.5	7.1	14.2											



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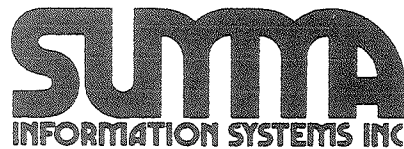
INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Ceramics I		FL 10
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 2504 1	FA	TRA3648.S
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
13	12	92.3%

INSTRUCTOR RESPONSES

1.	THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2.	THIS IS A SKILLS TYPE CLASS.
3.	
4.	NO TEXTS WERE USED.
5.	THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6.	STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN VERY HIGH.
7.	FOR A COURSE OF THIS TYPE,THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8.	COMPARED TO COURSES OF SIMILAR CONTENT,I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9.	THIS IS A COURSE PRIMARILY FOR MAJORS.
10.	COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS ABOVE AVERAGE.
11.	
12.	
13.	
14.	
15.	

Strecker, Zoe ART 2504 1		STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4	3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
1. The clarity and audibility of the instructor's speech are excellent.			12	83.3	16.6	0.0	0.0	0.0	4.83	4.50	4.62
2. The contents of the assignments contribute to my understanding of the subject.			12	83.3	16.6	0.0	0.0	0.0	4.83	4.44	4.46
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.			12	75.0	25.0	0.0	0.0	0.0	4.75	4.28	4.36
4. The instructor's presentation often causes me to think in depth about this subject.			12	58.3	41.6	0.0	0.0	0.0	4.58	4.11	4.27
5. The instructor has adequate means for evaluating my learning.			12	83.3	8.3	8.3	0.0	0.0	4.75	4.37	4.33
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.			12	83.3	16.6	0.0	0.0	0.0	4.83	4.38	4.32
7. Adequate opportunities are provided by the instructor for me to ask questions.			12	91.6	0.0	0.0	8.3	0.0	4.75	4.59	4.63
8. The instructor is teaching the course material or skills clearly.			12	91.6	8.3	0.0	0.0	0.0	4.91	4.33	4.39
9. The instructor seems to be well prepared.			12	75.0	25.0	0.0	0.0	0.0	4.75	4.48	4.55
10. The instructor seems to care about my learning.			12	100.0	0.0	0.0	0.0	0.0	5.00	4.61	4.56
11. The course appears to have been carefully planned.			12	66.6	25.0	8.3	0.0	0.0	4.58	4.37	4.46
12. Course objectives are being achieved.			12	83.3	16.6	0.0	0.0	0.0	4.83	4.37	4.44
13. During the term, I looked forward to attending this class.			12	91.6	8.3	0.0	0.0	0.0	4.91	3.85	3.86
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.			12	91.6	0.0	8.3	0.0	0.0	4.83	3.93	4.11
15. Course objectives have been expressed clearly.			12	83.3	16.6	0.0	0.0	0.0	4.83	4.28	4.37
16. The instructor demonstrates a personal commitment to high standards of professional competence.			12	91.6	8.3	0.0	0.0	0.0	4.91	4.56	4.57
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).			12	75.0	25.0	0.0	0.0	0.0	4.75	4.27	4.15
18. In this course, I am learning much.			12	83.3	16.6	0.0	0.0	0.0	4.83	4.26	4.36
19. The out-of-class assignments are challenging.			12	75.0	16.6	8.3	0.0	0.0	4.66	4.11	4.28
20. The instructor supervises and helps in new experiences without taking over.			12	91.6	8.3	0.0	0.0	0.0	4.91	4.31	4.32
21. The instructor relates underlying theory to practice.			12	91.6	8.3	0.0	0.0	0.0	4.91	4.38	4.43
22. Overall, I rate this instructor a good teacher.			12	100.0	0.0	0.0	0.0	0.0	5.00	4.48	4.49

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
23. Examinations cover material or skills emphasized in the course.									
24. The time allowed to complete exams is adequate.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.28	4.31
25. Examination questions are phrased clearly.									
26. The textbooks contribute to my understanding of the subject.									
27. The course is practical and useful to those students for whom it was specifically planned.	2	100.0	0.0	0.0	0.0	0.0	5.00	4.25	4.46
28. The clinical experiences, or laboratory, meet my learning needs for this course.									
29. The instructor explains or illustrates laboratory or clinical techniques clearly.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.38	4.15
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.									
31. The laboratory contributes to my understanding of the subject.									
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.									
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.02	4.30
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1			
<div>Total Responses</div> <div>Lecture</div> <div>Discussion</div> <div>Demonstration</div> <div>Combination of these</div> <div>Other</div> <div>3</div> <div>0.0</div> <div>0.0</div> <div>33.3</div> <div>33.3</div> <div>33.3</div>	41.	5	4	3	2	1			
35. This course is	42.	5	4	3	2	1			
<div>Total Responses</div> <div>In my major</div> <div>General requirement</div> <div>An elective</div> <div>Required cognate</div> <div>Other</div> <div>5</div> <div>40.0</div> <div>20.0</div> <div>40.0</div> <div>0.0</div> <div>0.0</div>	43.	5	4	3	2	1			
36. My class is	44.	5	4	3	2	1			
<div>Total Responses</div> <div>Freshman</div> <div>Sophomore</div> <div>Junior</div> <div>Senior</div> <div>Graduate</div> <div>7</div> <div>0.0</div> <div>14.2</div> <div>42.8</div> <div>42.8</div> <div>0.0</div>	45.	5	4	3	2	1			
37. My grade point average to date is (round off)	46.	5	4	3	2	1			
<div>Total Responses</div> <div>4.0 – 3.5</div> <div>3.4 – 3.0</div> <div>2.9 – 2.5</div> <div>2.4 – 2.0</div> <div>Under 2.0</div> <div>7</div> <div>57.1</div> <div>28.5</div> <div>14.2</div> <div>0.0</div> <div>0.0</div>	47.	5	4	3	2	1			
38. The grade I presently have in this class is	48.	5	4	3	2	1			
<div>Total Responses</div> <div>A</div> <div>B</div> <div>C</div> <div>D</div> <div>F</div> <div>7</div> <div>85.7</div> <div>14.2</div> <div>0.0</div> <div>0.0</div> <div>0.0</div>	49.	5	4	3	2	1			
39. If I needed help outside of class, the instructor has given help to me.	50.	5	4	3	2	1			
<div>Yes</div> <div>No</div> <div>Not needed</div> <div>85.7</div> <div>0.0</div> <div>14.2</div>									



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INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
INSTRUCTOR SUMMARY OF UNIT CLASSES		
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
	FA	TRA3648.S
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
38	35	92.1%

FACTOR MEANS ***INSTRUCTOR RESPONSES (AND STANDARD DEVIATIONS) FOR INSTRUCTOR, UNIT, INSTITUTION AND NATIONAL SAMPLE.

THIS PAGE OF THE INSTRUCTOR SUMMARY CONTAINS MEANS AND STANDARD DEVIATIONS FOR EACH OF SIX FACTORS IDENTIFIED BY FACTOR ANALYSIS OF THE FIRST 21 QUESTIONS. THE QUESTIONS COMPRISING EACH FACTOR ARE INDICATED IN ORDER OF FACTOR LOADING. MEANS ARE BASED UPON THE TOTAL RESPONSES WITHIN EACH OF THE INDICATED SUMMARY LEVELS. THE NATIONAL SAMPLE IS COMPRISED OF MORE THAN ONE MILLION (SURVEY OF STUDENT OPINION OF INSTRUCTION TM) QUESTIONNAIRES ADMINISTERED OVER THE PREVIOUS FOUR YEARS.

3.		INSTRUCTOR MEAN (SD)	UNIT MEAN (SD)	INSTITUTION MEAN (SD)	NATIONAL MEAN (SD)
4	FACTOR 1 INSTRUCTOR COMMITMENT TO STUDENT LEARNING QUESTIONS: 10 , 7 , 20 , 17 , 16 , 8 , 1 , 21	4.48 (0.789)	4.44 (0.850)	4.46 (0.586)	4.36 (0.924)
5.					
6	FACTOR 2 INSTRUCTOR PREPARATION AND ORGANIZATION QUESTIONS: 9 , 11 , 3	4.02 (1.104)	4.38 (0.834)	4.46 (0.818)	4.39 (0.893)
7.					
8	FACTOR 3 INSTRUCTOR/STUDENT INTERACTION QUESTIONS: 4 , 13 , 18 , 14	3.80 (1.212)	4.04 (1.111)	4.15 (0.638)	4.09 (1.084)
9.					
10	FACTOR 4 TESTING QUESTIONS: 6 , 5	4.31 (0.877)	4.37 (0.868)	4.33 (0.906)	4.27 (0.950)
11.					
12	FACTOR 5 COURSE OBJECTIVES QUESTIONS: 15 , 12	* 3.97 (1.154)	4.32 (0.846)	4.40 (0.816)	4.36 (0.873)
13.					
14	FACTOR 6 COURSE ASSIGNMENTS QUESTIONS: 2 , 19	4.14 (0.996)	4.27 (0.913)	4.37 (0.844)	4.23 (0.956)

15. SIGNIFICANTLY DIFFERENT FROM THE NATIONAL MEAN * = AT .05 LEVEL / ** = AT .01 LEVEL / *** = AT .001 LEVEL

STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
1. The clarity and audibility of the instructor's speech are excellent.	35	82.8	14.2	2.8	0.0	0.0	4.80	4.50	4.62
2. The contents of the assignments contribute to my understanding of the subject.	35	54.2	22.8	20.0	2.8	0.0	4.28	4.44	4.46
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	35	37.1	37.1	20.0	2.8	2.8	4.02	4.28	4.36
4. The instructor's presentation often causes me to think in depth about this subject.	35	34.2	34.2	22.8	5.7	2.8	3.91	4.11	4.27
5. The instructor has adequate means for evaluating my learning.	35	51.4	25.7	22.8	0.0	0.0	4.28	4.37	4.33
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	35	57.1	25.7	14.2	0.0	2.8	4.34	4.38	4.32
7. Adequate opportunities are provided by the instructor for me to ask questions.	35	77.1	20.0	0.0	2.8	0.0	4.71	4.59	4.63
8. The instructor is teaching the course material or skills clearly.	35	51.4	28.5	17.1	2.8	0.0	4.28	4.33	4.39
9. The instructor seems to be well prepared.	35	48.5	34.2	5.7	8.5	2.8	4.17	4.48	4.55
10. The instructor seems to care about my learning.	35	80.0	20.0	0.0	0.0	0.0	4.80	4.61	4.56
11. The course appears to have been carefully planned.	35	40.0	34.2	5.7	14.2	5.7	3.88	4.37	4.46
12. Course objectives are being achieved.	35	42.8	31.4	20.0	2.8	2.8	4.08	4.37	4.44
13. During the term, I looked forward to attending this class.	35	40.0	14.2	20.0	22.8	2.8	3.65	3.85	3.86
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	35	45.7	14.2	14.2	25.7	0.0	3.80	3.93	4.11
15. Course objectives have been expressed clearly.	35	40.0	31.4	11.4	8.5	8.5	3.85	4.28	4.37
16. The instructor demonstrates a personal commitment to high standards of professional competence.	35	57.1	25.7	11.4	5.7	0.0	4.34	4.56	4.57
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	35	51.4	22.8	11.4	14.2	0.0	4.11	4.27	4.15
18. In this course, I am learning much.	35	42.8	20.0	17.1	17.1	2.8	3.82	4.26	4.36
19. The out-of-class assignments are challenging.	35	42.8	28.5	14.2	14.2	0.0	4.00	4.11	4.28
20. The instructor supervises and helps in new experiences without taking over.	35	62.8	34.2	2.8	0.0	0.0	4.60	4.31	4.32
21. The instructor relates underlying theory to practice.	35	48.5	31.4	17.1	2.8	0.0	4.25	4.38	4.43
22. Overall, I rate this instructor a good teacher.	35	57.1	22.8	11.4	8.5	0.0	4.28	4.48	4.49



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INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Foundations of Liberal Arts I FL 10		
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
FLA 1004 4	FLA	TRA3648.S
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
16	16	100.0%

INSTRUCTOR RESPONSES

1.	THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS LESS THAN SATISFACTORY.
2.	THE TYPE OF CLASS IS SEMINAR.
3.	THE TEXTS WERE SATISFACTORY.
4.	THE TEXTS WERE CHOSEN BY THE DEPARTMENT.
5.	THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6.	STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN AVERAGE.
7.	FOR A COURSE OF THIS TYPE,THE NUMBER OF STUDENTS IN THE CLASS IS TOO LARGE.
8.	COMPARED TO COURSES OF SIMILAR CONTENT,I HAVE PUT GREATER EFFORT INTO THIS COURSE.
9.	THIS IS A REQUIRED COGNATE.
10.	COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS AVERAGE.
11.	
12.	
13.	
14.	
15.	

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
1. The clarity and audibility of the instructor's speech are excellent.	16	75.0	18.7	6.2	0.0	0.0	4.68	4.44	4.62
2. The contents of the assignments contribute to my understanding of the subject.	15	26.6	53.3	13.3	6.6	0.0	4.00	4.21	4.46
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	16	12.5	62.5	18.7	0.0	6.2	3.75	4.10	4.36
4. The instructor's presentation often causes me to think in depth about this subject.	16	25.0	56.2	12.5	6.2	0.0	4.00	4.16	4.27
5. The instructor has adequate means for evaluating my learning.	16	25.0	31.2	37.5	0.0	6.2	3.68	4.00	4.33
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	16	37.5	50.0	6.2	0.0	6.2	4.12	4.17	4.32
7. Adequate opportunities are provided by the instructor for me to ask questions.	16	62.5	31.2	0.0	6.2	0.0	4.50	4.58	4.63
8. The instructor is teaching the course material or skills clearly.	16	31.2	56.2	6.2	0.0	6.2	4.06	4.22	4.39
9. The instructor seems to be well prepared.	16	43.7	43.7	6.2	0.0	6.2	4.18	4.45	4.55
10. The instructor seems to care about my learning.	16	43.7	50.0	6.2	0.0	0.0	4.37	4.43	4.56
11. The course appears to have been carefully planned.	16	31.2	62.5	0.0	6.2	0.0	4.18	4.34	4.46
12. Course objectives are being achieved.	16	18.7	62.5	12.5	6.2	0.0	3.93	4.28	4.44
13. During the term, I looked forward to attending this class.	16	6.2	37.5	43.7	6.2	6.2	3.31	3.32	3.86
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	16	31.2	37.5	18.7	12.5	0.0	3.87	4.02	4.11
15. Course objectives have been expressed clearly.	16	25.0	50.0	18.7	0.0	6.2	3.87	4.11	4.37
16. The instructor demonstrates a personal commitment to high standards of professional competence.	16	37.5	56.2	6.2	0.0	0.0	4.31	4.43	4.57
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	16	25.0	50.0	12.5	12.5	0.0	3.87	4.27	4.15
18. In this course, I am learning much.	16	18.7	43.7	31.2	6.2	0.0	3.75	3.89	4.36
19. The out-of-class assignments are challenging.	16	37.5	43.7	18.7	0.0	0.0	4.18	4.21	4.28
20. The instructor supervises and helps in new experiences without taking over.	16	18.7	62.5	12.5	6.2	0.0	3.93	4.11	4.32
21. The instructor relates underlying theory to practice.	15	13.3	60.0	13.3	13.3	0.0	3.73	4.10	4.43
22. Overall, I rate this instructor a good teacher.	16	37.5	50.0	6.2	6.2	0.0	4.18	4.32	4.49

23. Examinations cover material or skills emphasized in the course.	8	12.5	37.5	37.5	12.5	0.0	3.50	3.96	4.45
24. The time allowed to complete exams is adequate.	7	14.2	71.4	14.2	0.0	0.0	4.00	4.09	4.31
25. Examination questions are phrased clearly.	7	0.0	57.1	42.8	0.0	0.0	3.57	3.81	4.22
26. The textbooks contribute to my understanding of the subject.	13	23.0	53.8	15.3	0.0	7.6	3.84	4.02	4.28
27. The course is practical and useful to those students for whom it was specifically planned.	13	23.0	53.8	15.3	7.6	0.0	3.92	3.87	4.46
28. The clinical experiences, or laboratory, meet my learning needs for this course.	4	0.0	50.0	50.0	0.0	0.0	3.50	3.93	4.13
29. The instructor explains or illustrates laboratory or clinical techniques clearly.	4	0.0	25.0	75.0	0.0	0.0	3.25	3.91	4.15
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.	4	0.0	50.0	50.0	0.0	0.0	3.50	3.91	3.99
31. The laboratory contributes to my understanding of the subject.	4	0.0	50.0	50.0	0.0	0.0	3.50	4.02	4.02
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.	4	25.0	25.0	50.0	0.0	0.0	3.75	3.90	4.02
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.	4	0.0	50.0	50.0	0.0	0.0	3.50	4.00	4.30
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1			
Total Responses 13	41.	5	4	3	2	1			
Lecture 0.0									
Discussion 84.6									
Demonstration 0.0									
Combination of these 15.3									
Other 0.0									
35. This course is	42.	5	4	3	2	1			
Total Responses 13	43.	5	4	3	2	1			
In my major 0.0									
General requirement 76.9									
An elective 0.0									
Required cognate 23.0									
Other 0.0									
36. My class is	44.	5	4	3	2	1			
Total Responses 13	45.	5	4	3	2	1			
Freshman 100.0									
Sophomore 0.0									
Junior 0.0									
Senior 0.0									
Graduate 0.0									
37. My grade point average to date is (round off)	46.	5	4	3	2	1			
Total Responses 13	47.	5	4	3	2	1			
4.0 - 3.5 30.7									
3.4 - 3.0 46.1									
2.9 - 2.5 23.0									
2.4 - 2.0 0.0									
Under 2.0 0.0									
38. The grade I presently have in this class is	48.	5	4	3	2	1			
Total Responses 12	49.	5	4	3	2	1			
A 16.6									
B 66.6									
C 16.6									
D 0.0									
F 0.0									
39. If I needed help outside of class, the instructor has given help to me.	50.	5	4	3	2	1			
Yes 100.0									
No 0.0									
Not needed 0.0									



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME

Strecker, Zoe

COURSE TITLE

INSTRUCTOR SUMMARY OF UNIT CLASSES

COURSE NUMBER

UNIT

INSTITUTIONAL
CODE

FLA

TRA3648.S

REGISTERED
STUDENTS

FORMS
RETURNED

PERCENT
PARTICIPATION

16

16

100.0%

FACTOR MEANS ~~**INSTRUCTOR RESPONSES~~ (AND STANDARD DEVIATIONS) FOR INSTRUCTOR, UNIT, INSTITUTION AND NATIONAL SAMPLE.

