

Application for Promotion

**Myles Calvert
Assistant Professor of Arts
Winthrop University
College of Visual and Performing Arts**

calvertm@winthrop.edu

September 1, 2022

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*for ease of viewability, this portfolio is available via my personal [website](#), with a download option.

Letter of Intent

Please accept this letter as my application for promotion from Assistant to Associate Professor of Fine Arts at Winthrop University. In accordance with the Faculty Roles and Responsibilities policies, my portfolio includes a wide array of dedicated research and service to the Winthrop community. For your convenience, the evidence provided also includes additional links to supporting materials that demonstrate how the criteria in each of the four categories is met, and often, surpassed.

My current tenure at Winthrop University has been filled with exciting curriculum enhancements, extensive upgrades to the Department of Fine Arts studio spaces, and an emphasis on continued student intellectual development. I have eagerly invested time and energy to become a dependable figure within the college, making myself accessible to students for both technical and conceptual advising. While ambitious, I am excited to achieve the many goals outlined within my six year plan.

Please note that the last portions of the four highlighted categories have been dedicated to addressing my four years of contractual appointments prior to Winthrop University. My tenure at Alfred University (New York State College of Ceramics) as a Visiting Professor, and Alfred State College of Technology as a Sessional Lecturer, was instrumental in shaping who I am as an educator and practicing artist. My position of Visiting Assistant Professor allowed me to experience a regular, four year cycle, mentoring students toward graduation, within the United States academic system.

Prior to these four years, I held a three-year, full time position at Sussex Coast College in Hastings, East Sussex, United Kingdom, teaching across all levels with a focus in printmaking, foundations, and 2D media. In addition, I held a one-semester contract at the University of Guelph in Ontario, Canada, where I taught Intermediate and Advanced Printmaking. The Alfred University position will be elaborated upon, where appropriate, but please note the substantial academic successful contracts prior to my Winthrop tenure, which include six and a half years in the North American system, with an additional three years abroad, encompassing nine and a half years in total.

Please also refer to the following letters of support offered from:

[Professor Joseph Scheer, Alfred University.](#)

[Clinical Professor Kathryn Vajda, Alfred University.](#)

[Esmé Saccuccimorano, past student, Alfred University.](#)

I have included all student course evaluations for [Alfred University.](#)

With regard to *Student Intellectual Development, Creative and Scholarly Activity, Academic Responsibility, and Professional Stewardship*, I am confident that I not only satisfy the outlined requirements of an Associate Professor rank as defined by Winthrop's policies, but that I also meet and surpass and many of the requirements of a full Professor.

I am eager to navigate the tenure process as I continue to invest in both the local and Winthrop community.

Thank you for your attention, support, and careful consideration.

A handwritten signature in black ink, appearing to be 'Myles Calvert', with a long horizontal line extending to the right.

Myles Calvert

Assistant Professor, Fine Art

Winthrop University

[College of Visual and Performing Arts](#)

calvertm@winthrop.edu

squirrelpigeonfish.com

Myles Calvert
1276 Priestly Drive
Unit 202
Rock Hill, South Carolina
29732

mylescalvert@gmail.com / www.squirrelpigeonfish.com / 519-993-8813

Education

PGCE (Post-Graduate Certificate in Education) - University of Brighton (Brighton, UK)
MA Printmaking - Camberwell College / University for the Arts (London, UK)
BAH Studio Art and Art History - University of Guelph (Guelph, Ontario, Canada)

Employment

Winthrop University - Rock Hill, South Carolina
Assistant Professor of Fine Arts - College of Visual and Performing Arts
August 16, 2020 - Present, tenure-track position

Alfred University - Alfred, New York
Visiting Assistant Professor in Expanded Media, Department of Fine Arts
January 11, 2016 - May 15, 2020

Alfred State College of Technology - Alfred, NY
Adjunct Instructor, Design, Media, and Animation
August 13, 2018 - May 15, 2020

Ontario College of Art and Design University - Toronto, Ontario
Lecturer, Department of Design
September 11, 2017 - December 4, 2017

Exhibitions / Awards / Publications

*full list at www.squirrelpigeonfish.com

2023

Visiting Artist - Patricia Summerville Lecture Series - Murray State University - Murray, KY
Solo Exhibition - Sawtooth Gallery - Winston Salem, NC

2022

Artist in Residence - McColl Center (September 12 - December 19) - Charlotte, NC
Solo Exhibition - Surface Appeal and Fringe Benefits - York County Arts Council - Rock Hill, SC
Group Exhibition - ArtFields - Lake City, SC
Group Exhibition - Exercising Empathy - Winthrop University Galleries, Rock Hill, SC
Curation / Conference - Screenprint: Beyond DIY Culture - Mid-America Print Council, Kent State University - Kent, OH
Grant Recipient - York County Arts Council Small Grants Program - Rock Hill, SC
Juror - Southern Arts Society - Kings Mountain, NC

2021

Residency - Tamarind Institute - Albuquerque, NM
Group Exhibition - Anderson Arts Center - Anderson, SC
Group Exhibition - The University of Iowa, School of Art and Art History - Iowa City, IA
Group Exhibition - The Delaplaine Arts Center - Frederick, MD
Publication - So Saturated It Hurts - California Society of Printmakers - San Francisco, CA
Juror - Southern Arts Society - Kings Mountain, NC
Artist Talk - Winthrop Galleries - Winthrop University, Rock Hill, SC
Live Social Media - Speedball Art Instagram TakeOver - printing demonstration
Conference - Mid-America Print Council (virtual event) - Kent State University, Kent, OH

2020

Group Exhibition - Print Club of Rochester (Juror's Choice Award) - Main Street Arts - Rochester, NY
Interview - Unknown Arts Group - Instagram Live - Bangalore, India
Curator - Resurgimiento: Over Land and Sea - 20 person portfolio for SGCI - San Juan, Puerto Rico *COVID-19 postponement
Curator - Screenprint: Beyond DIY Culture - 20 person portfolio for MAPC - Kent State University, OH *COVID-19 postponement
Curator - Evolution, Homage, and Advancement in Print - portfolio for IMPACT 11, Hong Kong *COVID-19 postponement
Residency - Art Print Residence - Barcelona Spain *COVID-19 postponement
Workshop / Lecture - Colour Interactions (Monoprint and Etching) - Art Print Residence - Barcelona, Spain *COVID-19 postponement
Residency - Cork Printmakers - Cork, Ireland *COVID-19 postponement
Residency - Edition / Basel - Basel, Switzerland *COVID-19 postponement

2019

Group Exhibition - Ink, Press, Repeat. William Paterson University Galleries - Wayne, NJ
Lecture / Workshop - PUCP: Pontificia Universidad Católica del Peru, Lima
Residency - Art Print Residence - Barcelona, Spain
Membership - Print Club of Rochester - Rochester, NY
Group Show - Fractured Habitats - AC Gallery - Beijing, China
Acquisition - Hawaii State Foundation on Culture and the Arts - Honolulu, HI
Two Person Exhibition (Myles Calvert / Kathy Vajda) - Indigo Art Gallery, Buffalo, NY
Group Exhibition - In Good Company - Fosdick-Nelson Gallery, Alfred, NY
Residency - Remarque Print Workshop - Albuquerque, NM
Grant Recipient - Bernstein Funds, Alfred University - Alfred, NY
Solo Exhibition - Rochester University, Sage Art Gallery, Rochester, NY
Residency - Proyecto Ace, Print Production Residency - Buenos Aires, Argentina