THIS PAGE OF THE INSTRUCTOR SUMMARY CONTAINS MEANS AND STANDARD DEVIATIONS FOR EACH OF SIX FACTORS IDENTIFIED BY FACTOR ANALYSIS OF THE FIRST 21 QUESTIONS. THE QUESTIONS COMPRISING EACH FACTOR ARE INDICATED IN ORDER OF FACTOR LOADING. MEANS ARE BASED UPON THE TOTAL RESPONSES WITHIN EACH OF THE INDICATED SUMMARY LEVELS. THE NATIONAL SAMPLE IS COMPRISED OF MORE THAN ONE MILLION (SURVEY OF STUDENT OPINION OF INSTRUCTION TM) QUESTIONNAIRES ADMINISTERED OVER THE PREVIOUS FOUR YEARS.

3.	INSTRUCTOR MEAN (SD)	UNIT MEAN (SD)	INSTITUTION MEAN (SD)	NATIONAL MEAN (SD)
4FACTOR 1 INSTRUCTOR COMMITMENT TO STUDENT LEARNING QUESTIONS: 10 , 7 , 20 , 17 , 16 , 8 , 1 , 21	4.18 (0.833)	4.32 (0.889)	4.46 (0.586)	4.36 (0.924)
5.				
6FACTOR 2 INSTRUCTOR PREPARATION AND ORGANIZATION QUESTIONS: 9 , 11 , 3	4.04 (0.921)	4.30 (0.908)	4.46 (0.818)	4.39 (0.893)
7.				
8FACTOR 3 INSTRUCTOR/STUDENT INTERACTION QUESTIONS: 4 , 13 , 18 , 14	3.73 (0.929)	3.85 (1.184)	4.15 (0.638)	4.09 (1.084)
9.				
10FACTOR 4 TESTING QUESTIONS: 6 , 5	3.90 (1.058)	4.09 (1.037)	4.33 (0.906)	4.27 (0.950)
11.				
12FACTOR 5 COURSE OBJECTIVES QUESTIONS: 15 , 12	* 3.90 (0.892)	4.19 (0.921)	4.40 (0.816)	4.36 (0.873)
13.				
14FACTOR 6 COURSE ASSIGNMENTS QUESTIONS: 2 , 19	4.09 (0.789)	4.21 (0.867)	4.37 (0.844)	4.23 (0.956)
15.				
SIGNIFICANTLY DIFFERENT FROM THE NATIONAL MEAN * = AT .05 LEVEL / ** = AT .01 LEVEL / *** = AT .001 LEVEL				

Strecker, Zoe

SUMMARY OF UNIT CLASSES

STUDENT
RESPONSES

Strecker, Zoe	SUMMARY OF UNIT CLASSES	STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE				STRONGLY DISAGREE	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN	
				5	4	3	2	1				
1. The clarity and audibility of the instructor's speech are excellent.				16	75.0	18.7	6.2	0.0	0.0	4.68	4.44	4.62
2. The contents of the assignments contribute to my understanding of the subject.				15	26.6	53.3	13.3	6.6	0.0	4.00	4.21	4.46
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.				16	12.5	62.5	18.7	0.0	6.2	3.75	4.10	4.36
4. The instructor's presentation often causes me to think in depth about this subject.				16	25.0	56.2	12.5	6.2	0.0	4.00	4.16	4.27
5. The instructor has adequate means for evaluating my learning.				16	25.0	31.2	37.5	0.0	6.2	3.68	4.00	4.33
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.				16	37.5	50.0	6.2	0.0	6.2	4.12	4.17	4.32
7. Adequate opportunities are provided by the instructor for me to ask questions.				16	62.5	31.2	0.0	6.2	0.0	4.50	4.58	4.63
8. The instructor is teaching the course material or skills clearly.				16	31.2	56.2	6.2	0.0	6.2	4.06	4.22	4.39
9. The instructor seems to be well prepared.				16	43.7	43.7	6.2	0.0	6.2	4.18	4.45	4.55
10. The instructor seems to care about my learning.				16	43.7	50.0	6.2	0.0	0.0	4.37	4.43	4.56
11. The course appears to have been carefully planned.				16	31.2	62.5	0.0	6.2	0.0	4.18	4.34	4.46
12. Course objectives are being achieved.				16	18.7	62.5	12.5	6.2	0.0	3.93	4.28	4.44
13. During the term, I looked forward to attending this class.				16	6.2	37.5	43.7	6.2	6.2	3.31	3.32	3.86
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.				16	31.2	37.5	18.7	12.5	0.0	3.87	4.02	4.11
15. Course objectives have been expressed clearly.				16	25.0	50.0	18.7	0.0	6.2	3.87	4.11	4.37
16. The instructor demonstrates a personal commitment to high standards of professional competence.				16	37.5	56.2	6.2	0.0	0.0	4.31	4.43	4.57
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).				16	25.0	50.0	12.5	12.5	0.0	3.87	4.27	4.15
18. In this course, I am learning much.				16	18.7	43.7	31.2	6.2	0.0	3.75	3.89	4.36
19. The out-of-class assignments are challenging.				16	37.5	43.7	18.7	0.0	0.0	4.18	4.21	4.28
20. The instructor supervises and helps in new experiences without taking over.				16	18.7	62.5	12.5	6.2	0.0	3.93	4.11	4.32
21. The instructor relates underlying theory to practice.				15	13.3	60.0	13.3	13.3	0.0	3.73	4.10	4.43
22. Overall, I rate this instructor a good teacher.				16	37.5	50.0	6.2	6.2	0.0	4.18	4.32	4.49

Strecker, Zoe		SUMMARY OF UNIT CLASSES				STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4	3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
23. Examinations cover material or skills emphasized in the course.							8	12.5	37.5	37.5	12.5	0.0	3.50	3.96	4.45
24. The time allowed to complete exams is adequate.							7	14.2	71.4	14.2	0.0	0.0	4.00	4.09	4.31
25. Examination questions are phrased clearly.							7	0.0	57.1	42.8	0.0	0.0	3.57	3.81	4.22
26. The textbooks contribute to my understanding of the subject.							13	23.0	53.8	15.3	0.0	7.6	3.84	4.02	4.28
27. The course is practical and useful to those students for whom it was specifically planned.							13	23.0	53.8	15.3	7.6	0.0	3.92	3.87	4.46
28. The clinical experiences, or laboratory, meet my learning needs for this course.							4	0.0	50.0	50.0	0.0	0.0	3.50	3.93	4.13
29. The instructor explains or illustrates laboratory or clinical techniques clearly.							4	0.0	25.0	75.0	0.0	0.0	3.25	3.91	4.15
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.							4	0.0	50.0	50.0	0.0	0.0	3.50	3.91	3.99
31. The laboratory contributes to my understanding of the subject.							4	0.0	50.0	50.0	0.0	0.0	3.50	4.02	4.02
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.							4	25.0	25.0	50.0	0.0	0.0	3.75	3.90	4.02
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.							4	0.0	50.0	50.0	0.0	0.0	3.50	4.00	4.30
34. My perception of the teaching method used in this course is							40.	5	4	3	2	1			
Total Responses	Lecture	Discussion	Demonstration	Combination of these	Other	41.	5	4	3	2	1				
13	0.0	84.6	0.0	15.3	0.0										
35. This course is							42.	5	4	3	2	1			
Total Responses	In my major	General requirement	An elective	Required cognate	Other	43.	5	4	3	2	1				
13	0.0	76.9	0.0	23.0	0.0										
36. My class is							44.	5	4	3	2	1			
Total Responses	Freshman	Sophomore	Junior	Senior	Graduate	45.	5	4	3	2	1				
13	100.0	0.0	0.0	0.0	0.0										
37. My grade point average to date is (round off)							46.	5	4	3	2	1			
Total Responses	4.0 – 3.5	3.4 – 3.0	2.9 – 2.5	2.4 – 2.0	Under 2.0	47.	5	4	3	2	1				
13	30.7	46.1	23.0	0.0	0.0										
38. The grade I presently have in this class is							48.	5	4	3	2	1			
Total Responses	A	B	C	D	F	49.	5	4	3	2	1				
12	16.6	66.6	16.6	0.0	0.0										
39. If I needed help outside of class, the instructor has given help to me.							50.	5	4	3	2	1			
	Yes	No	Not needed												
	100.0	0.0	0.0												



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Sculpture I		WNT11
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 2304 1	FA	TRA3691.5
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
8	8	100.0%

INSTRUCTOR RESPONSES

1. THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2. THIS IS A SKILLS TYPE CLASS.
3. THE TEXTS WERE SATISFACTORY.
4. THE TEXTS WERE CHOSEN BY ME.
5. THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6. STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN AVERAGE.
7. FOR A COURSE OF THIS TYPE,THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8. COMPARED TO COURSES OF SIMILAR CONTENT,I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9. THIS IS A COURSE PRIMARILY FOR MAJORS.
10. COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS AVERAGE.
- 11.
- 12.
- 13.
- 14.
- 15.

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
1. The clarity and audibility of the instructor's speech are excellent.	8	75.0	25.0	0.0	0.0	0.0	4.75	4.44	4.66
2. The contents of the assignments contribute to my understanding of the subject.	8	62.5	37.5	0.0	0.0	0.0	4.62	4.58	4.51
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	8	50.0	50.0	0.0	0.0	0.0	4.50	4.40	4.43
4. The instructor's presentation often causes me to think in depth about this subject.	8	37.5	62.5	0.0	0.0	0.0	4.37	4.30	4.32
5. The instructor has adequate means for evaluating my learning.	8	50.0	50.0	0.0	0.0	0.0	4.50	4.50	4.41
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	8	62.5	25.0	12.5	0.0	0.0	4.50	4.39	4.38
7. Adequate opportunities are provided by the instructor for me to ask questions.	8	100.0	0.0	0.0	0.0	0.0	5.00	4.58	4.66
8. The instructor is teaching the course material or skills clearly.	8	50.0	37.5	12.5	0.0	0.0	4.37	4.44	4.44
9. The instructor seems to be well prepared.	8	62.5	25.0	12.5	0.0	0.0	4.50	4.60	4.57
10. The instructor seems to care about my learning.	8	75.0	25.0	0.0	0.0	0.0	4.75	4.61	4.59
11. The course appears to have been carefully planned.	8	37.5	50.0	12.5	0.0	0.0	4.25	4.50	4.51
12. Course objectives are being achieved.	8	25.0	75.0	0.0	0.0	0.0	4.25	4.54	4.50
13. During the term, I looked forward to attending this class.	8	25.0	62.5	0.0	12.5	0.0	4.00	4.03	3.97
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	8	37.5	25.0	25.0	12.5	0.0	3.87	4.25	4.17
15. Course objectives have been expressed clearly.	8	37.5	62.5	0.0	0.0	0.0	4.37	4.44	4.42
16. The instructor demonstrates a personal commitment to high standards of professional competence.	8	62.5	37.5	0.0	0.0	0.0	4.62	4.62	4.61
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	8	62.5	37.5	0.0	0.0	0.0	4.62	4.31	4.25
18. In this course, I am learning much.	8	50.0	50.0	0.0	0.0	0.0	4.50	4.47	4.41
19. The out-of-class assignments are challenging.	8	25.0	50.0	25.0	0.0	0.0	4.00	4.29	4.33
20. The instructor supervises and helps in new experiences without taking over.	8	62.5	25.0	12.5	0.0	0.0	4.50	4.32	4.38
21. The instructor relates underlying theory to practice.	8	50.0	37.5	12.5	0.0	0.0	4.37	4.45	4.47
22. Overall, I rate this instructor a good teacher.	8	75.0	25.0	0.0	0.0	0.0	4.75	4.48	4.54

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
23. Examinations cover material or skills emphasized in the course.	3	66.6	33.3	0.0	0.0	0.0	4.66	4.60	4.50
24. The time allowed to complete exams is adequate.	2	100.0	0.0	0.0	0.0	0.0	5.00	4.32	4.38
25. Examination questions are phrased clearly.	2	100.0	0.0	0.0	0.0	0.0	5.00	4.48	4.31
26. The textbooks contribute to my understanding of the subject.	2	100.0	0.0	0.0	0.0	0.0	5.00	4.13	4.29
27. The course is practical and useful to those students for whom it was specifically planned.	5	60.0	20.0	20.0	0.0	0.0	4.40	4.60	4.51
28. The clinical experiences, or laboratory, meet my learning needs for this course.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.73	4.25
29. The instructor explains or illustrates laboratory or clinical techniques clearly.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.61	4.31
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.56	4.19
31. The laboratory contributes to my understanding of the subject.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.62	4.15
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.59	4.16
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.59	4.42
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1			
Total Responses 5	5	60.0	0.0	20.0	20.0	0.0	4.00	3.66	3.75
Lecture 0.0		5	4	3	2	1			
Discussion 0.0									
Demonstration 0.0									
Combination of these 80.0									
Other 20.0									
35. This course is	42.	5	4	3	2	1			
Total Responses 5	5	60.0	0.0	20.0	20.0	0.0	4.00	3.66	3.75
In my major 60.0		5	4	3	2	1			
General requirement 0.0									
An elective 20.0									
Required cognate 0.0									
Other 20.0									
36. My class is	44.	5	4	3	2	1			
Total Responses 4	5	60.0	0.0	20.0	20.0	0.0	4.00	3.66	3.75
Freshman 0.0		5	4	3	2	1			
Sophomore 25.0									
Junior 50.0									
Senior 25.0									
Graduate 0.0									
37. My grade point average to date is (round off)	46.	5	4	3	2	1			
Total Responses 3	5	66.6	33.3	0.0	0.0	0.0			
4.0 - 3.5 66.6		5	4	3	2	1			
3.4 - 3.0 33.3									
2.9 - 2.5 0.0									
2.4 - 2.0 0.0									
Under 2.0 0.0									
38. The grade I presently have in this class is	48.	5	4	3	2	1			
Total Responses 4	5	60.0	0.0	20.0	20.0	0.0	4.00	3.66	3.75
A 75.0		5	4	3	2	1			
B 25.0									
C 0.0									
D 0.0									
F 0.0									
39. If I needed help outside of class, the instructor has given help to me.	50.	5	4	3	2	1			
Yes 100.0									
No 0.0									
Not needed 0.0									



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME

Strecker, Zoe

COURSE TITLE

Ceramics I

WNT11

COURSE NUMBER

ART 2504 1

UNIT

FA

INSTITUTIONAL
CODE

TRA3691.5

REGISTERED
STUDENTS

12

FORMS
RETURNED

11

PERCENT
PARTICIPATION

91.6%

INSTRUCTOR RESPONSES

1. THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2. THIS IS A SKILLS TYPE CLASS.
3. THE TEXTS WERE HIGHLY SATISFACTORY.
4. THE TEXTS WERE CHOSEN BY ME.
5. THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6. STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN HIGH.
7. FOR A COURSE OF THIS TYPE, THE NUMBER OF STUDENTS IN THE CLASS IS TOO LARGE.
8. COMPARED TO COURSES OF SIMILAR CONTENT, I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9. THIS COURSE IS NOT PRIMARILY A SERVICE COURSE , FOR MAJORS , OR A REQUIRED COGNATE.
10. COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS ABOVE AVERAGE.
- 11.
- 12.
- 13.
- 14.
- 15.

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
1. The clarity and audibility of the instructor's speech are excellent.	11	100.0	0.0	0.0	0.0	0.0	5.00	4.44	4.66
2. The contents of the assignments contribute to my understanding of the subject.	11	100.0	0.0	0.0	0.0	0.0	5.00	4.58	4.51
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.40	4.43
4. The instructor's presentation often causes me to think in depth about this subject.	11	72.7	27.2	0.0	0.0	0.0	4.72	4.30	4.32
5. The instructor has adequate means for evaluating my learning.	11	72.7	27.2	0.0	0.0	0.0	4.72	4.50	4.41
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	11	72.7	27.2	0.0	0.0	0.0	4.72	4.39	4.38
7. Adequate opportunities are provided by the instructor for me to ask questions.	11	100.0	0.0	0.0	0.0	0.0	5.00	4.58	4.66
8. The instructor is teaching the course material or skills clearly.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.44	4.44
9. The instructor seems to be well prepared.	11	81.8	18.1	0.0	0.0	0.0	4.81	4.60	4.57
10. The instructor seems to care about my learning.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.61	4.59
11. The course appears to have been carefully planned.	11	63.6	36.3	0.0	0.0	0.0	4.63	4.50	4.51
12. Course objectives are being achieved.	11	90.9	0.0	9.0	0.0	0.0	4.81	4.54	4.50
13. During the term, I looked forward to attending this class.	11	63.6	27.2	9.0	0.0	0.0	4.54	4.03	3.97
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.25	4.17
15. Course objectives have been expressed clearly.	11	81.8	18.1	0.0	0.0	0.0	4.81	4.44	4.42
16. The instructor demonstrates a personal commitment to high standards of professional competence.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.62	4.61
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	11	72.7	18.1	0.0	9.0	0.0	4.54	4.31	4.25
18. In this course, I am learning much.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.47	4.41
19. The out-of-class assignments are challenging.	11	72.7	27.2	0.0	0.0	0.0	4.72	4.29	4.33
20. The instructor supervises and helps in new experiences without taking over.	11	72.7	27.2	0.0	0.0	0.0	4.72	4.32	4.38
21. The instructor relates underlying theory to practice.	11	81.8	9.0	9.0	0.0	0.0	4.72	4.45	4.47
22. Overall, I rate this instructor a good teacher.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.48	4.54

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
23. Examinations cover material or skills emphasized in the course.	5	60.0	20.0	20.0	0.0	0.0	4.40	4.60	4.50
24. The time allowed to complete exams is adequate.	5	60.0	40.0	0.0	0.0	0.0	4.60	4.32	4.38
25. Examination questions are phrased clearly.	4	75.0	25.0	0.0	0.0	0.0	4.75	4.48	4.31
26. The textbooks contribute to my understanding of the subject.	4	50.0	0.0	50.0	0.0	0.0	4.00	4.13	4.29
27. The course is practical and useful to those students for whom it was specifically planned.	6	83.3	16.6	0.0	0.0	0.0	4.83	4.60	4.51
28. The clinical experiences, or laboratory, meet my learning needs for this course.	5	100.0	0.0	0.0	0.0	0.0	5.00	4.73	4.25
29. The instructor explains or illustrates laboratory or clinical techniques clearly.	4	100.0	0.0	0.0	0.0	0.0	5.00	4.61	4.31
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.	3	66.6	33.3	0.0	0.0	0.0	4.66	4.56	4.19
31. The laboratory contributes to my understanding of the subject.	3	66.6	33.3	0.0	0.0	0.0	4.66	4.62	4.15
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.	3	66.6	33.3	0.0	0.0	0.0	4.66	4.59	4.16
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.	4	100.0	0.0	0.0	0.0	0.0	5.00	4.59	4.42
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1			
Total Responses	7	25.0	12.5	50.0	0.0	12.5	3.37	3.66	3.75
Lecture	0.0								
Discussion	0.0								
Demonstration	28.5								
Combination of these	57.1								
Other	14.2								
35. This course is	42.	5	4	3	2	1			
Total Responses	7	5	4	3	2	1			
In my major	71.4								
General requirement	14.2								
An elective	14.2								
Required cognate	0.0								
Other	0.0								
36. My class is	44.	5	4	3	2	1			
Total Responses	9	5	4	3	2	1			
Freshman	0.0								
Sophomore	22.2								
Junior	44.4								
Senior	33.3								
Graduate	0.0								
37. My grade point average to date is (round off)	46.	5	4	3	2	1			
Total Responses	9	5	4	3	2	1			
4.0 - 3.5	33.3								
3.4 - 3.0	44.4								
2.9 - 2.5	22.2								
2.4 - 2.0	0.0								
Under 2.0	0.0								
38. The grade I presently have in this class is	48.	5	4	3	2	1			
Total Responses	7	5	4	3	2	1			
A	100.0								
B	0.0								
C	0.0								
D	0.0								
F	0.0								
39. If I needed help outside of class, the instructor has given help to me.	50.	5	4	3	2	1			
Yes	100.0								
No	0.0								
Not needed	0.0								



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Ceramics II		WNT11
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 3874 1	FA	TRA3691.5
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
7	7	100.0%

INSTRUCTOR RESPONSES

1. THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2. THIS IS A SKILLS TYPE CLASS.
3. THE TEXTS WERE SATISFACTORY.
4. THE TEXTS WERE CHOSEN BY ME.
5. THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6. STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN VERY HIGH.
7. FOR A COURSE OF THIS TYPE, THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8. COMPARED TO COURSES OF SIMILAR CONTENT, I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9. THIS IS A COURSE PRIMARILY FOR MAJORS.
10. COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS ABOVE AVERAGE.
- 11.
- 12.
- 13.
- 14.
- 15.

1. The clarity and audibility of the instructor's speech are excellent.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.44	4.66
2. The contents of the assignments contribute to my understanding of the subject.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.58	4.51
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	7	85.7	14.2	0.0	0.0	0.0	4.85	4.40	4.43
4. The instructor's presentation often causes me to think in depth about this subject.	7	71.4	14.2	14.2	0.0	0.0	4.57	4.30	4.32
5. The instructor has adequate means for evaluating my learning.	7	85.7	14.2	0.0	0.0	0.0	4.85	4.50	4.41
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.39	4.38
7. Adequate opportunities are provided by the instructor for me to ask questions.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.58	4.66
8. The instructor is teaching the course material or skills clearly.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.44	4.44
9. The instructor seems to be well prepared.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.60	4.57
10. The instructor seems to care about my learning.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.61	4.59
11. The course appears to have been carefully planned.	7	85.7	14.2	0.0	0.0	0.0	4.85	4.50	4.51
12. Course objectives are being achieved.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.54	4.50
13. During the term, I looked forward to attending this class.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.03	3.97
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	7	85.7	14.2	0.0	0.0	0.0	4.85	4.25	4.17
15. Course objectives have been expressed clearly.	7	85.7	14.2	0.0	0.0	0.0	4.85	4.44	4.42
16. The instructor demonstrates a personal commitment to high standards of professional competence.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.62	4.61
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	7	100.0	0.0	0.0	0.0	0.0	5.00	4.31	4.25
18. In this course, I am learning much.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.47	4.41
19. The out-of-class assignments are challenging.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.29	4.33
20. The instructor supervises and helps in new experiences without taking over.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.32	4.38
21. The instructor relates underlying theory to practice.	7	85.7	14.2	0.0	0.0	0.0	4.85	4.45	4.47
22. Overall, I rate this instructor a good teacher.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.48	4.54

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
23. Examinations cover material or skills emphasized in the course.	2	100.0	0.0	0.0	0.0	0.0	5.00	4.60	4.50
24. The time allowed to complete exams is adequate.	2	100.0	0.0	0.0	0.0	0.0	5.00	4.32	4.38
25. Examination questions are phrased clearly.	2	100.0	0.0	0.0	0.0	0.0	5.00	4.48	4.31
26. The textbooks contribute to my understanding of the subject.	2	100.0	0.0	0.0	0.0	0.0	5.00	4.13	4.29
27. The course is practical and useful to those students for whom it was specifically planned.	2	100.0	0.0	0.0	0.0	0.0	5.00	4.60	4.51
28. The clinical experiences, or laboratory, meet my learning needs for this course.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.73	4.25
29. The instructor explains or illustrates laboratory or clinical techniques clearly.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.61	4.31
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.56	4.19
31. The laboratory contributes to my understanding of the subject.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.62	4.15
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.59	4.16
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.59	4.42
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1			
Total Responses 4 Lecture 0.0 Discussion 0.0 Demonstration 0.0 Combination of these 75.0 Other 25.0	41.	5	4	3	2	1			
35. This course is	42.	5	4	3	2	1			
Total Responses 5 In my major 40.0 General requirement 60.0 An elective 0.0 Required cognate 0.0 Other 0.0	43.	5	4	3	2	1			
36. My class is	44.	5	4	3	2	1			
Total Responses 5 Freshman 0.0 Sophomore 0.0 Junior 20.0 Senior 80.0 Graduate 0.0	45.	5	4	3	2	1			
37. My grade point average to date is (round off)	46.	5	4	3	2	1			
Total Responses 5 4.0 - 3.5 20.0 3.4 - 3.0 40.0 2.9 - 2.5 40.0 2.4 - 2.0 0.0 Under 2.0 0.0	47.	5	4	3	2	1			
38. The grade I presently have in this class is	48.	5	4	3	2	1			
Total Responses 5 A 100.0 B 0.0 C 0.0 D 0.0 F 0.0	49.	5	4	3	2	1			
39. If I needed help outside of class, the instructor has given help to me.	50.	5	4	3	2	1			
Yes 50.0 No 0.0 Not needed 20.0									



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
INSTRUCTOR SUMMARY OF UNIT CLASSES		
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
	FA	TRA3691.S
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
27	26	96.2%

FACTOR MEANS ***INSTRUCTOR RESPONSES (AND STANDARD DEVIATIONS) FOR INSTRUCTOR, UNIT, INSTITUTION AND NATIONAL SAMPLE.

THIS PAGE OF THE INSTRUCTOR SUMMARY CONTAINS MEANS AND STANDARD DEVIATIONS FOR EACH OF SIX FACTORS IDENTIFIED BY FACTOR ANALYSIS OF THE FIRST 21 QUESTIONS. THE QUESTIONS COMPRISING EACH FACTOR ARE INDICATED IN ORDER OF FACTOR LOADING. MEANS ARE BASED UPON THE TOTAL RESPONSES WITHIN EACH OF THE INDICATED SUMMARY LEVELS. THE NATIONAL SAMPLE IS COMPRISED OF MORE THAN ONE MILLION (SURVEY OF STUDENT OPINION OF INSTRUCTION TM) QUESTIONNAIRES ADMINISTERED OVER THE PREVIOUS FOUR YEARS.

3.	INSTRUCTOR MEAN (SD)	UNIT MEAN (SD)	INSTITUTION MEAN (SD)	NATIONAL MEAN (SD)
4.FACTOR 1 INSTRUCTOR COMMITMENT TO STUDENT LEARNING QUESTIONS: 10 , 7 , 20 , 17 , 16 , 8 , 1 , 21	*** 4.81 (0.469)	4.47 (0.846)	4.51 (0.494)	4.36 (0.924)
5.				
6.FACTOR 2 INSTRUCTOR PREPARATION AND ORGANIZATION QUESTIONS: 9 , 11 , 3	** 4.70 (0.512)	4.50 (0.782)	4.50 (0.779)	4.39 (0.893)
7.				
8.FACTOR 3 INSTRUCTOR/STUDENT INTERACTION QUESTIONS: 4 , 13 , 18 , 14	*** 4.61 (0.658)	4.27 (1.033)	4.22 (0.500)	4.09 (1.084)
9.				
10.FACTOR 4 TESTING QUESTIONS: 6 , 5	*** 4.71 (0.498)	4.45 (0.830)	4.40 (0.864)	4.27 (0.950)
11.				
12.FACTOR 5 COURSE OBJECTIVES QUESTIONS: 15 , 12	*** 4.69 (0.506)	4.49 (0.779)	4.46 (0.762)	4.36 (0.873)
13.				
14.FACTOR 6 COURSE ASSIGNMENTS QUESTIONS: 2 , 19	*** 4.73 (0.528)	4.44 (0.865)	4.42 (0.815)	4.23 (0.956)
15.				
SIGNIFICANTLY DIFFERENT FROM THE NATIONAL MEAN * = AT .05 LEVEL / ** = AT .01 LEVEL / *** = AT .001 LEVEL				

Strecker, Zoe	SUMMARY OF UNIT CLASSES	STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
					4	3	2				
	1. The clarity and audibility of the instructor's speech are excellent.		26	92.3	7.6	0.0	0.0	0.0	4.92	4.44	4.66
	2. The contents of the assignments contribute to my understanding of the subject.		26	88.4	11.5	0.0	0.0	0.0	4.88	4.58	4.51
	3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.		26	76.9	23.0	0.0	0.0	0.0	4.76	4.40	4.43
	4. The instructor's presentation often causes me to think in depth about this subject.		26	61.5	34.6	3.8	0.0	0.0	4.57	4.30	4.32
	5. The instructor has adequate means for evaluating my learning.		26	69.2	30.7	0.0	0.0	0.0	4.69	4.50	4.41
	6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.		26	76.9	19.2	3.8	0.0	0.0	4.73	4.39	4.38
	7. Adequate opportunities are provided by the instructor for me to ask questions.		26	100.0	0.0	0.0	0.0	0.0	5.00	4.58	4.66
	8. The instructor is teaching the course material or skills clearly.		26	80.7	15.3	3.8	0.0	0.0	4.76	4.44	4.44
	9. The instructor seems to be well prepared.		26	80.7	15.3	3.8	0.0	0.0	4.76	4.60	4.57
	10. The instructor seems to care about my learning.		26	88.4	11.5	0.0	0.0	0.0	4.88	4.61	4.59
	11. The course appears to have been carefully planned.		26	61.5	34.6	3.8	0.0	0.0	4.57	4.50	4.51
	12. Course objectives are being achieved.		26	73.0	23.0	3.8	0.0	0.0	4.69	4.54	4.50
	13. During the term, I looked forward to attending this class.		26	61.5	30.7	3.8	3.8	0.0	4.50	4.03	3.97
	14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.		26	73.0	15.3	7.6	3.8	0.0	4.57	4.25	4.17
	15. Course objectives have been expressed clearly.		26	69.2	30.7	0.0	0.0	0.0	4.69	4.44	4.42
	16. The instructor demonstrates a personal commitment to high standards of professional competence.		26	84.6	15.3	0.0	0.0	0.0	4.84	4.62	4.61
	17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).		26	76.9	19.2	0.0	3.8	0.0	4.69	4.31	4.25
	18. In this course, I am learning much.		26	80.7	19.2	0.0	0.0	0.0	4.80	4.47	4.41
	19. The out-of-class assignments are challenging.		26	65.3	26.9	7.6	0.0	0.0	4.57	4.29	4.33
	20. The instructor supervises and helps in new experiences without taking over.		26	76.9	19.2	3.8	0.0	0.0	4.73	4.32	4.38
	21. The instructor relates underlying theory to practice.		26	73.0	19.2	7.6	0.0	0.0	4.65	4.45	4.47
	22. Overall, I rate this instructor a good teacher.		26	88.4	11.5	0.0	0.0	0.0	4.88	4.48	4.54