2018

Group Exhibition - Stand Out Prints - Highpoint Center for Printmaking - Minneapolis, MN

Members' Exhibition - Rochester Print Club - Mill Gallery - Honeyoye Falls, NY
Group Exhibition - Second International Triennial of Contemporary Graphic Arts - Novosibirsk, Russia
InkMasters Print Exhibition - Tanks Arts Centre - Cairns, AU
Guest Artist - Chicopee Hills Public School, Kitchener, ON, CAN
Membership - Print Club of Rochester - Rochester, NY
Solo Exhibition - Hastings Arts Forum - Hastings, East Sussex, UK
Panelist - In Cahoots With... (gallery talk with Timothy Pauszek) - Cohen Art Gallery, Alfred, NY
Guest Artist - Masculinity in Art / Gender in Art Class, Alfred University - Alfred, NY
Residency - Art Print Residence - Barcelona, Spain
Group Exhibition - 6th Biennial FOOTPRINT International Competition - Center for Contemporary Printmaking - Norwalk, CT
Group Exhibition - The Contemporary Print - PrintAustin - Flatbed Press - Austin, TX
Curator - East Sussex Print Exchange - Hastings Arts Forum - Hastings, East Sussex, UK
Group Exhibition - 9th International Printmaking Biennial of Douro - Alijó, Portugal
Solo Exhibition - Arts Council of Southeast Missouri, Cape Arts - Cape Girardeau, MO
Conference - Southern Graphics Council International (SGCI), mentor program, Altered Landscapes – Las Vegas, NV

2017

Group Exhibition - CHAO International Fine Art Print Fair - Chao Art Center - Beijing, China
Conference - Southern Graphics Council International (SGCI) Conference Terminus – Atlanta, GA
Members' Exhibition - Rochester Print Club - Nazareth College - Rochester, NY
Grant Recipient - Bernstein Funds, Alfred University, Alfred, NY
Group Exhibition - Renann Isaacs Contemporary Art, Commercial Gallery, - Guelph, ON, CAN
Group Exhibition - In/Home - The Printmaking Center of New Jersey - Branchburg, NJ
Group Exhibition - Mini Print Kazanlak - Art Gallery of Kazanlak - Kananlak, Bulgaria
Curator - East Sussex Print Exchange - Hastings Arts Forum - Hastings, East Sussex, UK
Group Exhibition - Mini Print International of Cadaqués - Cadaqués, Spain
Group Exhibition - 6th Guanlan International Print Biennial - Guangdong, China
Solo Exhibition - Romancing the Toaster -The Cohen Gallery, Alfred, NY
Solo Exhibition - Romancing the Toaster - Cedar Ridge Creative Centre - Toronto, ON, CAN
Curator - Print exchange between Alfred University and Plymouth College of Art, Plymouth, UK
Curator - Print exchange between Alberta College of Art and Design (ACAD), Calgary, Alberta, Canada

Myles Calvert
 Summer 2020 - Summer 2021
 CVPA Annual Report (revised Summer 2018)
 Assistant Professor
 calvertm@winthrop.edu

Current Position

No activities entered.

Education

No activities entered.

Professional Licensures & Certifications

No activities entered.

Annual Overview / Highlights (CVPA)

Fall 2020

Summary Statement. Use this field to provide an overall statement of your work this year as it relates to Academic Responsibility, Student Intellectual Development, Scholarly and Creative Activity, and Professional Stewardship.:

Please see attached file.

Teaching

Spring 2021

Semester	Course Prefix	Course Number	Section	Course Title
Spring 2021	ARTS	336	1	Printmaking: Relief
Spring 2021	ARTS	437	1	Intermediate Printmaking
Spring 2021	ARTS	536	1	Advanced Printmaking
Spring 2021	ARTS	601	1	Graduate Research B
Spring 2021	ARTS	652	1	Special Topics in Art
Spring 2021	VCOM	425 *		Illust: Persuasion/Propaganda

Fall 2020

Semester	Course Prefix	Course Number	Section	Course Title
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Semester	Course Prefix	Course Number	Section	Course Title
Fall 2020	ARTS	335	1	Printmaking:Serigraphy/Screen
Fall 2020	ARTS	337	1	Printmaking: Intaglio Printing
Fall 2020	ARTS	536	1	Advanced Printmaking
Fall 2020	ARTT	112	2	Introduction to Fine Arts

Course Reflection

Fall 2020

Advanced Printmaking, ARTS, 536, 001,

There will always be hopes to separate these classes into two sections to avoid stacking (Intermediate / Advanced Printmaking). This will be possible while the medium steadily grows within the department and with the recent updates to the printmaking curriculum (approved Spring 2021) which have been proposed to align with department goals. As is, Advanced Printmaking students are not operating at the level they should be, due to the previous crossover of instruction and general lack of confidence in the medium since the passing of Professor Paul Martyka in 2016. Student skills have improved immensely over the term, and they are now confident with basic through to advanced processes in many of the print specialism areas. Students were shown precision techniques and how to adjust equipment as quickly as possible in order to give them greater autonomy in the studio space of which they should already have been fluent. It has been a setback for their progress but they are keen to push the boundaries and repeat the course in Spring21 to continue on with the specialism. Students are noticing the steady improvements and upwards shifts due to enhancements of the space and consistent information structure. I am pleased to have instilled a sense of ownership and protection of the studio space into this core group of students. They have become ambassadors for the medium and enforcers of structure and cleanliness in the space. To accommodate for distanced studio access and commuting students due to Covid requirements, we agreed upon a staggered meeting schedule (online and in the studio). This system did benefit the majority however some still required the structure of formal meetings and could not self motivate outside of class time. We will not deviate from the Spring21 schedule and ensure consistent meeting times to resolve this.

“The instructor gave very good demos and I was able to learn how things worked in the studio. Overall, I ended up with a better mindset about how and where things belonged in the studio as well as how things worked in the studio. The only thing that I did not like very much was that there was not a set class time for us. Especially with covid rules our class was not truly merged with the intaglio class...”. During our first meeting via Zoom we had the discussion to stay stacked with the Intaglio class, or to arrange outside times to meet 1:1 and as a group to avoid room congestion in the studio space. My assumption was that advanced students would primarily be spending their time in printmaking, regardless (not the case with a commuter and different expectations on time put in). This was positively received and worked well, so this comment does surprise me. These same students currently (Spring 21) are meeting at the same set class times which seems to have a neutral comparative result.

No official observations were made for this course, however these students were shared with Professor Seth Rouser, who would often comment and support their current work within printmaking. Rouser and myself have made plans to more clearly connect the drawing and printmaking mediums, as shown by the recent drawing and printmaking curriculum changes and streamlined language.

As an advanced course, it is the closest to my current research and interests as a practicing artist and printmaker. Assignments were introduced to make use of existing technology (Creator Space laser) which is still new within the printmaking circles. Readings and podcasts were assigned and discussed at length about contemporary printmakers making waves, globally. These articles were pulled from 2020 conferences (MAPC / SGCI) and the contemporary printmaking podcast, Pine Copper Lime. My finger is on the pulse via professional online groups, social media postings, and constant following of the major editioning studios. Due to recent aggressive job searching (which led to my current position), I am familiar with a vast amount of institutions who focus on printmaking, expanded media, and cross-media advancements with the medium. My goal is to make Winthrop another one of those progressive hotspots.