Strecker, Zoe		SUMMARY OF UNIT CLASSES				STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4			3	2		STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
23. Examinations cover material or skills emphasized in the course.							10	70.0	20.0	10.0	0.0	0.0	4.60	4.60	4.50			
24. The time allowed to complete exams is adequate.							9	77.7	22.2	0.0	0.0	0.0	4.77	4.32	4.38			
25. Examination questions are phrased clearly.							8	87.5	12.5	0.0	0.0	0.0	4.87	4.48	4.31			
26. The textbooks contribute to my understanding of the subject.							8	75.0	0.0	25.0	0.0	0.0	4.50	4.13	4.29			
27. The course is practical and useful to those students for whom it was specifically planned.							13	76.9	15.3	7.6	0.0	0.0	4.69	4.60	4.51			
28. The clinical experiences, or laboratory, meet my learning needs for this course.							7	100.0	0.0	0.0	0.0	0.0	5.00	4.73	4.25			
29. The instructor explains or illustrates laboratory or clinical techniques clearly.							6	100.0	0.0	0.0	0.0	0.0	5.00	4.61	4.31			
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.							5	80.0	20.0	0.0	0.0	0.0	4.80	4.56	4.19			
31. The laboratory contributes to my understanding of the subject.							5	80.0	20.0	0.0	0.0	0.0	4.80	4.62	4.15			
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.							5	80.0	20.0	0.0	0.0	0.0	4.80	4.59	4.16			
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.							6	100.0	0.0	0.0	0.0	0.0	5.00	4.59	4.42			
34. My perception of the teaching method used in this course is							40.	5	4	3	2	1						
Total Responses	Lecture	Discussion	Demonstration	Combination of these	Other		18	38.8	16.6	27.7	5.5	11.1	3.66	3.66	3.75			
16	0.0	0.0	12.5	68.7	18.7		41.	5	4	3	2	1						
35. This course is							42.	5	4	3	2	1						
Total Responses	In my major	General requirement	An elective	Required cognate	Other		43.	5	4	3	2	1						
17	58.8	23.5	11.7	0.0	5.8		44.	5	4	3	2	1						
36. My class is							45.	5	4	3	2	1						
Total Responses	Freshman	Sophomore	Junior	Senior	Graduate		46.	5	4	3	2	1						
18	0.0	16.6	38.8	44.4	0.0		47.	5	4	3	2	1						
37. My grade point average to date is (round off)							48.	5	4	3	2	1						
Total Responses	4.0 – 3.5	3.4 – 3.0	2.9 – 2.5	2.4 – 2.0	Under 2.0		49.	5	4	3	2	1						
17	35.2	41.1	23.5	0.0	0.0		50.	5	4	3	2	1						
38. The grade I presently have in this class is							51.	5	4	3	2	1						
Total Responses	A	B	C	D	F		52.	5	4	3	2	1						
16	93.7	6.2	0.0	0.0	0.0		53.	5	4	3	2	1						
39. If I needed help outside of class, the instructor has given help to me.							54.	5	4	3	2	1						
							55.	5	4	3	2	1						



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

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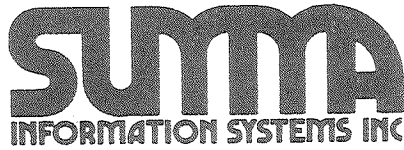
INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Introduction to Visual Art		FL 13
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 1024 1	FA	TRA3911.3
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
20	18	90.0%

INSTRUCTOR RESPONSES

1.	THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2.	
3.	THE TEXTS WERE HIGHLY SATISFACTORY.
4.	THE TEXTS WERE CHOSEN BY ME.
5.	THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6.	STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN HIGH.
7.	FOR A COURSE OF THIS TYPE,THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8.	COMPARED TO COURSES OF SIMILAR CONTENT,I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9.	THIS IS A SERVICE COURSE.
10.	COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS AVERAGE.
11.	
12.	
13.	
14.	
15.	

STUDENT RESPONSES		TOTAL RESPONSES	STRONGLY AGREE 5	4	3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
Stracker, Zoe	ART 1024 1									
1. The clarity and audibility of the instructor's speech are excellent.		18	72.2	22.2	5.5	0.0	0.0	4.66	4.61	4.60
2. The contents of the assignments contribute to my understanding of the subject.		18	38.8	38.8	16.6	5.5	0.0	4.11	4.35	4.44
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.		18	33.3	16.6	33.3	5.5	11.1	3.55	4.23	4.35
4. The instructor's presentation often causes me to think in depth about this subject.		18	27.7	22.2	27.7	16.6	5.5	3.50	4.10	4.23
5. The instructor has adequate means for evaluating my learning.		18	38.8	16.6	27.7	16.6	0.0	3.77	4.26	4.32
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.		18	38.8	33.3	16.6	11.1	0.0	4.00	4.28	4.33
7. Adequate opportunities are provided by the instructor for me to ask questions.		18	61.1	33.3	5.5	0.0	0.0	4.55	4.60	4.64
8. The instructor is teaching the course material or skills clearly.		18	33.3	38.8	11.1	16.6	0.0	3.88	4.32	4.36
9. The instructor seems to be well prepared.		18	33.3	33.3	11.1	16.6	5.5	3.72	4.39	4.52
10. The instructor seems to care about my learning.		18	61.1	33.3	5.5	0.0	0.0	4.55	4.57	4.60
11. The course appears to have been carefully planned.		18	16.6	33.3	22.2	16.6	11.1	3.27	4.29	4.43
12. Course objectives are being achieved.		18	27.7	50.0	11.1	5.5	5.5	3.88	4.36	4.42
13. During the term, I looked forward to attending this class.		18	27.7	27.7	16.6	22.2	5.5	3.50	3.97	3.90
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.		18	11.1	38.8	16.6	27.7	5.5	3.22	3.87	4.07
15. Course objectives have been expressed clearly.		18	16.6	44.4	22.2	16.6	0.0	3.61	4.28	4.35
16. The instructor demonstrates a personal commitment to high standards of professional competence.		18	50.0	38.8	5.5	5.5	0.0	4.33	4.50	4.56
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).		18	33.3	44.4	11.1	5.5	5.5	3.94	4.28	4.19
18. In this course, I am learning much.		18	16.6	27.7	33.3	11.1	11.1	3.27	4.24	4.30
19. The out-of-class assignments are challenging.		18	16.6	16.6	27.7	22.2	16.6	2.94	3.92	4.12
20. The instructor supervises and helps in new experiences without taking over.		18	55.5	27.7	11.1	0.0	5.5	4.27	4.28	4.27
21. The instructor relates underlying theory to practice.		18	22.2	38.8	27.7	11.1	0.0	3.72	4.31	4.36
22. Overall, I rate this instructor a good teacher.		18	50.0	22.2	22.2	0.0	5.5	4.11	4.44	4.48

Strecker, Zoe		ART 1024 1		STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4321			STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN	
23. Examinations cover material or skills emphasized in the course.						12	8.3	50.0	41.6	0.0	0.0	3.66	4.27	4.44
24. The time allowed to complete exams is adequate.						11	27.2	18.1	36.3	9.0	9.0	3.45	4.12	4.32
25. Examination questions are phrased clearly.						11	9.0	27.2	54.5	9.0	0.0	3.36	4.22	4.23
26. The textbooks contribute to my understanding of the subject.						11	9.0	36.3	54.5	0.0	0.0	3.54	3.72	4.16
27. The course is practical and useful to those students for whom it was specifically planned.						15	20.0	40.0	26.6	6.6	6.6	3.60	4.19	4.41
28. The clinical experiences, or laboratory, meet my learning needs for this course.						9	44.4	33.3	22.2	0.0	0.0	4.22	4.15	4.09
29. The instructor explains or illustrates laboratory or clinical techniques clearly.						8	50.0	25.0	25.0	0.0	0.0	4.25	4.18	4.12
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.						7	42.8	14.2	42.8	0.0	0.0	4.00	3.96	4.01
31. The laboratory contributes to my understanding of the subject.						7	42.8	14.2	42.8	0.0	0.0	4.00	4.10	4.07
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.						6	33.3	0.0	66.6	0.0	0.0	3.66	3.81	4.01
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.						6	66.6	16.6	16.6	0.0	0.0	4.50	4.11	4.21
34. My perception of the teaching method used in this course is					40.		5	4	3	2	1			
Total Responses	Lecture	Discussion	Demonstration	Combination of these	Other	41.		5	4	3	2	1		
14	0.0	0.0	7.1	78.5	14.2									
35. This course is					42.		5	4	3	2	1			
Total Responses	In my major	General requirement	An elective	Required cognate	Other	43.		5	4	3	2	1		
14	0.0	92.8	7.1	0.0	0.0									
36. My class is					44.		5	4	3	2	1			
Total Responses	Freshman	Sophomore	Junior	Senior	Graduate	45.		5	4	3	2	1		
16	25.0	43.7	25.0	6.2	0.0									
37. My grade point average to date is (round off)					46.		5	4	3	2	1			
Total Responses	4.0 – 3.5	3.4 – 3.0	2.9 – 2.5	2.4 – 2.0	Under 2.0	47.		5	4	3	2	1		
16	31.2	43.7	25.0	0.0	0.0									
38. The grade I presently have in this class is					48.		5	4	3	2	1			
Total Responses	A	B	C	D	F	49.		5	4	3	2	1		
16	62.5	37.5	0.0	0.0	0.0									
39. If I needed help outside of class, the instructor has given help to me.					50.		5	4	3	2	1			
	Yes	No	Not needed											
	75.0	0.0	25.0											



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The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Ceramics I		FL 13
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 2504 1	FA	TRA3911.5
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
12	11	91.6%

INSTRUCTOR RESPONSES

1.	THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2.	THIS IS A SKILLS TYPE CLASS.
3.	THE TEXTS WERE HIGHLY SATISFACTORY.
4.	THE TEXTS WERE CHOSEN BY ME.
5.	THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6.	STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN HIGH.
7.	FOR A COURSE OF THIS TYPE,THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8.	COMPARED TO COURSES OF SIMILAR CONTENT,I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9.	THIS IS A COURSE PRIMARILY FOR MAJORS.
10.	COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS AVERAGE.
11.	
12.	
13.	
14.	
15.	

STRECKER, ZOE ART 2504 1		STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4	3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
1. The clarity and audibility of the instructor's speech are excellent.			11	100.0	0.0	0.0	0.0	0.0	5.00	4.61	4.60
2. The contents of the assignments contribute to my understanding of the subject.			11	100.0	0.0	0.0	0.0	0.0	5.00	4.35	4.44
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.			11	81.8	18.1	0.0	0.0	0.0	4.61	4.23	4.35
4. The instructor's presentation often causes me to think in depth about this subject.			11	45.4	36.3	18.1	0.0	0.0	4.27	4.10	4.23
5. The instructor has adequate means for evaluating my learning.			11	72.7	27.2	0.0	0.0	0.0	4.72	4.26	4.32
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.			11	72.7	27.2	0.0	0.0	0.0	4.72	4.29	4.33
7. Adequate opportunities are provided by the instructor for me to ask questions.			11	100.0	0.0	0.0	0.0	0.0	5.00	4.60	4.64
8. The instructor is teaching the course material or skills clearly.			11	90.9	0.0	9.0	0.0	0.0	4.81	4.32	4.36
9. The instructor seems to be well prepared.			11	90.9	9.0	0.0	0.0	0.0	4.90	4.39	4.52
10. The instructor seems to care about my learning.			11	90.9	9.0	0.0	0.0	0.0	4.90	4.57	4.60
11. The course appears to have been carefully planned.			11	63.6	27.2	9.0	0.0	0.0	4.54	4.29	4.43
12. Course objectives are being achieved.			11	63.6	36.3	0.0	0.0	0.0	4.63	4.36	4.42
13. During the term, I looked forward to attending this class.			11	72.7	9.0	9.0	9.0	0.0	4.45	3.97	3.90
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.			11	63.6	27.2	9.0	0.0	0.0	4.54	3.87	4.07
15. Course objectives have been expressed clearly.			11	72.7	18.1	9.0	0.0	0.0	4.63	4.29	4.35
16. The instructor demonstrates a personal commitment to high standards of professional competence.			11	81.8	18.1	0.0	0.0	0.0	4.81	4.60	4.56
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).			11	54.5	36.3	9.0	0.0	0.0	4.45	4.29	4.19
18. In this course, I am learning much.			11	90.9	9.0	0.0	0.0	0.0	4.90	4.24	4.30
19. The out-of-class assignments are challenging.			11	45.4	36.3	18.1	0.0	0.0	4.27	3.92	4.12
20. The instructor supervises and helps in new experiences without taking over.			11	72.7	18.1	9.0	0.0	0.0	4.63	4.28	4.27
21. The instructor relates underlying theory to practice.			11	72.7	27.2	0.0	0.0	0.0	4.72	4.31	4.36
22. Overall, I rate this instructor a good teacher.			11	81.8	18.1	0.0	0.0	0.0	4.81	4.44	4.48

STRECKER, ZOE		ART 2504 1		STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4	3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN	
23. Examinations cover material or skills emphasized in the course.						10	80.0	20.0	0.0	0.0	0.0	4.80	4.27	4.44
24. The time allowed to complete exams is adequate.						10	70.0	10.0	10.0	10.0	0.0	4.40	4.12	4.32
25. Examination questions are phrased clearly.						10	70.0	10.0	20.0	0.0	0.0	4.50	4.22	4.23
26. The textbooks contribute to my understanding of the subject.						8	75.0	12.5	12.5	0.0	0.0	4.62	3.72	4.16
27. The course is practical and useful to those students for whom it was specifically planned.						10	100.0	0.0	0.0	0.0	0.0	5.00	4.19	4.41
28. The clinical experiences, or laboratory, meet my learning needs for this course.						10	100.0	0.0	0.0	0.0	0.0	5.00	4.15	4.09
29. The instructor explains or illustrates laboratory or clinical techniques clearly.						10	80.0	20.0	0.0	0.0	0.0	4.80	4.18	4.12
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.						8	75.0	0.0	25.0	0.0	0.0	4.50	3.96	4.01
31. The laboratory contributes to my understanding of the subject.						9	77.7	22.2	0.0	0.0	0.0	4.77	4.10	4.07
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.						8	75.0	12.5	12.5	0.0	0.0	4.62	3.81	4.01
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.						8	75.0	25.0	0.0	0.0	0.0	4.75	4.11	4.21
34. My perception of the teaching method used in this course is					40.		5	4	3	2	1			
Total Responses	Lecture	Discussion	Demonstration	Combination of these	Other	41.		5	4	3	2	1		
10	10.0	0.0	20.0	70.0	0.0									
35. This course is					42.		5	4	3	2	1			
Total Responses	In my major	General requirement	An elective	Required cognate	Other	43.		5	4	3	2	1		
10	10.0	60.0	20.0	10.0	0.0									
36. My class is					44.		5	4	3	2	1			
Total Responses	Freshman	Sophomore	Junior	Senior	Graduate	45.		5	4	3	2	1		
10	0.0	10.0	40.0	50.0	0.0									
37. My grade point average to date is (round off)					46.		5	4	3	2	1			
Total Responses	4.0 – 3.5	3.4 – 3.0	2.9 – 2.5	2.4 – 2.0	Under 2.0	47.		5	4	3	2	1		
10	50.0	20.0	30.0	0.0	0.0									
38. The grade I presently have in this class is					48.		5	4	3	2	1			
Total Responses	A	B	C	D	F	49.		5	4	3	2	1		
8	87.5	12.5	0.0	0.0	0.0									
39. If I needed help outside of class, the instructor has given help to me.					50.		5	4	3	2	1			
	Yes	No	Not needed											
	90.0	0.0	10.0											



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME

Strecker, Zoe

COURSE TITLE

INSTRUCTOR SUMMARY OF UNIT CLASSES

COURSE NUMBER

UNIT

INSTITUTIONAL CODE

FA

TRA3911.8

REGISTERED STUDENTS

FORMS RETURNED

PERCENT PARTICIPATION

32

29

90.6%

FACTOR MEANS ***INSTRUCTOR RESPONSES (AND STANDARD DEVIATIONS) FOR INSTRUCTOR, UNIT, INSTITUTION AND NATIONAL SAMPLE.

THIS PAGE OF THE INSTRUCTOR SUMMARY CONTAINS MEANS AND STANDARD DEVIATIONS FOR EACH OF SIX FACTORS IDENTIFIED BY FACTOR ANALYSIS OF THE FIRST 21 QUESTIONS. THE QUESTIONS COMPRISING EACH FACTOR ARE INDICATED IN ORDER OF FACTOR LOADING. MEANS ARE BASED UPON THE TOTAL RESPONSES WITHIN EACH OF THE INDICATED SUMMARY LEVELS. THE NATIONAL SAMPLE IS COMPRISED OF MORE THAN ONE MILLION (SURVEY OF STUDENT OPINION OF INSTRUCTION TM) QUESTIONNAIRES ADMINISTERED OVER THE PREVIOUS FIVE YEARS.

	INSTRUCTOR MEAN (SD)	UNIT MEAN (SD)	INSTITUTION MEAN (SD)	NATIONAL MEAN (SD)
3.				

4.FACTOR 1 INSTRUCTOR COMMITMENT TO STUDENT LEARNING QUESTIONS: 10 , 7 , 20 , 17 , 16 , 8 , 1 , 21	4.45 (0.830)	4.43 (0.841)	4.45 (0.195)	4.40 (0.919)
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5.				
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6.FACTOR 2 INSTRUCTOR PREPARATION AND ORGANIZATION QUESTIONS: 9 , 11 , 3	* 3.98 (1.215)	4.30 (0.938)	4.43 (0.869)	4.43 (0.890)
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7.				
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8.FACTOR 3 INSTRUCTOR/STUDENT INTERACTION QUESTIONS: 4 , 13 , 18 , 14	3.81 (1.205)	4.04 (1.075)	4.12 (0.653)	4.15 (1.079)
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9.				
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10.FACTOR 4 TESTING QUESTIONS: 6 , 5	4.20 (0.986)	4.27 (0.951)	4.33 (0.934)	4.33 (0.940)
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11.				
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12.FACTOR 5 COURSE OBJECTIVES QUESTIONS: 15 , 12	4.08 (0.978)	4.32 (0.875)	4.38 (0.869)	4.40 (0.871)
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13.				
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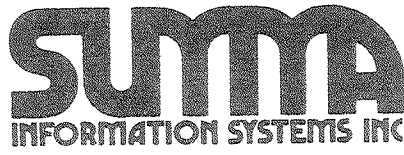
14.FACTOR 6 COURSE ASSIGNMENTS QUESTIONS: 2 , 19	3.94 (1.205)	4.14 (1.000)	4.28 (0.920)	4.25 (0.974)
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15.				
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SIGNIFICANTLY DIFFERENT FROM THE NATIONAL MEAN * = AT .05 LEVEL / ** = AT .01 LEVEL / *** = AT .001 LEVEL

Streckler, Zoe	SUMMARY OF UNIT CLASSES	STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE				STRONGLY DISAGREE	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
				5	4	3	2	1			
1. The clarity and audibility of the instructor's speech are excellent.			29	82.7	13.7	3.4	0.0	0.0	4.79	4.61	4.60
2. The contents of the assignments contribute to my understanding of the subject.			29	62.0	24.1	10.3	3.4	0.0	4.44	4.35	4.44
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.			29	51.7	17.2	20.6	3.4	6.8	4.03	4.23	4.35
4. The instructor's presentation often causes me to think in depth about this subject.			29	34.4	27.5	24.1	10.3	3.4	3.79	4.10	4.23
5. The instructor has adequate means for evaluating my learning.			29	51.7	20.6	17.2	10.3	0.0	4.13	4.26	4.32
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.			29	51.7	31.0	10.3	6.8	0.0	4.27	4.28	4.33
7. Adequate opportunities are provided by the instructor for me to ask questions.			29	75.8	20.6	3.4	0.0	0.0	4.72	4.60	4.64
8. The instructor is teaching the course material or skills clearly.			29	55.1	24.1	10.3	10.3	0.0	4.24	4.32	4.36
9. The instructor seems to be well prepared.			29	55.1	24.1	6.8	10.3	3.4	4.17	4.39	4.52
10. The instructor seems to care about my learning.			29	72.4	24.1	3.4	0.0	0.0	4.68	4.57	4.60
11. The course appears to have been carefully planned.			29	34.4	31.0	17.2	10.3	6.8	3.75	4.29	4.43
12. Course objectives are being achieved.			29	41.3	44.8	6.8	3.4	3.4	4.17	4.36	4.42
13. During the term, I looked forward to attending this class.			29	44.8	20.6	13.7	17.2	3.4	3.86	3.97	3.90
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.			29	31.0	34.4	13.7	17.2	3.4	3.72	3.87	4.07
15. Course objectives have been expressed clearly.			29	37.9	34.4	17.2	10.3	0.0	4.00	4.28	4.35
16. The instructor demonstrates a personal commitment to high standards of professional competence.			29	62.0	31.0	3.4	3.4	0.0	4.51	4.50	4.56
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).			29	41.3	41.3	10.3	3.4	3.4	4.13	4.28	4.19
18. In this course, I am learning much.			29	44.8	20.6	20.6	6.8	6.8	3.89	4.24	4.30
19. The out-of-class assignments are challenging.			29	27.5	24.1	24.1	13.7	10.3	3.44	3.92	4.12
20. The instructor supervises and helps in new experiences without taking over.			29	62.0	24.1	10.3	0.0	3.4	4.41	4.28	4.27
21. The instructor relates underlying theory to practice.			29	41.3	34.4	17.2	6.8	0.0	4.10	4.31	4.36
22. Overall, I rate this instructor a good teacher.			29	62.0	20.6	13.7	0.0	3.4	4.37	4.44	4.48

Strecker, Zoe		SUMMARY OF UNIT CLASSES				STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4321			STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
23. Examinations cover material or skills emphasized in the course.							22	40.9	36.3	22.7	0.0	0.0	4.18	4.27	4.44
24. The time allowed to complete exams is adequate.							21	47.6	14.2	23.8	9.5	4.7	3.90	4.12	4.32
25. Examination questions are phrased clearly.							21	38.0	19.0	38.0	4.7	0.0	3.90	4.22	4.23
26. The textbooks contribute to my understanding of the subject.							19	36.8	26.3	36.8	0.0	0.0	4.00	3.72	4.16
27. The course is practical and useful to those students for whom it was specifically planned.							25	52.0	24.0	16.0	4.0	4.0	4.16	4.19	4.41
28. The clinical experiences, or laboratory, meet my learning needs for this course.							19	73.6	15.7	10.5	0.0	0.0	4.63	4.15	4.09
29. The instructor explains or illustrates laboratory or clinical techniques clearly.							18	66.6	22.2	11.1	0.0	0.0	4.55	4.18	4.12
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.							15	60.0	6.6	33.3	0.0	0.0	4.26	3.96	4.01
31. The laboratory contributes to my understanding of the subject.							16	62.5	18.7	18.7	0.0	0.0	4.43	4.10	4.07
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.							14	57.1	7.1	35.7	0.0	0.0	4.21	3.81	4.01
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.							14	71.4	21.4	7.1	0.0	0.0	4.64	4.11	4.21
34. My perception of the teaching method used in this course is							40.	5	4	3	2	1			
Total Responses	Lecture	Discussion	Demonstration	Combination of these	Other	41.	5	4	3	2	1				
24	4.1	0.0	12.5	75.0	8.3										
35. This course is							42.	5	4	3	2	1			
Total Responses	In my major	General requirement	An elective	Required cognate	Other	43.	5	4	3	2	1				
24	4.1	79.1	12.5	4.1	0.0										
36. My class is							44.	5	4	3	2	1			
Total Responses	Freshman	Sophomore	Junior	Senior	Graduate	45.	5	4	3	2	1				
26	15.3	30.7	30.7	23.0	0.0										
37. My grade point average to date is (round off)							46.	5	4	3	2	1			
Total Responses	4.0 – 3.5	3.4 – 3.0	2.9 – 2.5	2.4 – 2.0	Under 2.0	47.	5	4	3	2	1				
26	38.4	34.6	26.9	0.0	0.0										
38. The grade I presently have in this class is							48.	5	4	3	2	1			
Total Responses	A	B	C	D	F	49.	5	4	3	2	1				
24	70.8	29.1	0.0	0.0	0.0										
39. If I needed help outside of class, the instructor has given help to me.							50.	5	4	3	2	1			
	Yes	No	Not needed												
	80.7	0.0	19.2												



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

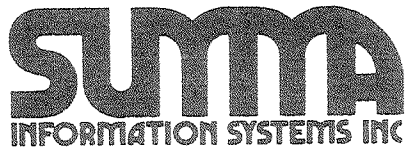
INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Ceramics I		WNT14
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 2504 1	FA	TRA3941.5
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
11	11	100.0%

INSTRUCTOR RESPONSES

1. THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS LESS THAN SATISFACTORY.
2. THE TYPE OF CLASS IS LECTURE.
3. THE TEXTS WERE HIGHLY SATISFACTORY.
4. THE TEXTS WERE CHOSEN BY ME.
5. THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6. STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN VERY HIGH.
7. FOR A COURSE OF THIS TYPE, THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8. COMPARED TO COURSES OF SIMILAR CONTENT, I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9. THIS COURSE IS NOT PRIMARILY A SERVICE COURSE , FOR MAJORS , OR A REQUIRED COGNATE.
10. COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS ABOVE AVERAGE.
- 11.
- 12.
- 13.
- 14.
- 15.

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
1. The clarity and audibility of the instructor's speech are excellent.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.49	4.65
2. The contents of the assignments contribute to my understanding of the subject.	11	100.0	0.0	0.0	0.0	0.0	5.00	4.46	4.50
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.36	4.42
4. The instructor's presentation often causes me to think in depth about this subject.	11	81.8	9.0	9.0	0.0	0.0	4.72	4.22	4.32
5. The instructor has adequate means for evaluating my learning.	11	81.8	18.1	0.0	0.0	0.0	4.81	4.35	4.41
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.31	4.42
7. Adequate opportunities are provided by the instructor for me to ask questions.	11	100.0	0.0	0.0	0.0	0.0	5.00	4.57	4.67
8. The instructor is teaching the course material or skills clearly.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.41	4.45
9. The instructor seems to be well prepared.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.56	4.58
10. The instructor seems to care about my learning.	11	100.0	0.0	0.0	0.0	0.0	5.00	4.54	4.64
11. The course appears to have been carefully planned.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.49	4.50
12. Course objectives are being achieved.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.44	4.48
13. During the term, I looked forward to attending this class.	11	72.7	27.2	0.0	0.0	0.0	4.72	3.92	3.97
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	11	90.9	0.0	9.0	0.0	0.0	4.81	4.19	4.16
15. Course objectives have been expressed clearly.	11	100.0	0.0	0.0	0.0	0.0	5.00	4.39	4.43
16. The instructor demonstrates a personal commitment to high standards of professional competence.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.55	4.64
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	11	90.9	9.0	0.0	0.0	0.0	4.90	4.32	4.29
18. In this course, I am learning much.	11	90.9	9.0	0.0	0.0	0.0	4.90	4.26	4.39
19. The out-of-class assignments are challenging.	11	81.8	9.0	9.0	0.0	0.0	4.72	4.36	4.30
20. The instructor supervises and helps in new experiences without taking over.	11	81.8	9.0	9.0	0.0	0.0	4.72	4.17	4.37
21. The instructor relates underlying theory to practice.	11	81.8	9.0	9.0	0.0	0.0	4.72	4.29	4.44
22. Overall, I rate this instructor a good teacher.	11	100.0	0.0	0.0	0.0	0.0	5.00	4.42	4.56

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
		4	3	2	1				
23. Examinations cover material or skills emphasized in the course.	3	66.6	0.0	33.3	0.0	0.0	4.33	4.35	4.51
24. The time allowed to complete exams is adequate.	2	0.0	50.0	50.0	0.0	0.0	3.50	4.12	4.41
25. Examination questions are phrased clearly.	2	0.0	50.0	50.0	0.0	0.0	3.50	4.30	4.34
26. The textbooks contribute to my understanding of the subject.	2	0.0	50.0	50.0	0.0	0.0	3.50	4.04	4.27
27. The course is practical and useful to those students for whom it was specifically planned.	2	100.0	0.0	0.0	0.0	0.0	5.00	4.23	4.47
28. The clinical experiences, or laboratory, meet my learning needs for this course.	1	0.0	0.0	100.0	0.0	0.0	3.00	4.09	4.24
29. The instructor explains or illustrates laboratory or clinical techniques clearly.	1	0.0	0.0	100.0	0.0	0.0	3.00	4.25	4.21
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.	1	0.0	0.0	100.0	0.0	0.0	3.00	4.17	4.11
31. The laboratory contributes to my understanding of the subject.	1	0.0	0.0	100.0	0.0	0.0	3.00	4.22	4.15
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.	1	0.0	0.0	100.0	0.0	0.0	3.00	4.23	4.19
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.	1	0.0	0.0	100.0	0.0	0.0	3.00	4.23	4.30
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1			
Total Responses	3	0.0	0.0	66.6	33.3	0.0			
35. This course is	42.	5	4	3	2	1			
Total Responses	5	20.0	20.0	60.0	0.0	0.0			
36. My class is	44.	5	4	3	2	1			
Total Responses	5	0.0	20.0	40.0	40.0	0.0			
37. My grade point average to date is (round off)	46.	5	4	3	2	1			
Total Responses	5	80.0	20.0	0.0	0.0	0.0			
38. The grade I presently have in this class is	48.	5	4	3	2	1			
Total Responses	5	100.0	0.0	0.0	0.0	0.0			
39. If I needed help outside of class, the instructor has given help to me.	50.	5	4	3	2	1			
		Yes	No	Not needed					
		100.0	0.0	0.0					



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Ceramics II		WNT14
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 3874 1	FA	TRA3941.5
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
9	8	88.8%

INSTRUCTOR RESPONSES

1. THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS LESS THAN SATISFACTORY.
2. THE TYPE OF CLASS IS OTHER THAN LECTURE , SEMINAR , SKILLS , OR LABORATORY.
3. THE TEXTS WERE HIGHLY SATISFACTORY.
- 4.
5. THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6. STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN HIGH.
7. FOR A COURSE OF THIS TYPE,THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8. COMPARED TO COURSES OF SIMILAR CONTENT,I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9. THIS COURSE IS NOT PRIMARILY A SERVICE COURSE , FOR MAJORS , OR A REQUIRED COGNATE.
10. COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS AVERAGE.
- 11.
- 12.
- 13.
- 14.
- 15.

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
1. The clarity and audibility of the instructor's speech are excellent.	8	87.5	12.5	0.0	0.0	0.0	4.87	4.49	4.65
2. The contents of the assignments contribute to my understanding of the subject.	8	62.5	37.5	0.0	0.0	0.0	4.62	4.46	4.50
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	8	87.5	0.0	12.5	0.0	0.0	4.75	4.36	4.42
4. The instructor's presentation often causes me to think in depth about this subject.	8	62.5	25.0	12.5	0.0	0.0	4.50	4.22	4.32
5. The instructor has adequate means for evaluating my learning.	8	75.0	25.0	0.0	0.0	0.0	4.75	4.35	4.41
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	8	87.5	12.5	0.0	0.0	0.0	4.87	4.31	4.42
7. Adequate opportunities are provided by the instructor for me to ask questions.	8	87.5	12.5	0.0	0.0	0.0	4.87	4.57	4.67
8. The instructor is teaching the course material or skills clearly.	8	87.5	12.5	0.0	0.0	0.0	4.87	4.41	4.45
9. The instructor seems to be well prepared.	8	75.0	25.0	0.0	0.0	0.0	4.75	4.56	4.58
10. The instructor seems to care about my learning.	8	87.5	12.5	0.0	0.0	0.0	4.87	4.54	4.64
11. The course appears to have been carefully planned.	8	75.0	12.5	12.5	0.0	0.0	4.62	4.49	4.50
12. Course objectives are being achieved.	8	75.0	12.5	12.5	0.0	0.0	4.62	4.44	4.48
13. During the term, I looked forward to attending this class.	8	75.0	12.5	12.5	0.0	0.0	4.62	3.92	3.97
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	8	62.5	12.5	12.5	12.5	0.0	4.25	4.19	4.16
15. Course objectives have been expressed clearly.	8	75.0	25.0	0.0	0.0	0.0	4.75	4.39	4.43
16. The instructor demonstrates a personal commitment to high standards of professional competence.	8	87.5	12.5	0.0	0.0	0.0	4.87	4.55	4.64
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	8	87.5	12.5	0.0	0.0	0.0	4.87	4.32	4.29
18. In this course, I am learning much.	8	75.0	25.0	0.0	0.0	0.0	4.75	4.26	4.39
19. The out-of-class assignments are challenging.	8	62.5	25.0	12.5	0.0	0.0	4.50	4.36	4.30
20. The instructor supervises and helps in new experiences without taking over.	8	75.0	12.5	0.0	12.5	0.0	4.50	4.17	4.37
21. The instructor relates underlying theory to practice.	8	62.5	25.0	12.5	0.0	0.0	4.50	4.29	4.44
22. Overall, I rate this instructor a good teacher.	8	87.5	12.5	0.0	0.0	0.0	4.87	4.42	4.56

23. Examinations cover material or skills emphasized in the course.

5

60.0

40.0

0.0

0.0

0.0

4.60

4.35

4.51

24. The time allowed to complete exams is adequate.

5

80.0

20.0

0.0

0.0

0.0

4.80

4.12

4.41

25. Examination questions are phrased clearly.

5

80.0

20.0

0.0

0.0

0.0

4.80

4.30

4.34

26. The textbooks contribute to my understanding of the subject.

3

100.0

0.0

0.0

0.0

5.00

4.04

4.27

27. The course is practical and useful to those students for whom it was specifically planned.

4

100.0

0.0

0.0

0.0

5.00

4.23

4.47

28. The clinical experiences, or laboratory, meet my learning needs for this course.

4

75.0

25.0

0.0

0.0

0.0

4.75

4.09

4.24

29. The instructor explains or illustrates laboratory or clinical techniques clearly.

4

75.0

25.0

0.0

0.0

0.0

4.75

4.25

4.21

30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.