In addition to delivery and format updates (above), I invited Jenny Robinson to present to the class about her recent award-winning body of print-based work. Jenny was awarded the Prix de Graveur Mario Avati printmaking award in 2019, granted by the Académie des Beaux-Arts, in France. This is top tier acknowledgement within the printmaking community. Her virtual Zoom visit was made into a Cultural Event for all Winthrop students to attend, and made available to the general public. Students were able to ask questions and learn from her international experience at studios and residencies, having lived and worked in the UK, USA, Slovenia, and now onward to Australia.

As result of passing this course students will: ...have the ability to apply/utilize printmaking to the process of visual image generation. *note, SLO and goals have been updated for Spring2021.

Advanced printmaking allows for individualized image making, using the variety of printmaking processes, and other mediums, by project proposal. I was pleased to see connections to process, based on desired outcome. Those wishing to work with graphic qualities in their work, focused on screenprint processes, while others seeking a tonal and hand-drawn quality worked within intaglio with copper plates and drypoint. Knowing the facilities and visual possibilities of the material outcome resulted in stunning print work, often crossing mediums. Group discussions were viewed as miniature progressive critiques. This gave structure to expectations, a timeline, and opportunity to suggest pushing the mediums further.

A) Students met this SLO fully. While working independently and with support when needed, students all generated images via software, printers, photo-exposure methods, and more experimental laser / transfer processes, to create intricate and advanced level work.

B) Student progress suffered greatly from lack of direction and focused printmaking instruction. The pros of having multiple, rotating printmaking instructors, does not outweigh the cons. The semester proved to be a time for catch up, with moments of excitement with new working being created technically well, but also frustration, as volume, quality and quantity should have been at a higher level. I am eager to see these students again in the spring semester, to continue to build upon their

successes.

C) By the time students enroll in Advanced Printmaking they have already committed their time, energy, and focus to the medium. Generally, only those specializing in the medium will register for it. With two faculty (Oremus / Calvert) working to improve and structure the printmaking studio, students in introductory through to junior courses have already demonstrated improvements in conceptual and technical ability, which will follow through to the advanced levels. I will continue to clearly structure studio and critique times, to ensure advanced students are getting the dedicated time they require while preparing for senior showcase.

Printmaking: Serigraphy / Screen Processes, ARTS, 335, 001,

Assignments grew logically in technical complexity while allowing for flexibility in terms of studio access. Students submitted physical and digital versions of screenprint portfolios for evaluation, which demonstrated increased knowledge of presentation and documentation skills. The new layout for studio use proved successful, generating ease of movement and designated areas for water-based vs. oil-based processes. Although many changes to the space are required for future accreditation fulfillment, positive student comments and a general increase in open print studio attendance has demonstrated we are on the right path.

In addition to the above physical improvements and adaptations of space due to Covid, I am eager to yet again, formalize a space which is dedicated to the equipment required of screenprint. In order to reach the academic, professional, and industry standards of the medium, I have begun research on vacuum-based tables (one ordered and approved Spring 2021), which are common in other institutions globally. I intend on refining my assignments further by increasing clarity and also giving the opportunity to approach and rework developing concepts. Factoring this additional time into the weekly plan will only strengthen student portfolios and confidence with the medium. Curriculum has been rewritten and submitted to the Curriculum Committee (February 5, 2021), updating terminology, goals, and learning outcomes, while aligning with other pathways within Fine Arts. Upon the success of a fabric printing assignment, the updated course description suggests non-traditional surfaces, opening up possibilities for cross-medium collaborations and general appeal beyond the 2D.

I was pleased with the positive comments which reflect my teaching style, energy, and attempt to make myself more available to students, whether in person, virtual office hours, or email. A highlight within the comments was - "Very well organized, and I thoroughly enjoyed his scheduling system to ensure safety and participation in the classroom. I would highly recommend this being used again". This student is referring to a shared online studio use spreadsheet, which allows for any class using the space to see open access times, blocked out times for classes, and indicates times they are able to sign up for. I will keep this system as we move forward.

While no official observations occurred during this course, numerous faculty members visited the space to see changes made and to discuss further plans for improvement. Chair Karen Oremus was excited to see students using new aluminum screens, and registration systems standard within industry. We have taken a simple step forward and the positive results are evident in the quality of student work.

Specifically related to the medium of screenprint, I have had an exchange portfolio approved for MAPC 2022 (Mid America Print Council). The portfolio coincides with the conference, titled Power of Print, which went remote in 2020. Screenprint is the most accessible, DIY, and effective way of making a print that is precise, bold, and colorful. Twenty artists within this portfolio are asked to resist and revolt, while using the power of print, and challenging the conference theme. Artists will elevate the preconceptions and DIY culture of screenprint by focusing on layers, technology, precision, ink modifiers, surface variation, and concept. Chosen artists represent technical edition studios as well as undergraduate students, all who focus on screenprint as their focal medium.

Additionally, I took to professional online forms to poll which institutions were using the terms 'screenprint', 'screen print', 'screen-print', 'silkscreen', 'silk-screen', 'serigraphy', etc within their curriculum. After exhausting conversations and some logic, the contemporary term used within the majority of reputable institutions is now updated to 'screenprint'.

To establish standards of printmaking craftsmanship and presentation. *outcomes have been updated for Fall 2021.

Demonstrations of proper paper handling, and printing techniques allowed for a hands-on learning experience. Group tasks, such as paper tearing, registering, and printing, gave shared ownership to the learning process. After the group demonstrations, students worked on their own projects using the newly formed skills, needing little reinforcement having already worked through to the end result. Screenprint is a tactile and multi-sensory experience requiring repetition to perfect.

A) Visual assessment of ink consistency and registration is the best way to ensure learning of the process. By examining prints submitted for each assignment, during critique and final portfolio review, I could see steady improvements as assignments progressed. Inks became more flat, paper margins more squared up, and additional layers to prints were added, exceeding assignment requirements.

B) Students were slow to start and engage with assignments. They'd show interest then not solidify concepts, colors, or a timeline for production.

C) Setting clear deadlines for 'proposals' of how to proceed with an assignment, in a group setting for critique and information sharing, will be standard in all classes moving forward. The accountability becomes a part of the grade, and seems to carry more weight to them. My final grades have also changes to incorporate a heavier weighing on process, research, and studio engagement.

Printmaking: Intaglio Printing, ARTS, 337, 001,

The intaglio course proved to be a morale booster for the printmaking studio. Working alongside screenprint students during open print hours, the buzz and communal energy required of the medium has strengthened interest and ownership of the space. Student have acquired a sense of dedication and respect (necessary of a meticulous and busy space) that will carry over to other classes and studios. The reintroduction of copper plates and the low-odor use of ferric chloride acid with the existing ventilation system, proved to be a success. Copper is an excellent learning material within printmaking, and also professionally preferred among practicing artists. Students submitted a diverse portfolio for evaluation of drypoint, copper, and multi-plate prints, which demonstrated

professionalism in digital image documentation, technique, and print editioning. Plans to develop a hanging print drying system, based on a UK model, have begun, with the assistance of graduate student Oscar Soto and the CNC router (achieved during Spring 2021).

Many pieces of existing equipment are scheduled to be repaired and repositioned in the studio for greater ease and access. This includes the rewiring of a hotplate, an additional inking surface, a designated print flattening area, and clean paper preparation zone - to be addressed prior to Spring 21. Ventilation has continued to be an area for improvement, with a suggestion of window extraction fans and further removal of unnecessary dividing walls. Assignments need to be adapted to account for extra supplies and materials which are not possible to cover with studio fees, keeping affordability in mind. This will be addressed through finding local supplier and a continued relationship with Speedball Art, who have provided wholesale prices.