3

100.0

0.0

0.0

0.0

0.0

5.00

4.17

4.11

31. The laboratory contributes to my understanding of the subject.

3

100.0

0.0

0.0

0.0

0.0

5.00

4.22

4.15

32. The laboratory manual adequately explains the procedures to be followed in the laboratory.

3

100.0

0.0

0.0

0.0

0.0

5.00

4.23

4.19

33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.

3

100.0

0.0

0.0

0.0

0.0

5.00

4.23

4.30

34. My perception of the teaching method used in this course is

40.

5

4

3

2

1

Total Responses	Lecture	Discussion	Demonstration	Combination of these	Other
6	0.0	0.0	33.3	66.6	0.0

41.

5

4

3

2

1

35. This course is

42.

5

4

3

2

1

Total Responses	In my major	General requirement	An elective	Required cognate	Other
6	33.3	16.6	33.3	16.6	0.0

43.

5

4

3

2

1

36. My class is

44.

5

4

3

2

1

Total Responses	Freshman	Sophomore	Junior	Senior	Graduate
7	0.0	0.0	57.1	42.8	0.0

45.

5

4

3

2

1

37. My grade point average to date is (round off)

46.

5

4

3

2

1

Total Responses	4.0 – 3.5	3.4 – 3.0	2.9 – 2.5	2.4 – 2.0	Under 2.0
7	57.1	42.8	0.0	0.0	0.0

47.

5

4

3

2

1

38. The grade I presently have in this class is

48.

5

4

3

2

1

Total Responses	A	B	C	D	F
5	60.0	20.0	0.0	20.0	0.0

49.

5

4

3

2

1

39. If I needed help outside of class, the instructor has given help to me.

50.

5

4

3

2

1

Yes

No

Not needed

85.7

0.0

14.2



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
INSTRUCTOR SUMMARY OF UNIT CLASSES		
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
	FA	TRA3941.S
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
20	19	95.0%

FACTOR MEANS ~~***INSTRUCTOR RESPONSES~~ (AND STANDARD DEVIATIONS) FOR INSTRUCTOR, UNIT, INSTITUTION AND NATIONAL SAMPLE.

THIS PAGE OF THE INSTRUCTOR SUMMARY CONTAINS MEANS AND STANDARD DEVIATIONS FOR EACH OF SIX FACTORS IDENTIFIED BY FACTOR ANALYSIS OF THE FIRST 21 QUESTIONS. THE QUESTIONS COMPRISING EACH FACTOR ARE INDICATED IN ORDER OF FACTOR LOADING. MEANS ARE BASED UPON THE TOTAL RESPONSES WITHIN EACH OF THE INDICATED SUMMARY LEVELS. THE NATIONAL SAMPLE IS COMPRISED OF MORE THAN ONE MILLION (SURVEY OF STUDENT OPINION OF INSTRUCTION TM) QUESTIONNAIRES ADMINISTERED OVER THE PREVIOUS FIVE YEARS.

3.	INSTRUCTOR MEAN (SD)	UNIT MEAN (SD)	INSTITUTION MEAN (SD)	NATIONAL MEAN (SD)
4.FACTOR 1 INSTRUCTOR COMMITMENT TO STUDENT LEARNING QUESTIONS: 10 , 7 , 20 , 17 , 16 , 8 , 1 , 21	*** 4.84 (0.461)	4.42 (0.962)	4.52 (0.489)	4.40 (0.918)
5.				
6.FACTOR 2 INSTRUCTOR PREPARATION AND ORGANIZATION QUESTIONS: 9 , 11 , 3	*** 4.82 (0.467)	4.47 (0.852)	4.50 (0.813)	4.43 (0.890)
7.				
8.FACTOR 3 INSTRUCTOR/STUDENT INTERACTION QUESTIONS: 4 , 13 , 18 , 14	*** 4.68 (0.657)	4.15 (1.133)	4.21 (0.500)	4.15 (1.079)
9.				
10.FACTOR 4 TESTING QUESTIONS: 6 , 5	*** 4.84 (0.369)	4.33 (0.987)	4.42 (0.884)	4.33 (0.940)
11.				
12.FACTOR 5 COURSE OBJECTIVES QUESTIONS: 15 , 12	*** 4.84 (0.436)	4.42 (0.928)	4.46 (0.817)	4.40 (0.871)
13.				
14.FACTOR 6 COURSE ASSIGNMENTS QUESTIONS: 2 , 19	*** 4.73 (0.554)	4.41 (0.891)	4.40 (0.850)	4.25 (0.974)

15. SIGNIFICANTLY DIFFERENT FROM THE NATIONAL MEAN * = AT .05 LEVEL / ** = AT .01 LEVEL / *** = AT .001 LEVEL

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
1. The clarity and audibility of the instructor's speech are excellent.	19	89.4	10.5	0.0	0.0	0.0	4.89	4.49	4.65
2. The contents of the assignments contribute to my understanding of the subject.	19	84.2	15.7	0.0	0.0	0.0	4.84	4.46	4.50
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	19	89.4	5.2	5.2	0.0	0.0	4.84	4.36	4.42
4. The instructor's presentation often causes me to think in depth about this subject.	19	73.6	15.7	10.5	0.0	0.0	4.63	4.22	4.32
5. The instructor has adequate means for evaluating my learning.	19	78.9	21.0	0.0	0.0	0.0	4.78	4.35	4.41
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	19	89.4	10.5	0.0	0.0	0.0	4.89	4.31	4.42
7. Adequate opportunities are provided by the instructor for me to ask questions.	19	94.7	5.2	0.0	0.0	0.0	4.94	4.57	4.67
8. The instructor is teaching the course material or skills clearly.	19	89.4	10.5	0.0	0.0	0.0	4.89	4.41	4.45
9. The instructor seems to be well prepared.	19	84.2	15.7	0.0	0.0	0.0	4.84	4.56	4.58
10. The instructor seems to care about my learning.	19	94.7	5.2	0.0	0.0	0.0	4.94	4.54	4.64
11. The course appears to have been carefully planned.	19	84.2	10.5	5.2	0.0	0.0	4.78	4.49	4.50
12. Course objectives are being achieved.	19	84.2	10.5	5.2	0.0	0.0	4.78	4.44	4.48
13. During the term, I looked forward to attending this class.	19	73.6	21.0	5.2	0.0	0.0	4.68	3.92	3.97
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	19	78.9	5.2	10.5	5.2	0.0	4.57	4.19	4.16
15. Course objectives have been expressed clearly.	19	89.4	10.5	0.0	0.0	0.0	4.89	4.39	4.43
16. The instructor demonstrates a personal commitment to high standards of professional competence.	19	89.4	10.5	0.0	0.0	0.0	4.89	4.55	4.64
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	19	89.4	10.5	0.0	0.0	0.0	4.89	4.32	4.29
18. In this course, I am learning much.	19	84.2	15.7	0.0	0.0	0.0	4.84	4.26	4.39
19. The out-of-class assignments are challenging.	19	73.6	15.7	10.5	0.0	0.0	4.63	4.36	4.30
20. The instructor supervises and helps in new experiences without taking over.	19	78.9	10.5	5.2	5.2	0.0	4.63	4.17	4.37
21. The instructor relates underlying theory to practice.	19	73.6	15.7	10.5	0.0	0.0	4.63	4.29	4.44
22. Overall, I rate this instructor a good teacher.	19	94.7	5.2	0.0	0.0	0.0	4.94	4.42	4.56

	TOTAL RESPONSES	STRONGLY AGREE 5					STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
		4	3	2	1	0				
23. Examinations cover material or skills emphasized in the course.	8	62.5	25.0	12.5	0.0	0.0	0.0	4.50	4.35	4.51
24. The time allowed to complete exams is adequate.	7	57.1	28.5	14.2	0.0	0.0	0.0	4.42	4.12	4.41
25. Examination questions are phrased clearly.	7	57.1	28.5	14.2	0.0	0.0	0.0	4.42	4.30	4.34
26. The textbooks contribute to my understanding of the subject.	5	60.0	20.0	20.0	0.0	0.0	0.0	4.40	4.04	4.27
27. The course is practical and useful to those students for whom it was specifically planned.	6	100.0	0.0	0.0	0.0	0.0	0.0	5.00	4.23	4.47
28. The clinical experiences, or laboratory, meet my learning needs for this course.	5	60.0	20.0	20.0	0.0	0.0	0.0	4.40	4.09	4.24
29. The instructor explains or illustrates laboratory or clinical techniques clearly.	5	60.0	20.0	20.0	0.0	0.0	0.0	4.40	4.25	4.21
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.	4	75.0	0.0	25.0	0.0	0.0	0.0	4.50	4.17	4.11
31. The laboratory contributes to my understanding of the subject.	4	75.0	0.0	25.0	0.0	0.0	0.0	4.50	4.22	4.15
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.	4	75.0	0.0	25.0	0.0	0.0	0.0	4.50	4.23	4.19
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.	4	75.0	0.0	25.0	0.0	0.0	0.0	4.50	4.23	4.30
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1				
Total Responses	5	0.0	0.0	44.4	55.5	0.0				
35. This course is	42.	5	4	3	2	1				
Total Responses	11	27.2	18.1	45.4	9.0	0.0				
36. My class is	44.	5	4	3	2	1				
Total Responses	12	0.0	8.3	50.0	41.6	0.0				
37. My grade point average to date is (round off)	46.	5	4	3	2	1				
Total Responses	12	66.6	33.3	0.0	0.0	0.0				
38. The grade I presently have in this class is	48.	5	4	3	2	1				
Total Responses	10	80.0	10.0	0.0	10.0	0.0				
39. If I needed help outside of class, the instructor has given help to me.	50.	5	4	3	2	1				
		91.6	0.0	8.3						



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INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Introduction to Visual Art		FL 14
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 1024 2	FA	TRA2034.S
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
17	15	88.2%

INSTRUCTOR RESPONSES

1.	THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS LESS THAN SATISFACTORY.
2.	THE TYPE OF CLASS IS OTHER THAN LECTURE , SEMINAR , SKILLS , OR LABORATORY.
3.	THE TEXTS WERE HIGHLY SATISFACTORY.
4.	THE TEXTS WERE CHOSEN BY ME.
5.	THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6.	STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN AVERAGE.
7.	FOR A COURSE OF THIS TYPE,THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8.	COMPARED TO COURSES OF SIMILAR CONTENT,I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9.	THIS IS A SERVICE COURSE.
10.	COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS AVERAGE.
11.	
12.	
13.	
14.	
15.	

Strecker, Zoe	ART 1024 2	STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	432			STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
1. The clarity and audibility of the instructor's speech are excellent.			15	40.0	40.0	6.6	6.6	6.6	4.00	4.59	4.61
2. The contents of the assignments contribute to my understanding of the subject.			15	26.6	26.6	6.6	40.0	0.0	3.40	4.32	4.44
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.			15	13.3	26.6	13.3	33.3	13.3	2.93	4.23	4.35
4. The instructor's presentation often causes me to think in depth about this subject.			15	0.0	53.3	20.0	13.3	13.3	3.13	4.07	4.25
5. The instructor has adequate means for evaluating my learning.			15	20.0	20.0	26.6	33.3	0.0	3.26	4.26	4.34
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.			15	26.6	26.6	26.6	13.3	6.6	3.53	4.22	4.33
7. Adequate opportunities are provided by the instructor for me to ask questions.			15	40.0	33.3	20.0	6.6	0.0	4.06	4.56	4.64
8. The instructor is teaching the course material or skills clearly.			15	20.0	40.0	13.3	13.3	13.3	3.40	4.32	4.38
9. The instructor seems to be well prepared.			15	33.3	33.3	0.0	20.0	13.3	3.53	4.39	4.50
10. The instructor seems to care about my learning.			15	46.6	26.6	20.0	6.6	0.0	4.13	4.51	4.57
11. The course appears to have been carefully planned.			15	33.3	20.0	20.0	20.0	6.6	3.53	4.28	4.44
12. Course objectives are being achieved.			15	20.0	33.3	6.6	40.0	0.0	3.33	4.33	4.43
13. During the term, I looked forward to attending this class.			15	0.0	26.6	26.6	13.3	33.3	2.46	3.78	3.86
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.			15	26.6	26.6	6.6	20.0	20.0	3.20	3.97	4.07
15. Course objectives have been expressed clearly.			15	6.6	40.0	0.0	40.0	13.3	2.86	4.22	4.33
16. The instructor demonstrates a personal commitment to high standards of professional competence.			15	33.3	46.6	13.3	6.6	0.0	4.06	4.48	4.55
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).			15	26.6	40.0	20.0	13.3	0.0	3.80	4.22	4.21
18. In this course, I am learning much.			15	20.0	33.3	13.3	6.6	26.6	3.13	4.17	4.29
19. The out-of-class assignments are challenging.			15	33.3	20.0	26.6	13.3	6.6	3.60	4.11	4.19
20. The instructor supervises and helps in new experiences without taking over.			15	6.6	53.3	13.3	13.3	13.3	3.26	4.20	4.27
21. The instructor relates underlying theory to practice.			15	13.3	46.6	20.0	20.0	0.0	3.53	4.26	4.36
22. Overall, I rate this instructor a good teacher.			15	20.0	26.6	13.3	26.6	13.3	3.13	4.28	4.46

Strecker, Zoe		ART 1024 2		STUDENT RESPONSES		RESPONSES	AGREE 5	4	3	2	DISAGREE 1	MEAN	MEAN	MEAN
23. Examinations cover material or skills emphasized in the course.						5	20.0	40.0	40.0	0.0	0.0	3.80	4.44	4.48
24. The time allowed to complete exams is adequate.						5	20.0	20.0	60.0	0.0	0.0	3.60	4.24	4.37
25. Examination questions are phrased clearly.						5	40.0	0.0	20.0	40.0	0.0	3.40	4.31	4.29
26. The textbooks contribute to my understanding of the subject.						5	0.0	20.0	60.0	0.0	20.0	2.80	4.06	4.18
27. The course is practical and useful to those students for whom it was specifically planned.						5	0.0	40.0	40.0	0.0	20.0	3.00	4.40	4.45
28. The clinical experiences, or laboratory, meet my learning needs for this course.						1	0.0	0.0	0.0	100.0	0.0	2.00	4.17	4.24
29. The instructor explains or illustrates laboratory or clinical techniques clearly.						1	0.0	0.0	0.0	0.0	100.0	1.00	4.31	4.25
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.						1	0.0	100.0	0.0	0.0	0.0	4.00	4.27	4.11
31. The laboratory contributes to my understanding of the subject.						1	0.0	100.0	0.0	0.0	0.0	4.00	4.31	4.18
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.						1	0.0	0.0	100.0	0.0	0.0	3.00	4.29	4.12
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.						1	0.0	0.0	0.0	100.0	0.0	2.00	4.20	4.35
34. My perception of the teaching method used in this course is						40.	5	4	3	2	1			
Total Responses	Lecture	Discussion	Demonstration	Combination of these	Other	41.	5	4	3	2	1			
7	0.0	14.2	0.0	85.7	0.0									
35. This course is						42.	5	4	3	2	1			
Total Responses	In my major	General requirement	An elective	Required cognate	Other	43.	5	4	3	2	1			
8	12.5	87.5	0.0	0.0	0.0									
36. My class is						44.	5	4	3	2	1			
Total Responses	Freshman	Sophomore	Junior	Senior	Graduate	45.	5	4	3	2	1			
9	77.7	22.2	0.0	0.0	0.0									
37. My grade point average to date is (round off)						46.	5	4	3	2	1			
Total Responses	4.0 – 3.5	3.4 – 3.0	2.9 – 2.5	2.4 – 2.0	Under 2.0	47.	5	4	3	2	1			
7	28.5	42.8	14.2	14.2	0.0									
38. The grade I presently have in this class is						48.	5	4	3	2	1			
Total Responses	A	B	C	D	F	49.	5	4	3	2	1			
8	62.5	25.0	12.5	0.0	0.0									
39. If I needed help outside of class, the instructor has given help to me.						50.	5	4	3	2	1			
	Yes	No	Not needed											
	37.5	0.0	62.5											



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INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Ceramics I		FL 14
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 2504 1	FA	TRA2034.S
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
12	12	100.0%

INSTRUCTOR RESPONSES

1.	THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2.	THE TYPE OF CLASS IS OTHER THAN LECTURE , SEMINAR , SKILLS , OR LABORATORY.
3.	THE TEXTS WERE SATISFACTORY.
4.	THE TEXTS WERE CHOSEN BY ME.
5.	THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6.	STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN VERY HIGH.
7.	FOR A COURSE OF THIS TYPE,THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8.	COMPARED TO COURSES OF SIMILAR CONTENT,I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9.	THIS COURSE IS NOT PRIMARILY A SERVICE COURSE , FOR MAJORS , OR A REQUIRED COGNATE.
10.	COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS ABOVE AVERAGE.
11.	
12.	
13.	
14.	
15.	