Curriculum has been rewritten and submitted to the Curriculum Committee (February 5, 2021), updating terminology, goals, and learning outcomes, while aligning with other pathways within Fine Arts.

Of the two drastically different evaluation comments submitted, it's important to account for the chaos of the Covid-19 pandemic, and return to socially distanced campus studios for the first time. Although the Intaglio course was busy, vibrant and productive, and students were impressed by recent studio changes and possibilities, there was still a general sense of low morale and low energy. "Bad at motivating students" is a comment I will take to heart yet realize some students are still learning to navigate academia and their own interests. Even though I give group support, 1:1 tutorials, extra support via email communication, and various examples and demonstrations, if one student still can't find inspiration for an assignment, we will hear about it. I choose to focus on the comment: "Myles had proven a phenomenal addition to the fine arts department. His passion for printmaking is undeniable and his ability to translate that passion through teaching is masterly. I will continue to take a printmaking studio every semester until I graduate."

Similar to feedback from Screenprint, faculty and staff have noted improvements in space and quality of work produced. Specifically, faculty have spoken with students who are beginning to see connection to printmaking through drawing and painting - a connection they have not previously made. Scheduled observations have been set for Spring 2021 and onward.

The decision to work with copper and ferric chloride acid, opposed to steel and/or zinc plates which have been used previously, was to reduce the odor and need for a more harmful chemical in the studio while at the same time using a material which is used by professional studios. The results of copper reference tradition, history, and yield positive results on most first attempts. Using copper within our facilities makes instant connections to industry standards. We have the fumigation for this process, and a few simple tweaks of space have allowed for positive results. Moving forward with intaglio processes, reinforcement of ink clean up with oil/vinegar vs. mineral spirits will need to be prioritized. I have been working with facilities for proper chemistry storage and remove (please see studio improvements portion).

To introduce students to basic tools used in intaglio processes. *SLO updated moving forward to Spring 2021.

A simple but important SLO, this encompasses use of the etching press, chemistry, and mark-making etching tools including the hotplate. I stress this SLO as it is the one that incorporates individual and group safety within a shared studio. I was impressed by how quickly students picked up the communal studio practice. Through demonstrations, using specific terminology specific to printmaking, and repetition, they were able to quickly adopt safe and effective tool use. When chemistry is used incorrectly, the acid bath becomes dark and diluted. By the end of term, the bath was still useable and showed signs of regular use. There were minimal spills beyond those expected and the press blankets showed no new signs of damage and/or staining. These are small but clear indicators of a studio being used properly.

A) Students reported an increase in the amount of time expected of them to complete assignments. They worked at a slower pace than I anticipated and scheduled for. Because of this, students often came to critique with unfinished or rushed work. This improved as the course progressed but has been an overall problem. I am uncertain if its a general pace set by other classes or results of the pandemic.

B) The majority of the students seemed satisfied with a passing grade, with little to no motivation to strive for an A. Being unfamiliar with this thought process, I learned they needed to know exactly where they stood in the class at all times, solid instruction without deviation, and minimal room for experimentation. This rigid structure goes against many fine art approaches and my previous ways of teaching, but seemed to assist and relieve anxiety. Again, this could be cohort / pandemic related.

C) Subsequent courses will factor time management and studio exceptions within the syllabus more directly. Work periods are already plentiful (with printing and 1:1 assistance). The printmaking studio communal etiquette and understanding of how time does equal quality, will develop, and is demonstrated by key students in group critique, who have already learned this.

Introduction to Fine Arts, ARTT, 112, 001,

This course has seen many iterations, which I have learned based on previous syllabi and communication with colleagues. I feel fortunate to have taken on the challenge to give formal structure and consistency, in partnership with Professor Sutton. Her previous teaching of the course gave insight into possible changes to develop and refine further. It was easily adapted to a fully online class, but that did mean delivery and preparation of materials needed to be heavily adjusted. Writing, reading, critical thinking, artwork documentation, website development, file management, and how to think like an artist in academia, is a huge challenge to fit into one class that meets for 3hrs a week. Consistency and accountability will be outlined further to encourage a faster understanding of expectations. This course is the first hurdle for the majority of our students, as they navigate their way through the university system. I intend to adopt this course again in Fall21 to streamline it further with the goals of the department. This may include smaller group interaction and basic modules opposed to larger settings which are more difficult to navigate virtually. Department deliberations about expectations and goals of the course continue to develop.

The Fall20 cohort of incoming Freshmen are heavily agitated by Covid, frustrations of a new learning environment, and other external factors which are exacerbated during the pandemic. These frustrations are very clear in their feedback and it mainly appears in their non-studio based courses where they are not physically creating artwork. Challenging writing and readings which require critical thought and opinion will continue to be a struggle. These struggles are important and

beneficial. During review periods, faculty have noticed increased professionalism in terms of writing and physical artwork documentation - these skills are stressed and demonstrated in the course. I will reiterate the importance and justify the need to write, speak, and critically think, in addition to researching and producing artwork. Students will not see the benefits of this course until their second semester.

Being a co-taught class, Professor Sutton and I consult and decompress after each class. This time is well spent planning for the days ahead, and allows us to catch potential conflicts or areas that may need clarification. With many of the Fine Arts faculty visiting as a guest lecturer to the course, we also provided feedback to them, in the form of what the students took away from their lecture during their critical writing. This give and take allowed for informal suggestions of what to deliver, timing, and different modes of communication while navigating the digital format.

Curriculum and course improvements are currently priority for this course and others. I anticipate clarity in terms of exactly what information is to be covered and streamlining of terminology to align with what is asked of students during foundation review. Conversations have begun with Art History faculty to address redundant information and conflicts for those majors. This will bring clarity to all faculty and students. Staying current with topics are essential but also easily obtainable by staying in touch with the contemporary art scene. Language is evolving, and expectations of writing and presentation are changing at a fast pace. By visiting exhibitions, reading project statements, artist statements, and keeping up with curated work within a diverse selection of galleries and museums, we will be able to mimic and prepare for real world situations.

Write critically in response to assigned material. *Edited and clarified as of Spring21

Assessment for this SLO followed a very tight and specific rubric. In addition to a lecture dedicated to critical writing with examples, after the first class submission, more examples of successful submissions were reviewed. Students were given individual feedback for seven different written responses. Simple corrections (grammar and word count) quickly became resolved within the first two weeks, and focus on critical response and opinion proved to elevate their scores. The time consuming individualized responses saw steady increase in overall scores. Morale was boosted by dropping the lowest grade of the seven responses, to account for rusty and nervous starts in a new learning environment.

A) The majority of students met the writing requirements, as demonstrated by a 3-5/5 score by the rubric. However lower than expected, targets were met.

B) After week two, we discovered students were not reading the personalized feedback. Our solution was to show them again where it was located, to justify their grade. Students generally had quick reactions to any grade that wasn't 5/5, without digesting the feedback, which resulted in a flood of emails. We took class time to work on email etiquette, student/faculty boundaries, and time management. This was new territory for the majority of students and word 'accountability' became more frequently used.

C) Professor Sutton and I are revamping and streamlining the course, dividing and conquering. Smaller groups led by one of us will settle any minor inconsistencies we had during the group class. We have divided the topics based on our strengths and have shared the expectations with the

department to clarify the expected results with reasoning for delivery styles. I plan to make more of an effort to suggest office hour use, opposed to lengthy email communication. We also plan to continue non-weekend 11:59pm deadlines, to foster a healthier work ethic.

Spring 2021

Intermediate Printmaking, ARTS, 437, 001,

This was course primarily comprised of students I met during my first teaching semester, in 300 level printmaking courses. Knowing their current skill level, I was able to proposed three engaging projects, fusing technology and processes. I altered the expectation of four major assignments down to three, to account for limited studio access, general motivational waves due to Covid, and to allow for additional time at the end to approach assignments again, and/or to add extra printed later and complexity. The course structure benefit from a lecture / demonstration format, with ample assistance during work periods and 1:1 individual project discussion. Contemporary readings enhanced medium specific projects, and bodies of work were produced opposed to separate threads of thought.

‘This class was structured well, and I really have no complaints. I appreciate the content read and discussed beyond the course’s assignments during each critique that was led by different students within the class. Potentially including more, yet smaller, discussion topics may be a good idea in the future. I think Myles’ structure and organization are amazing, and his concern for the classroom is evident. I really enjoy that this professor pushes professional development, website editing, show submissions, and so much more in addition to the classwork.’ Other students commented on the physical space and congestion with Creator Space laser access, however this comment focused on the readings I implemented, which I will continue to do. The student-led discussions were relaxed and excellent ice breakers before launching into critique.

This course is stacked with Advanced Printmaking. Please see those comments. Official observations are scheduled for this course in Spring 21. Students are already operating at a higher standard compared to Fall 20. This will be evident as they progress through the pathway.

This course is the ideal time to experiment and push the possibilities of printmaking. Students have learned technical and formal aspects at the 300 level, and should have a steady path by Advanced, allowing Intermediate to mix processes and fully understand the implications for choosing the various print mediums. My research crossed mediums and introduces technology. The excitement of laser engraving, light-sensitive emulsions, textured surfaces, and discussions of contemporary artists working with these mediums are all compared and used as inspiration for this course. These are not only the museum and gallery names, but also younger talent gaining attention on social media, through podcasts, or weekly publications such as Colossal Art magazine or Hyperallergic.

In addition to delivery and format updates (above), I invited Clinical Associate Professor Kathryn Vajda (Alfred University, New York) to present to the class about her recent exhibitions which focus on large-scale digital printing, color, and the global climate crisis. Her work was specifically linked to the course via Photoshop techniques she employs which are also used within screenprint. Advertised as an event for Cultural Credits, all Winthrop students were able to attend, as was the general public. Students saw the benefits of professionalism, dedication, and variety of ways printmaking can be extended into the digital and contemporary realm.

Develop and challenge further procedures and methods of critical evaluation *refined and altered for Fall21.

Students have written and verbally presented concepts and strategic plans for their project proposals. Each proposal is critiqued by the class and given ideas to further enhance and refine. This is usually in the form of increasing project complexity. Secondary sketches or visuals are often required before work directly on copper plates, printing out film positives for screen processes, or woodblock carving. Beyond visual and verbal evaluation, students benefit from 1:1 office hours and discussion during work periods. These smaller conversations solidify and refine concepts further for stronger results as identified by final production of precise and conceptually rich work. Students regularly meet this target and benefit from the extra scheduled time, monitored student support hours, and open print access to reach it.

A) Students fully met this SLO as determined by strong critique verbal participation and above average involvement. This result is because of a smaller studio size and the general nature and format of the communal print studio space.

B) Students required reasoning and justification for critical comments, opposed to overtly positive and surface level applause. Time was spent to reinforce the point of critique and various delivery methods to truly enhance and promote an artwork / concept from all angles.

C) I plan to continue to vary my critique strategies by leading some myself but also appointing a student to take charge. This accountability works best at the 400/500 level, with some planning. I am confident with F2F critique, and hope to move past the sterile Zoom version which seemed stressed this term.

Persuasion and Propaganda, VCOM, 425 / ARTS 373, 001,

Conversations with new Department of Design faculty member, Elizabeth Delumba and myself, led to clear benefits of merging the Introduction to Printmaking class and Illustration: Persuasion and Propaganda. This Design course is heavy with traditional printmaking content, and benefit from my specific skills. We decided to increase accessibility by making it 100% virtual, opening it to ARTS and VCOM students, and by incorporating contemporary examples of protest art from obvious global concerns impacting our students at this very moment (Women's March, US Presidential election, Black Lives Matter, and more). Lab fees were used to cover take-home art kits, and included all the essentials for introductory printmaking processes in linocut, drypoint, screenprint, and stamping.

"I really enjoyed this course both because of the projects themselves as well as the professors. I think that having joint professors for a class like this is extremely helpful for getting feedback and ideas from two different professionals and really helped me to improve both my work and how i think about my work for the class. I also really enjoyed being able to try different printing methods for each of the projects and it felt like an interesting and fun way to explore an issue and a media. Overall I enjoyed both the class and what it taught me!" Even with some conflicting feedback in critiques, both Professor Dulemba and I managed to talk through and justify the variation to students, simulating real-world experience in the design and print industry. This class was truly unique and enjoyable to students and faculty.

Co-teaching this course allowed for beneficial sidebar discussion, and after class deliberations as we navigated the new online environment, student concerns we didn't account for, and general responses to course assignments (positive and negative). A highly interactive and verbal class structure, students played an intricate roll and had very clearly voiced opinions - rather appropriate for the class. We did increase the number available work periods and push back deadlines for all projects, in response to lethargic waves during the semester. We look forward to approaching this course again for a F2F model. I predict more ambitious projects, made on a larger scale, and a greater sense of energy, while working on the communal printmaking space. Students were given access to the printmaking studio, of which none took advantage of.

Combining the ARTS and VCOM students within this unique course offering, it was logical to invite an artist to show technique specific work, with a direct link to current student assignments. Conceptually, students forged their own path, but by inviting Associate Professor Rachel Singel (University of Louisville, KY), a proficient printmaker and excellent example of the etching process, students were able to hear and see a professional example of an artist talk with equal attention to process, visual imagery, and intentional meaning. Singel's talk became the perfect introduction to the drypoint assignment.

The co-learning from our specific skillset was incredibly useful. I would constantly play off of the design elements from Professor Dulemba's lecture, and roll in examples of contemporary artists pushing their conceptual and material ideas. The majority of students being design majors, it was fascinating seeing their excitement when introduced to international artists working today, with materials and styles unfamiliar to them. It was a personal goal (achieved) to remove the computer screen and drawing tablet barriers, by incorporating hand-drawn imagery without erasers (drypoint etching) and stripping back designs to one or two color separations, again by hand, during the screenprint process. Students benefit from the give and take discussions of fine art vs. design elements, saw crossovers and clear differences. As printmaking courses are taught digitally by others, multiple tips were borrowed. We switched to water-soluble inks for easy at-home clean up, reduced image working size, and incorporated multi-angle cameras to give various viewpoints of my working station when giving demonstrations.

The student will layout, design, and produce 4 projects related to a social and/or political persuasive statement.

Assignment were broken down into four different print techniques, each building upon the previous skills learned. Design feedback was ample before moving forward to final product. Final prints were critiqued by the group and digitally documented for portfolio hand in by the end of the course. We also scheduled time to approach an assignment again for improvement, by adding an additional layer of complexity, attempting a printing process again, and correcting documentation. During this time, concepts were linked to one, over-arching concept called the 'Soapbox Project', which became their main cohesive body of work. Students were challenged during each new concept proposal, to tie the current project back to the previous.