1. The clarity and audibility of the instructor's speech are excellent.	12	91.6	0.0	8.3	0.0	0.0	4.83	4.59	4.61
2. The contents of the assignments contribute to my understanding of the subject.	12	91.6	8.3	0.0	0.0	0.0	4.91	4.32	4.44
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	12	66.6	25.0	0.0	8.3	0.0	4.50	4.23	4.35
4. The instructor's presentation often causes me to think in depth about this subject.	12	58.3	33.3	8.3	0.0	0.0	4.50	4.07	4.25
5. The instructor has adequate means for evaluating my learning.	12	91.6	0.0	8.3	0.0	0.0	4.83	4.26	4.34
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	12	83.3	8.3	8.3	0.0	0.0	4.75	4.22	4.33
7. Adequate opportunities are provided by the instructor for me to ask questions.	12	91.6	0.0	8.3	0.0	0.0	4.83	4.56	4.64
8. The instructor is teaching the course material or skills clearly.	12	75.0	16.6	0.0	8.3	0.0	4.58	4.32	4.38
9. The instructor seems to be well prepared.	12	66.6	25.0	0.0	8.3	0.0	4.50	4.39	4.50
10. The instructor seems to care about my learning.	12	83.3	16.6	0.0	0.0	0.0	4.83	4.51	4.57
11. The course appears to have been carefully planned.	12	66.6	25.0	0.0	8.3	0.0	4.50	4.28	4.44
12. Course objectives are being achieved.	12	75.0	16.6	0.0	8.3	0.0	4.58	4.33	4.43
13. During the term, I looked forward to attending this class.	12	66.6	25.0	8.3	0.0	0.0	4.58	3.78	3.86
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	12	50.0	33.3	16.6	0.0	0.0	4.33	3.97	4.07
15. Course objectives have been expressed clearly.	12	83.3	8.3	8.3	0.0	0.0	4.75	4.22	4.33
16. The instructor demonstrates a personal commitment to high standards of professional competence.	12	83.3	16.6	0.0	0.0	0.0	4.83	4.48	4.55
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	12	75.0	25.0	0.0	0.0	0.0	4.75	4.22	4.21
18. In this course, I am learning much.	12	75.0	25.0	0.0	0.0	0.0	4.75	4.17	4.29
19. The out-of-class assignments are challenging.	12	83.3	8.3	0.0	8.3	0.0	4.66	4.11	4.19
20. The instructor supervises and helps in new experiences without taking over.	12	58.3	25.0	16.6	0.0	0.0	4.41	4.20	4.27
21. The instructor relates underlying theory to practice.	12	75.0	25.0	0.0	0.0	0.0	4.75	4.26	4.36
22. Overall, I rate this instructor a good teacher.	12	75.0	16.6	8.3	0.0	0.0	4.66	4.28	4.46

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
23. Examinations cover material or skills emphasized in the course.	2	100.0	0.0	0.0	0.0	0.0	5.00	4.44	4.48
24. The time allowed to complete exams is adequate.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.24	4.37
25. Examination questions are phrased clearly.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.31	4.29
26. The textbooks contribute to my understanding of the subject.									
27. The course is practical and useful to those students for whom it was specifically planned.	6	83.3	16.6	0.0	0.0	0.0	4.83	4.40	4.45
28. The clinical experiences, or laboratory, meet my learning needs for this course.	2	100.0	0.0	0.0	0.0	0.0	5.00	4.17	4.24
29. The instructor explains or illustrates laboratory or clinical techniques clearly.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.31	4.25
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.									
31. The laboratory contributes to my understanding of the subject.									
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.									
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.									
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1			
Total Responses Lecture Discussion Demonstration Combination of these Other	41.	5	4	3	2	1			
6 0.0 0.0 33.3 66.6 0.0									
35. This course is	42.	5	4	3	2	1			
Total Responses In my major General requirement An elective Required cognate Other	43.	5	4	3	2	1			
6 33.3 33.3 16.6 0.0 16.6									
36. My class is	44.	5	4	3	2	1			
Total Responses Freshman Sophomore Junior Senior Graduate	45.	5	4	3	2	1			
9 0.0 22.2 22.2 55.5 0.0									
37. My grade point average to date is (round off)	46.	5	4	3	2	1			
Total Responses 4.0 – 3.5 3.4 – 3.0 2.9 – 2.5 2.4 – 2.0 Under 2.0	47.	5	4	3	2	1			
10 80.0 20.0 0.0 0.0 0.0									
38. The grade I presently have in this class is	48.	5	4	3	2	1			
Total Responses A B C D F	49.	5	4	3	2	1			
10 80.0 10.0 10.0 0.0 0.0									
39. If I needed help outside of class, the instructor has given help to me.	50.	5	4	3	2	1			
Yes No Not needed									
80.0 0.0 20.0									



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Ceramics II		FL 14
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 3874 1	FA	TRAZ034.S
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
5	5	100.0%

INSTRUCTOR RESPONSES

1.	THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2.	THE TYPE OF CLASS IS OTHER THAN LECTURE , SEMINAR , SKILLS , OR LABORATORY.
3.	THE TEXTS WERE SATISFACTORY.
4.	THE TEXTS WERE CHOSEN BY ME.
5.	THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6.	STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN HIGH.
7.	FOR A COURSE OF THIS TYPE,THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8.	COMPARED TO COURSES OF SIMILAR CONTENT,I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9.	THIS COURSE IS NOT PRIMARILY A SERVICE COURSE , FOR MAJORS , OR A REQUIRED COGNATE.
10.	COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS AVERAGE.
11.	
12.	
13.	
14.	
15.	

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
1. The clarity and audibility of the instructor's speech are excellent.	5	100.0	0.0	0.0	0.0	0.0	5.00	4.59	4.61
2. The contents of the assignments contribute to my understanding of the subject.	5	80.0	20.0	0.0	0.0	0.0	4.80	4.32	4.44
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	5	60.0	40.0	0.0	0.0	0.0	4.60	4.23	4.35
4. The instructor's presentation often causes me to think in depth about this subject.	5	60.0	40.0	0.0	0.0	0.0	4.60	4.07	4.25
5. The instructor has adequate means for evaluating my learning.	5	80.0	20.0	0.0	0.0	0.0	4.80	4.26	4.34
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	5	40.0	40.0	20.0	0.0	0.0	4.20	4.22	4.33
7. Adequate opportunities are provided by the instructor for me to ask questions.	5	80.0	0.0	20.0	0.0	0.0	4.60	4.56	4.64
8. The instructor is teaching the course material or skills clearly.	5	80.0	20.0	0.0	0.0	0.0	4.80	4.32	4.38
9. The instructor seems to be well prepared.	5	80.0	0.0	20.0	0.0	0.0	4.60	4.39	4.50
10. The instructor seems to care about my learning.	5	80.0	20.0	0.0	0.0	0.0	4.80	4.51	4.57
11. The course appears to have been carefully planned.	5	40.0	60.0	0.0	0.0	0.0	4.40	4.28	4.44
12. Course objectives are being achieved.	5	40.0	40.0	20.0	0.0	0.0	4.20	4.33	4.43
13. During the term, I looked forward to attending this class.	5	60.0	40.0	0.0	0.0	0.0	4.60	3.78	3.86
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	5	60.0	20.0	20.0	0.0	0.0	4.40	3.97	4.07
15. Course objectives have been expressed clearly.	5	60.0	40.0	0.0	0.0	0.0	4.60	4.22	4.33
16. The instructor demonstrates a personal commitment to high standards of professional competence.	5	100.0	0.0	0.0	0.0	0.0	5.00	4.48	4.55
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	5	60.0	20.0	20.0	0.0	0.0	4.40	4.22	4.21
18. In this course, I am learning much.	5	80.0	20.0	0.0	0.0	0.0	4.80	4.17	4.29
19. The out-of-class assignments are challenging.	5	80.0	20.0	0.0	0.0	0.0	4.80	4.11	4.19
20. The instructor supervises and helps in new experiences without taking over.	5	80.0	20.0	0.0	0.0	0.0	4.80	4.20	4.27
21. The instructor relates underlying theory to practice.	5	100.0	0.0	0.0	0.0	0.0	5.00	4.26	4.36
22. Overall, I rate this instructor a good teacher.	5	80.0	20.0	0.0	0.0	0.0	4.80	4.28	4.46

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
23. Examinations cover material or skills emphasized in the course.	1	0.0	100.0	0.0	0.0	0.0	4.00	4.44	4.48
24. The time allowed to complete exams is adequate.									
25. Examination questions are phrased clearly.									
26. The textbooks contribute to my understanding of the subject.									
27. The course is practical and useful to those students for whom it was specifically planned.	3	33.3	66.6	0.0	0.0	0.0	4.33	4.40	4.45
28. The clinical experiences, or laboratory, meet my learning needs for this course.	3	33.3	66.6	0.0	0.0	0.0	4.33	4.17	4.24
29. The instructor explains or illustrates laboratory or clinical techniques clearly.	3	66.6	0.0	33.3	0.0	0.0	4.33	4.31	4.25
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.	1	0.0	100.0	0.0	0.0	0.0	4.00	4.27	4.11
31. The laboratory contributes to my understanding of the subject.	3	66.6	33.3	0.0	0.0	0.0	4.66	4.31	4.18
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.									
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.	3	0.0	0.0	100.0	0.0	0.0	3.00	4.20	4.35
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1			
Total Responses Lecture Discussion Demonstration Combination of these Other 4 0.0 0.0 50.0 50.0 0.0	41.	5	4	3	2	1			
35. This course is	42.	5	4	3	2	1			
Total Responses In my major General requirement An elective Required cognate Other 4 0.0 25.0 75.0 0.0 0.0	43.	5	4	3	2	1			
36. My class is	44.	5	4	3	2	1			
Total Responses Freshman Sophomore Junior Senior Graduate 5 0.0 20.0 20.0 60.0 0.0	45.	5	4	3	2	1			
37. My grade point average to date is (round off)	46.	5	4	3	2	1			
Total Responses 4.0 – 3.5 3.4 – 3.0 2.9 – 2.5 2.4 – 2.0 Under 2.0 5 60.0 0.0 40.0 0.0 0.0	47.	5	4	3	2	1			
38. The grade I presently have in this class is	48.	5	4	3	2	1			
Total Responses A B C D F 5 60.0 40.0 0.0 0.0 0.0	49.	5	4	3	2	1			
39. If I needed help outside of class, the instructor has given help to me.	50.	5	4	3	2	1			
Yes No Not needed 80.0 0.0 20.0									



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME

Strecker, Zoe

COURSE TITLE

INSTRUCTOR SUMMARY OF UNIT CLASSES

COURSE NUMBER

UNIT

INSTITUTIONAL

CODE

FA

TRA2034.S

REGISTERED
STUDENTS

34

FORMS
RETURNED

32

PERCENT
PARTICIPATION

94.1%

FACTOR MEANS ***INSTRUCTOR RESPONSES (AND STANDARD DEVIATIONS) FOR INSTRUCTOR, UNIT, INSTITUTION AND NATIONAL SAMPLE.

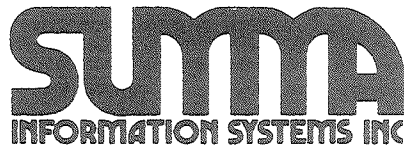
THIS PAGE OF THE INSTRUCTOR SUMMARY CONTAINS MEANS AND STANDARD DEVIATIONS FOR EACH OF SIX FACTORS IDENTIFIED BY FACTOR ANALYSIS OF THE FIRST 21 QUESTIONS. THE QUESTIONS COMPRISING EACH FACTOR ARE INDICATED IN ORDER OF FACTOR LOADING. MEANS ARE BASED UPON THE TOTAL RESPONSES WITHIN EACH OF THE INDICATED SUMMARY LEVELS. THE NATIONAL SAMPLE IS COMPRISED OF MORE THAN ONE MILLION (SURVEY OF STUDENT OPINION OF INSTRUCTION TM) QUESTIONNAIRES ADMINISTERED OVER THE PREVIOUS FIVE YEARS.

3.	INSTRUCTOR MEAN (SD)	UNIT MEAN (SD)	INSTITUTION MEAN (SD)	NATIONAL MEAN (SD)
4FACTOR 1 INSTRUCTOR COMMITMENT TO STUDENT LEARNING QUESTIONS: 10 , 7 , 20 , 17 , 16 , 8 , 1 , 21	4.29 (0.985)	4.39 (0.902)	4.45 (0.587)	4.41 (0.915)
5.				
6FACTOR 2 INSTRUCTOR PREPARATION AND ORGANIZATION QUESTIONS: 9 , 11 , 3	* 3.95 (1.264)	4.30 (0.946)	4.43 (0.858)	4.44 (0.886)
7.				
8FACTOR 3 INSTRUCTOR/STUDENT INTERACTION QUESTIONS: 4 , 13 , 18 , 14	3.82 (1.312)	4.00 (1.174)	4.12 (0.620)	4.17 (1.077)
9.				
10FACTOR 4 TESTING QUESTIONS: 6 , 5	4.09 (1.136)	4.24 (1.010)	4.34 (0.926)	4.35 (0.937)
11.				
12FACTOR 5 COURSE OBJECTIVES QUESTIONS: 15 , 12	* 3.89 (1.261)	4.27 (0.932)	4.38 (0.855)	4.41 (0.869)
13.				
14FACTOR 6 COURSE ASSIGNMENTS QUESTIONS: 2 , 19	4.18 (1.166)	4.22 (0.952)	4.31 (0.904)	4.26 (0.977)
15.				