A) Targets were met. Targets were not met to an exceptionally technical degree, but did conceptually and through design proposal.

B) Students were often unaware of time required to complete a task, even after timelines and suggested scheduled were supplied to them. Spending four hours on a print seemed to be asking a

lot of them. Critique style was new for me, and quite different between design and fine arts expectations. I found the constant need for approval before trying or moving forward to be a hinderance to learning and meeting deadlines, but do see relevance to real-world working expectations with clients.

C) Group printing, pair printing, and communal studio use, will increase confidence, quality, and production of all the assignments provided. This course will flourish if studio facilities can be used. Strict deadlines and less flexibility, not during a global pandemic, will also instill a sense of urgency and accountability within all of our students.

Relief Printmaking, ARTS, 336, 001,

A historically popular course within the department, relief print was previous structured heavily around linoleum prints, and Akua brand, water-soluble inks. Instead, I changed the courses to logically build upon one another, allowing students to familiarize themselves with the studio, tools, and general process. As this course does not have a prerequisite, I accounted for three of the incoming students have little to no background in art making or critique. Beginning with a black and white hand-carved MDF board, focus on texture and figure/ground drawing basics, allowed for learning press setup, ink consistency, and the detail needed to achieve an equal edition. These introductory processes led to exciting laser multi-woodblock exploration, a complicated color reduction, and ended in a less strenuous repeat pattern assignment which did not require press use. Assignments were logically spaced to account for additional studio access, work periods, and Creator Space open hours. A larger class, instructional time was split into online critiques and lectures, mixed with in studio 1:1 printing assistance and demonstrations. This splitting of instructional space encouraged students to keep on top of image documentation, which lessened the burden during the final evaluation period.

An unfortunately low response rate, even after giving class time and reminders. Of the 4/9 responses, comments were mixed. This is surprising, as this course was the most active, engaging, and productive group of the semester. Critiques were helpful and challenging, and work quality increased. Comments do not appear to match the grades received. Overall, the course did very well. I believe expectations for high grades which are not always met, are at the forefront when writing these reviews. Students fail to take into account how exceptional a grade such as a B+ is, how difficult it is to achieve that, and how heavily research and studio access time is weighed in the clear syllabus outlines. I'll choose to focus on, 'The course was great and I feel like this course has improved my printmaking skills'.

Three formal reviews occurred for this class, as this session was virtual and best fit for schedules of reviewers. Future reviews will be scheduled across courses and spread out throughout the term.

Assistant Professor Sutton: "Professor Calvert's handle on contemporary print and historical processes were evident throughout all of the feedback to the students"

Professor Oremus (Fine Arts Department Chair): "The learning environment he established is one of trust and demonstrated professionalism. It is also clear that he bases instructional goals that reflect high expectations for all students exhibiting pedagogical skills relevant to the subject area and best practice based on current research".

Associate Professor Blood (External review): "For a student who hadn't done the work, Myles asked gently probing questions about what was being presented in a non-judgmental fashion, drawing out discussion from said student and making suggestions for research based on their answers."

Of the above glowing comments, I am encourage and motivated to continue along this successful track. I chose to focus on clear indication of a professional, positive, and engaging learning environment being portrayed, through the indication of those working within the industry. It is clear I set the bar high and expect technically proficient results, while still being able to balance humor and an approachable atmosphere with the virtual and physical studio.

Woodblock relief printing is one of the earliest and traditional printing processes, as it references history of the printed image and text, contemporary artists are constantly pulled into play. Readings and podcasts were introduced from the Pine.Copper.Lime printmaking resource, which feature international artists working specifically with the medium. Students presented and led discussions on these readings, and made connections to their own research and interests. The incorporation of the laser with the woodblocks are one way to get photographic results with traditional inking processes. This technique is excitingly new and not fully explored or refined in the contemporary print circles. I have written articles and posted research recently on this emerging topic.

North Carolina based artist and fellow Speedball demo artist, Raj Bunnag (MICA 2012), was invited to present to the class his most recent body of work of intensely detailed hand-carved woodblocks. With his recent success at his first solo exhibition in Thailand, Raj's clear commitment and dedication to the process of relief printmaking was a perfect fit and inspiration boost to the class during the pandemic. Exploring mythical creature, drug culture, police brutality, and discrimination, Raj is truly a example of an artist using traditional processes that address contemporary global issues.

Establish standards of printmaking craftsmanship and presentation. *SLO updated moving forward

First hand observation of technical studio processes, in addition to presentation during critique, are primary indications of student learning and assessment. This also included virtual image sharing, accounting for proper use of photo editing software (Adobe Photoshop), and PowerPoint/Keynote projection. Final portfolio submission, virtual and physical, allowed for a tangible visual on craftsmanship and presentation. Students greatly improved on this SLO as the course progressed, and were able to see (and often correct) registration issues, white balance issues during documentation, and other specific expectations of assignments.

A) Room for improvement, always. Students quickly learned the importance of paper handling to ensure clean, smooth, and well registered prints. Sounding simple, the concept becomes more complex when applying inks, pressure, and multiple passes through a press. Assignment two demonstrated increased white border space on physical prints, and a better understanding of ink thickness. Each assignment added to existing knowledge and incorporated one or more additional challenges.

B) Preparatory research and expectation of time to accomplish a task, is constantly overlooked. This leads to poor planning, rushing, and ultimately a decrease in print quality.

C) In addition to existing new expectations (handing in sketchbooks, interim grade 1:1 discussions, and built in progress / plan critiques), I will collect sketchbooks (where the majority of research is completed) at interim break, increase the grade weighting giving to research and planning, and encourage the use of a digital sketchbook, if students choose to primarily work digitally.

Graduate Printmaking, ARTS, 652, 001,

This course was stacked with Relief Printmaking, allowing for the graduate student (Tricia Schmoutz) to benefit from formal instruction, group critique, and introductory through to advanced relief printmaking processes, as to add to her skillset while creating thesis work. This course would ideally operate as a separate group of many interested graduate students, and is an excellent goal for the future growth of the program. In the current form, the expectation graduates are given additional feedback, guidance, and studio access, to take learned processes and adapt them further to their research. The pairing with Relief was successful, as the pairing could be tailored to any specific printmaking class, as per the desire of the graduate student. Having graduates working alongside undergraduates, raised group expectations and allowed for an additional experienced voice during critique.

n/a

Discussion with faculty members on Tricia Schmoutz's thesis committee, were formal ways to assess and debate the course and its usefulness to Tricia. These discussions were via Zoom formally, or informally in passing. Participating members include: Professors Seth Rouser, Alice Burmeister, Michelle Livek, Laura Gardner, and Claudia O'Steen. Most notable comments included an increase of productivity, a drastic shift in work completion, refined talking points, and some clarity in direction of work.

Please see comments on Relief Printmaking. As offerings of this course appear to be frequent, it is rare they are selected by graduate students. I am hoping my recent acceptance as Graduate Teaching Faculty appointment, will allow me to build stronger relationships to our current and incoming graduate student body, which will interest them in using the printmaking facilities for their research. Attended conferences (virtual and in person) highlight graduate research in printmaking, often via panel discussion, presented papers, and/or demonstrations.

Students will develop and produce a unified portfolio of work that reflects their personal line of creative research in line with the conceptual and technical content of the course.