SIGNIFICANTLY DIFFERENT FROM THE NATIONAL MEAN * = AT .05 LEVEL / ** = AT .01 LEVEL / *** = AT .001 LEVEL

Strecker, Zoe	SUMMARY OF UNIT CLASSES	STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4	3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
1. The clarity and audibility of the instructor's speech are excellent.			32	68.7	18.7	6.2	3.1	3.1	4.46	4.59	4.61
2. The contents of the assignments contribute to my understanding of the subject.			32	59.3	18.7	3.1	18.7	0.0	4.18	4.32	4.44
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.			32	40.6	28.1	6.2	18.7	6.2	3.78	4.23	4.35
4. The instructor's presentation often causes me to think in depth about this subject.			32	31.2	43.7	12.5	6.2	6.2	3.87	4.07	4.25
5. The instructor has adequate means for evaluating my learning.			32	56.2	12.5	15.6	15.6	0.0	4.09	4.26	4.34
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.			32	50.0	21.8	18.7	6.2	3.1	4.09	4.22	4.33
7. Adequate opportunities are provided by the instructor for me to ask questions.			32	65.6	15.6	15.6	3.1	0.0	4.43	4.56	4.64
8. The instructor is teaching the course material or skills clearly.			32	50.0	28.1	6.2	9.3	6.2	4.06	4.32	4.38
9. The instructor seems to be well prepared.			32	53.1	25.0	3.1	12.5	6.2	4.06	4.39	4.50
10. The instructor seems to care about my learning.			32	65.6	21.8	9.3	3.1	0.0	4.50	4.51	4.57
11. The course appears to have been carefully planned.			32	46.8	28.1	9.3	12.5	3.1	4.03	4.28	4.44
12. Course objectives are being achieved.			32	43.7	28.1	6.2	21.8	0.0	3.93	4.33	4.43
13. During the term, I looked forward to attending this class.			32	34.3	28.1	15.6	6.2	15.6	3.59	3.78	3.86
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.			32	40.6	28.1	12.5	9.3	9.3	3.81	3.97	4.07
15. Course objectives have been expressed clearly.			32	43.7	28.1	3.1	18.7	6.2	3.84	4.22	4.33
16. The instructor demonstrates a personal commitment to high standards of professional competence.			32	62.5	28.1	6.2	3.1	0.0	4.50	4.48	4.55
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).			32	50.0	31.2	12.5	6.2	0.0	4.25	4.22	4.21
18. In this course, I am learning much.			32	50.0	28.1	6.2	3.1	12.5	4.00	4.17	4.29
19. The out-of-class assignments are challenging.			32	59.3	15.6	12.5	9.3	3.1	4.18	4.11	4.19
20. The instructor supervises and helps in new experiences without taking over.			32	37.5	37.5	12.5	6.2	6.2	3.93	4.20	4.27
21. The instructor relates underlying theory to practice.			32	50.0	31.2	9.3	9.3	0.0	4.21	4.26	4.36
22. Overall, I rate this instructor a good teacher.			32	50.0	21.8	9.3	12.5	6.2	3.96	4.28	4.46

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
23. Examinations cover material or skills emphasized in the course.	8	37.5	37.5	25.0	0.0	0.0	4.12	4.44	4.48
24. The time allowed to complete exams is adequate.	6	33.3	16.6	50.0	0.0	0.0	3.83	4.24	4.37
25. Examination questions are phrased clearly.	6	50.0	0.0	16.6	33.3	0.0	3.66	4.31	4.29
26. The textbooks contribute to my understanding of the subject.	5	0.0	20.0	60.0	0.0	20.0	2.80	4.06	4.18
27. The course is practical and useful to those students for whom it was specifically planned.	14	42.8	35.7	14.2	0.0	7.1	4.07	4.40	4.45
28. The clinical experiences, or laboratory, meet my learning needs for this course.	6	50.0	33.3	0.0	16.6	0.0	4.16	4.17	4.24
29. The instructor explains or illustrates laboratory or clinical techniques clearly.	5	60.0	0.0	20.0	0.0	20.0	3.80	4.31	4.25
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.	2	0.0	100.0	0.0	0.0	0.0	4.00	4.27	4.11
31. The laboratory contributes to my understanding of the subject.	4	50.0	50.0	0.0	0.0	0.0	4.50	4.31	4.18
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.	1	0.0	0.0	100.0	0.0	0.0	3.00	4.29	4.12
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.	4	0.0	0.0	75.0	25.0	0.0	2.75	4.20	4.35
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1			
Total Responses 17 Lecture 0.0 Discussion 5.8 Demonstration 23.5 Combination of these 70.5 Other 0.0	41.	5	4	3	2	1			
35. This course is	42.	5	4	3	2	1			
Total Responses 18 In my major 16.6 General requirement 55.5 An elective 22.2 Required cognate 0.0 Other 5.5	43.	5	4	3	2	1			
36. My class is	44.	5	4	3	2	1			
Total Responses 23 Freshman 30.4 Sophomore 21.7 Junior 13.0 Senior 34.7 Graduate 0.0	45.	5	4	3	2	1			
37. My grade point average to date is (round off)	46.	5	4	3	2	1			
Total Responses 22 4.0 – 3.5 59.0 3.4 – 3.0 22.7 2.9 – 2.5 13.6 2.4 – 2.0 4.5 Under 2.0 0.0	47.	5	4	3	2	1			
38. The grade I presently have in this class is	48.	5	4	3	2	1			
Total Responses 23 A 69.5 B 21.7 C 8.6 D 0.0 F 0.0	49.	5	4	3	2	1			
39. If I needed help outside of class, the instructor has given help to me.	50.	5	4	3	2	1			
Yes 65.2 No 0.0 Not needed 34.7									



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INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
Advanced Studio Practices		WNT15
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
ART 4344 01	FA	TRA2064.S
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
7	7	100.0%

INSTRUCTOR RESPONSES

1.	THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2.	THE TYPE OF CLASS IS SEMINAR.
3.	THE TEXTS WERE HIGHLY SATISFACTORY.
4.	THE TEXTS WERE CHOSEN BY ME.
5.	THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6.	STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN HIGH.
7.	FOR A COURSE OF THIS TYPE,THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8.	COMPARED TO COURSES OF SIMILAR CONTENT,I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9.	THIS COURSE IS NOT PRIMARILY A SERVICE COURSE , FOR MAJORS , OR A REQUIRED COGNATE.
10.	COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS AVERAGE.
11.	
12.	
13.	
14.	
15.	

	TOTAL RESPONSES	STRONGLY AGREE 5	4	3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
1. The clarity and audibility of the instructor's speech are excellent.	7	100.0	0.0	0.0	0.0	0.0	5.00	4.68	4.66
2. The contents of the assignments contribute to my understanding of the subject.	7	57.1	28.5	0.0	14.2	0.0	4.28	4.59	4.50
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	7	57.1	28.5	14.2	0.0	0.0	4.42	4.46	4.41
4. The instructor's presentation often causes me to think in depth about this subject.	7	42.8	42.8	14.2	0.0	0.0	4.28	4.36	4.31
5. The instructor has adequate means for evaluating my learning.	7	28.5	42.8	14.2	14.2	0.0	3.85	4.42	4.38
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	7	42.8	42.8	0.0	14.2	0.0	4.14	4.47	4.40
7. Adequate opportunities are provided by the instructor for me to ask questions.	7	85.7	14.2	0.0	0.0	0.0	4.85	4.58	4.66
8. The instructor is teaching the course material or skills clearly.	7	42.8	28.5	28.5	0.0	0.0	4.14	4.53	4.42
9. The instructor seems to be well prepared.	7	57.1	28.5	14.2	0.0	0.0	4.42	4.50	4.54
10. The instructor seems to care about my learning.	7	85.7	0.0	14.2	0.0	0.0	4.71	4.66	4.58
11. The course appears to have been carefully planned.	7	57.1	42.8	0.0	0.0	0.0	4.57	4.48	4.49
12. Course objectives are being achieved.	7	57.1	42.8	0.0	0.0	0.0	4.57	4.51	4.48
13. During the term, I looked forward to attending this class.	7	28.5	28.5	28.5	14.2	0.0	3.71	4.16	3.93
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	7	42.8	42.8	14.2	0.0	0.0	4.28	4.12	4.13
15. Course objectives have been expressed clearly.	7	42.8	57.1	0.0	0.0	0.0	4.42	4.50	4.41
16. The instructor demonstrates a personal commitment to high standards of professional competence.	7	57.1	42.8	0.0	0.0	0.0	4.57	4.64	4.60
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	7	28.5	42.8	14.2	14.2	0.0	3.85	4.33	4.26
18. In this course, I am learning much.	7	42.8	42.8	14.2	0.0	0.0	4.28	4.47	4.36
19. The out-of-class assignments are challenging.	7	71.4	14.2	14.2	0.0	0.0	4.57	4.25	4.27
20. The instructor supervises and helps in new experiences without taking over.	7	42.8	42.8	14.2	0.0	0.0	4.28	4.31	4.32
21. The instructor relates underlying theory to practice.	7	57.1	28.5	14.2	0.0	0.0	4.42	4.50	4.42
22. Overall, I rate this instructor a good teacher.	7	57.1	28.5	14.2	0.0	0.0	4.42	4.56	4.48

Strecker, Zoe		ART 4344 01		STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4	3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN			
23. Examinations cover material or skills emphasized in the course.					1	0.0	0.0	100.0	0.0	0.0	3.00	4.56	4.48			
24. The time allowed to complete exams is adequate.																
25. Examination questions are phrased clearly.																
26. The textbooks contribute to my understanding of the subject.																
27. The course is practical and useful to those students for whom it was specifically planned.					1	100.0	0.0	0.0	0.0	0.0	5.00	4.54	4.49			
28. The clinical experiences, or laboratory, meet my learning needs for this course.																
29. The instructor explains or illustrates laboratory or clinical techniques clearly.																
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.																
31. The laboratory contributes to my understanding of the subject.																
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.																
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.																
34. My perception of the teaching method used in this course is					40.	5	4	3	2	1						
Total Responses	Lecture	Discussion	Demonstration	Combination of these	Other	41.	5	4	3	2	1					
2	0.0	50.0	0.0	0.0	50.0											
35. This course is					42.	5	4	3	2	1						
Total Responses	In my major	General requirement	An elective	Required cognate	Other	43.	5	4	3	2	1					
2	0.0	0.0	50.0	50.0	0.0											
36. My class is					44.	5	4	3	2	1						
Total Responses	Freshman	Sophomore	Junior	Senior	Graduate	45.	5	4	3	2	1					
4	0.0	25.0	0.0	75.0	0.0											
37. My grade point average to date is (round off)					46.	5	4	3	2	1						
Total Responses	4.0 – 3.5	3.4 – 3.0	2.9 – 2.5	2.4 – 2.0	Under 2.0	47.	5	4	3	2	1					
4	25.0	25.0	50.0	0.0	0.0											
38. The grade I presently have in this class is					48.	5	4	3	2	1						
Total Responses	A	B	C	D	F	49.	5	4	3	2	1					
3	33.3	33.3	33.3	0.0	0.0											
39. If I needed help outside of class, the instructor has given help to me.					Yes	No	Not needed	50.	5	4	3	2	1			



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR'S NAME		
Strecker, Zoe		
COURSE TITLE		
INSTRUCTOR SUMMARY OF UNIT CLASSES		
COURSE NUMBER	UNIT	INSTITUTIONAL CODE
	FA	TRA2064.S
REGISTERED STUDENTS	FORMS RETURNED	PERCENT PARTICIPATION
7	7	100.0%

FACTOR MEANS ~~**INSTRUCTOR RESPONSES~~ (AND STANDARD DEVIATIONS) FOR INSTRUCTOR, UNIT, INSTITUTION AND NATIONAL SAMPLE.

THIS PAGE OF THE INSTRUCTOR SUMMARY CONTAINS MEANS AND STANDARD DEVIATIONS FOR EACH OF SIX FACTORS IDENTIFIED BY FACTOR ANALYSIS OF THE FIRST 21 QUESTIONS. THE QUESTIONS COMPRISING EACH FACTOR ARE INDICATED IN ORDER OF FACTOR LOADING. MEANS ARE BASED UPON THE TOTAL RESPONSES WITHIN EACH OF THE INDICATED SUMMARY LEVELS. THE NATIONAL SAMPLE IS COMPRISED OF MORE THAN ONE MILLION (SURVEY OF STUDENT OPINION OF INSTRUCTION TM) QUESTIONNAIRES ADMINISTERED OVER THE PREVIOUS FIVE YEARS.

3.	INSTRUCTOR MEAN (SD)	UNIT MEAN (SD)	INSTITUTION MEAN (SD)	NATIONAL MEAN (SD)
4.FACTOR 1 INSTRUCTOR COMMITMENT TO STUDENT LEARNING QUESTIONS: 10 , 7 , 20 , 17 , 16 , 8 , 1 , 21	4.48 (0.762)	4.53 (0.870)	4.49 (0.550)	4.41 (0.915)
5.				
6.FACTOR 2 INSTRUCTOR PREPARATION AND ORGANIZATION QUESTIONS: 9 , 11 , 3	4.47 (0.679)	4.48 (0.856)	4.48 (0.832)	4.44 (0.886)
7.				
8.FACTOR 3 INSTRUCTOR/STUDENT INTERACTION QUESTIONS: 4 , 13 , 18 , 14	4.14 (0.848)	4.28 (1.044)	4.18 (0.575)	4.17 (1.077)
9.				
10.FACTOR 4 TESTING QUESTIONS: 6 , 5	4.00 (1.037)	4.44 (0.912)	4.39 (0.911)	4.35 (0.937)
11.				
12.FACTOR 5 COURSE OBJECTIVES QUESTIONS: 15 , 12	4.50 (0.518)	4.50 (0.821)	4.45 (0.827)	4.41 (0.869)
13.				
14.FACTOR 6 COURSE ASSIGNMENTS QUESTIONS: 2 , 19	4.42 (0.937)	4.42 (0.893)	4.38 (0.877)	4.26 (0.977)
15.				

Strecker, Zoe		SUMMARY OF UNIT CLASSES				STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4	3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
1. The clarity and audibility of the instructor's speech are excellent.							7	100.0	0.0	0.0	0.0	0.0	5.00	4.68	4.66
2. The contents of the assignments contribute to my understanding of the subject.							7	57.1	28.5	0.0	14.2	0.0	4.28	4.59	4.50
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.							7	57.1	28.5	14.2	0.0	0.0	4.42	4.46	4.41
4. The instructor's presentation often causes me to think in depth about this subject.							7	42.8	42.8	14.2	0.0	0.0	4.28	4.36	4.31
5. The instructor has adequate means for evaluating my learning.							7	28.5	42.8	14.2	14.2	0.0	3.85	4.42	4.38
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.							7	42.8	42.8	0.0	14.2	0.0	4.14	4.47	4.40
7. Adequate opportunities are provided by the instructor for me to ask questions.							7	85.7	14.2	0.0	0.0	0.0	4.85	4.58	4.66
8. The instructor is teaching the course material or skills clearly.							7	42.8	28.5	28.5	0.0	0.0	4.14	4.53	4.42
9. The instructor seems to be well prepared.							7	57.1	28.5	14.2	0.0	0.0	4.42	4.50	4.54
10. The instructor seems to care about my learning.							7	85.7	0.0	14.2	0.0	0.0	4.71	4.66	4.58
11. The course appears to have been carefully planned.							7	57.1	42.8	0.0	0.0	0.0	4.57	4.48	4.49
12. Course objectives are being achieved.							7	57.1	42.8	0.0	0.0	0.0	4.57	4.51	4.48
13. During the term, I looked forward to attending this class.							7	28.5	28.5	28.5	14.2	0.0	3.71	4.16	3.93
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.							7	42.8	42.8	14.2	0.0	0.0	4.28	4.12	4.13
15. Course objectives have been expressed clearly.							7	42.8	57.1	0.0	0.0	0.0	4.42	4.50	4.41
16. The instructor demonstrates a personal commitment to high standards of professional competence.							7	57.1	42.8	0.0	0.0	0.0	4.57	4.64	4.60
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).							7	28.5	42.8	14.2	14.2	0.0	3.85	4.33	4.26
18. In this course, I am learning much.							7	42.8	42.8	14.2	0.0	0.0	4.28	4.47	4.36
19. The out-of-class assignments are challenging.							7	71.4	14.2	14.2	0.0	0.0	4.57	4.25	4.27
20. The instructor supervises and helps in new experiences without taking over.							7	42.8	42.8	14.2	0.0	0.0	4.28	4.31	4.32
21. The instructor relates underlying theory to practice.							7	57.1	28.5	14.2	0.0	0.0	4.42	4.50	4.42
22. Overall, I rate this instructor a good teacher.							7	57.1	28.5	14.2	0.0	0.0	4.42	4.56	4.48

	TOTAL RESPONSES	STRONGLY AGREE 5				STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
			4	3	2				
23. Examinations cover material or skills emphasized in the course.	1	0.0	0.0	100.0	0.0	0.0	3.00	4.56	4.48
24. The time allowed to complete exams is adequate.									
25. Examination questions are phrased clearly.									
26. The textbooks contribute to my understanding of the subject.									
27. The course is practical and useful to those students for whom it was specifically planned.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.54	4.49
28. The clinical experiences, or laboratory, meet my learning needs for this course.									
29. The instructor explains or illustrates laboratory or clinical techniques clearly.									
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.									
31. The laboratory contributes to my understanding of the subject.									
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.									
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.									
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1			
Total Responses Lecture Discussion Demonstration Combination of these Other 2 0.0 50.0 0.0 0.0 50.0	41.	5	4	3	2	1			
35. This course is	42.	5	4	3	2	1			
Total Responses In my major General requirement An elective Required cognate Other 2 0.0 0.0 50.0 50.0 0.0	43.	5	4	3	2	1			
36. My class is	44.	5	4	3	2	1			
Total Responses Freshman Sophomore Junior Senior Graduate 4 0.0 25.0 0.0 75.0 0.0	45.	5	4	3	2	1			
37. My grade point average to date is (round off)	46.	5	4	3	2	1			
Total Responses 4.0 – 3.5 3.4 – 3.0 2.9 – 2.5 2.4 – 2.0 Under 2.0 4 25.0 25.0 50.0 0.0 0.0	47.	5	4	3	2	1			
38. The grade I presently have in this class is	48.	5	4	3	2	1			
Total Responses A B C D F 3 33.3 33.3 33.3 0.0 0.0	49.	5	4	3	2	1			
39. If I needed help outside of class, the instructor has given help to me.	50.	5	4	3	2	1			
Yes No Not needed 100.0 0.0 0.0									