Portfolios are given individual assignment critiques and group feedback, which result in a physical submission of a body of work. Written and verbal explanations connect project to project, demonstrating a progressive narrative. Rubrics cover specific assignment evaluation, focusing on concept readability and justification, technical requirements (such as paper dimensions, amount of pieces included in an edition, and pristine paper borders), and ability to verbalize ideas through to completion. I would like to see increased quality, exploration, and refinement within submitted work. For a graduate level course, I expected the student to incorporate other mediums and to try push the possibilities of the facilities. Portfolio submission was professional and promising, but lacked excitement and academic rigor.

A) The student progressed well in the class and benefit largely from the interactive and community atmosphere. The time felt to be a time of escapism to create and indulge. Output (quantity of prints) was below average, however the learning curve greatly increased. New skills with the laser engraver, Photoshop, and etching press were acquired. My expectations were not met, but I do believe the student has a clear increase in knowledge and skills which they will take further into additional work.

B) In this instance, minimal work occurred outside of directed class time. Clear structure, solid deadlines, and no room for deviation, proved to be the most beneficial way to encourage progress. May suggestions were appreciated and received, yet often resulted in delays, needing further clarification, creating much wasted time.

C) I plan to schedule specific dates where graduate work is assessed and evaluated, and not rely on the student to set these dates. Simply stating clear deadlines, meeting times, and not assuming the student will reach out for assistance eagerly (accountability), may help foster greater independence in the studio space.

Graduate Research B, ARTS, 601, 001,

This relatively new course serves as additional instructional and feedback time from faculty who may not be part of the graduates core committee. I am in favor of this format as it allows students and faculty to all be on the same time during their academic program. I see this course as an opportunity to inform and dissect student work, from a viewpoint they may be quite different from their own. This course becomes the disruptor, allowing for varied research perspectives, additional support, and pathways for forging new ideas. I hope the format of this course remains similar, with rotating faculty members, meeting for 1:1 student discussion and feedback. This intimate interaction is often and time is often yearned for my graduate students, as indicated in past course evaluations. If offered this course again for Spring 22, I may include an additional meeting to conclude the term, having all faculty and students present, ideally in person. The lack of studio interaction and currently Zoom culture worked, but could have been much more successful in physical student studio spaces. It has been fulfilling to see recommendations and development has been made, based on our input (Calvert, Stock, Parks), when students presented their thesis proposals at the end of term.

n/a

Observations may not be applicable for this course. The structure of a 1:1 studio visit, hour-long session, is often organic and less structured for observational purposes. Time spent may include shared readings, discussion on prepared readings, progress of works in progress, evaluation of readability of displayed work, and suggestions for further research. Interim review allowed for the three faculty involved to critique one another, the course structure, and student progress.

I am often linking contemporary artists to the interests and working habits of our graduates. Links are frequently made early to historical influences yet these contemporary connections need to be made in order to challenge and forward the research being presented. These artists are collected from international art fairs, a series of subscriptions to e-publications, and current global exhibitions.

M.F.A. students will be able to clearly and effectively communicate ideas inherent to their creative practice to the art/design communities, the public, and in formal or informal teaching situations.

Both written and verbal skills have been assessed in this course. This was captured through written project statements, artist statements, group presentations, and 1:1 discussion. Assessment factored in editing and revising of writing, and refinement and clarity of speech when describing artworks and

concepts.

A) Initial meetings provided a framework for expectations of the course. By the second half of the course, there was a clear indication of improved writing, narrowing in on specific concepts, and formalizing of what materials / steps would be needed to realize gathered research. Expectations were met.

B) The graduates appeared more receptive and open to suggestions for research directions than initially expected. Previous experience made me assume they would be less likely to attempt a new medium, or look at an artist wildly different from their current focus. This openness to listen, talk about, and attempt something new, has informed their current direction greatly.

C) I plan to incorporate more group discussion in addition to 1:1 feedback meetings. The graduate cohort is small, so this can be possible. This grouping should help give a greater sense of community and support, as previous comments have mentioned a lack of familiarity and sense of belonging. This course lends itself well to a more social environment, and doesn't always need to be hosted within a studio setting.

Advanced Printmaking, ARTS, 536, 001,

Following improvements and plans suggested from Fall20, this course did not deviate from a solid plan and structured time. Stacked with Intermediate Printmaking, the Advanced students became ambassadors for the printmaking studio, and incredibly helpful when giving demonstrations for complicated techniques. General class work periods allowed for additional 1:1 discussion with the Advanced duo, and created opportunity to push their work beyond the proposed plan. These students follow the critique schedule of ART436, even if work was incomplete, in order to get group feedback beyond my own. Students led reading discussions which increased their ability to critique and refine thoughts into informed opinion. Again, there are hopes to build a print following over the next few years to ideally not stack these two courses.

'Professor Calvert is really great at giving demos and giving helpful tips for each form of printmaking. He constantly encourages students to think outside of the box and try new things. His critiques are fair and he is really approachable. I rarely feel nervous about asking him questions or asking for help and he normally asks all of us about our day and our plans so it feels like he is interested in us as individuals rather than just students'. Wonderful. Comments like this from students who have had different temporary teachers until their final year, are great to hear. I strive for an approachable, professional, and active studio presence.

Of the two seniors in this course, one had additional focus in sculpture and the other drawing. Assessment of their work was often with Professor's Cassidy and Rouser, making connections to the different mediums yet combining efforts to solidify concept across them. We used this time to ensure we were all on the same page with how to maneuver these students to the next level with their work. These pairings proved to be beneficial as both students received outstanding graduating senior awards, and numerous other acknowledgments during senior exhibition and the Winthrop Galleries Juried Exhibition.

As an advanced course, it is the closest to my current research and interests as a practicing artist and printmaker. Assignments were introduced to make use of existing technology (Creator Space laser) which is still new within the printmaking circles. Readings and podcasts were assigned and discussed at length about contemporary printmakers making waves, globally. These articles were pulled from 2020 conferences (MAPC / SGCI) and the contemporary printmaking podcast, Pine Copper Lime. My finger is on the pulse via professional online groups, social media postings, and constant following of the major editioning studios. Due to recent aggressive job searching (which led to my current position), I am familiar with a vast amount of institutions who focus on printmaking, expanded media, and cross-media advancements with the medium. My goal is to make Winthrop another one of those progressive hotspots.

In addition to delivery and format updates (above), I invited Clinical Associate Professor Kathryn Vajda (Alfred University, New York) to present to the class about her recent exhibitions which focus on large-scale digital printing, color, and the global climate crisis. Her work was specifically linked to the course via Photoshop techniques she employs which are also used within screenprint. Advertised as an event for Cultural Credits, all Winthrop students were able to attend, as was the general public. Students saw the benefits of professionalism, dedication, and variety of ways printmaking can be extended into the digital and contemporary realm.

Develop verbal communication skills specific to printmaking *updated and refined for Spring21

As students were introduced to new papers, technical processes, and tools, clarity and specific use of those terms became critical when seeking out assistance or further clarification. An example being the differences between three blankets used on the etching press. Each blanket serves a different purpose, and depending on the matrix going through the press, one, two, or three may be used. Students were always asked to clarify and describe verbally their intentions before giving assistance, to ensure accuracy in my advice. This became vital during the stacked class with Intermediate Printmaking working on different learning levels or entirely different processes. These skills were further enforced and demonstrated during critique, where prints, processes, and techniques were explained and technical feedback given to improve further. Within the first month, students quickly adopted language vital to the process at hand, which will follow well into expectations within industry.

A) All students met this SLO as specific language is used and reinforced throughout the printmaking specialism course flow. Any confusion is met with an explanation of terms and is generally a refresh statement and often unnecessary.

B) Students know and are confident with terminology, but often struggle to muster up the correct and specific words for fear of sounding 'too knowledgeable' on the subject.

C) Generally I am pleased with how this SLO has been met. Reinforcing it earlier in the lower level courses will only enhance the more complex and refined terminology expected at this level. This will elevate writing and success during exhibition and residency applications.

Directed Student Learning

Spring 2021 - Ongoing

Graduate Thesis Committee - Patricia Schmoutz, Master's Thesis Committee Member, Development of an individual creative body of work, resulting in a thesis exhibition. Group and 1:1 guidance on research, and critique of produced and written work., 1, Schmoutz

Spring 2021 - Spring 2021

Framing Workshop, Supervised Scholarship or Creative Activity, A dedicated framing workshop to assist students who were curated into Professor Shaun Cassidy's student exhibition in the Lewandowski Student Gallery, on campus.

One Year to Go : March 9 - 22, 2021, 3

Course Development of Assigned Courses (CVPA)

Spring 2021

ARTS112 - Introduction to Art, Degree Program, All incoming Fine Arts freshmen and majority of transfer students,

Updating of course goals to align with department goals and needs of incoming / transfer students. Rewritten goals outcomes created alongside Professors Anne Fiala, Kyle Sweeny, and Stephanie Sutton. Consultation with Art History faculty to no longer require ARTT112 for Art History students has led to course description changes.

Academic Advising

No activities entered.

University / College / Department Committees

University

Spring 2021 - Ongoing

Rules, (Winthrop University)

Fall 2020 - Ongoing

Diversity, Equity and Inclusion, (Winthrop University)

Awards and Scholarships, (Winthrop University)

Health, Safety and Facilities, (Winthrop University)

Scholarly Contributions and Creative Productions

Artistic and Professional Performances and Exhibits

Completed/Published

Calvert, M. (2020). Emerging Details - stone lithograph on 2 pieces of 2ply Japanese paper. *Print Club of Rochester 89th Annual Member's Exhibition.*

Accepted

Calvert, M. (2021). WWMcQD? (What Would McQueen Do?) - screenprint, sublimation, ink modified 32x32" print. *The Delaplaine Arts Center - National Juried Exhibition*. **[Attachment]**

Calvert, M. (2021). Construct (multi-copper plate etching, 2 ply Japanese paper, cotton rag paper, 24 x 39"). *Anderson Arts Center 46th Annual Juried Show*. **[Attachment]**

Calvert, M. (2021–2023). **Habitat I - copper plate etching, gampi, Arnhem paper**. *CONNECT: Small Prints by Members of the Boston Printmakers*.

Submitted

Calvert, M. (2021). **Habitat I and II (two copper plate etchings)**. *27th Parkside National Print Exhibition*.

Calvert, M. (2021). **A Sturdy Stance (large copper etching, shaped plate)**. *34th Annual McNeese National Works on Paper Exhibition*.

Journal Article

Completed/Published

Calvert, M. (2021). **So Saturated, It Hurts**. *The California Printmaker / The Journal of the California Society of Printmakers*.

<https://www.caprintmakers.org/the-california-printmaker/>

Other Scholarly Work

Submitted

Calvert, M. (2021). **2021 Mini Print-by-Mail Publication Program**.

Presentations

Completed/Published

Calvert, M. (2021, March). **Artist Talk (Winthrop Galleries)**. *De Novo II: New Faculty in the College of Visual and Performing Arts, 1hr lecture and follow up Q&A*. Winthrop Galleries, Winthrop University - Rock Hill, SC.

<https://www.winthrop.edu/galleries/current-exhibitions.aspx>

Calvert, M. (2020, October). **Artist Talk (University of Louisville)** - presenting to *Intermediate Printmaking students. 1hr talk, follow up Q&A*. University of Louisville, Louisville, KY: Associate Professor, Rachel Singel.

Calvert, M. (2020, November). **Instagram Live Event - Viscosity Printing with Myles Calvert (1hr demo, Q&A)**. *Talking Shop*. Virtual (Zoom) hosted by Instagram Live: Speedball Art. **[Attachment]**

<https://www.instagram.com/p/CHML0ZGgie2/>

Calvert, M. (2020, August). **Artist Talk (Bangalore University)** - 1hr lecture, Q&A. *Tea Talk 2020*. Instagram Live: Professor Panjit Sharma, Department of Fine Arts, Bangalore University.

[Attachment]

<https://www.instagram.com/stories/highlights/18090398761174483/>

Awards and Honors

Spring 2021 - Ongoing

Graduate Faculty Status Awarded, Winthrop Graduate Faculty Council, Teaching, University

Contracts, Grants and Sponsored Research**Completed**

Virtual Screenprint Demonstration, Funded by Speedball Art (December 11, 2020 - December 11, 2020), awarded December 11, 2020, Completed, Fall 2020, PI Myles Calvert

Funded - In Progress

Virtual Printmaking Demonstration, Funded by Speedball Art (June 5, 2021 - June 5, 2021), awarded June 5, 2021, Funded - In Progress, Summer 2021, PI Myles Calvert

Virtual Advanced Screenprint Demonstration, Funded by Speedball Art (May 28, 2021 - May 28, 2021), awarded May 28, 2021, Funded - In Progress, Summer 2021, PI Myles Calvert

Tamarind Institute - Summer Workshop, Funded by Professional Development funds (July 12, 2021 - August 6, 2021), Funded - In Progress, Summer 2021, PI Myles Calvert

Demo Artist and Representative, Funded by Speedball Art (January 1, 2020), Funded - In Progress, Fall 2020, PI Myles Calvert (100%)

In Preparation - Not Submitted

Department of Fine Arts Laser Engraver Purchase - Grant Application, Funded by Hearst Foundation (June 30, 2021) (**\$70,000.00**), In Preparation - Not Submitted, Summer 2021, PI Myles Calvert (50%) with PI Karen Oremus (50%)

Professional / Discipline Related**Fall 2020 - Fall 2020**

Southern Arts Society, Juror, King's Mountain, North Carolina, United States,

Juror for two exhibitions, selecting 1st through 3rd place, in various categories, for cash prizes.

Brief:

Nature Reconsidered art competition and ***Trail*** photography competition opened this week at Southern Arts Society in Kings Mountain. Both are judged shows with cash prizes.

Nature Reconsidered is an art exhibition and competition sponsored by Southern Arts Society that aims to explore the ever-changing relationship between humans and nature. Artists were asked to create work that references, investigates, challenges, and/or celebrates our relationship with the natural world. There is a wide variety of media featured in the show – painting (oil, watercolor, acrylic, pastel), drawing, glass, photography and mixed media. Twenty-five artists from around the region entered 57 pieces of work for this year's exhibit. Entries are down for this show, primarily due to the Covid-19 pandemic, but the quality of the work is still impressive to see.

The ***Trail*** photography competition is sponsored by the Kings Mountain Gateway Trail and Southern Arts Society. This exhibit features photos taken on the Gateway Trail over the past two years. Photographers walked the trail in all types of weather to seek out flora and fauna to photograph for a

chance to win a cash award. There are 27 entries from 11 photographers in this show. The butterfly garden at the top of the Gateway Trail is a prime spot for great photos and is well represented in this show. Much of the trail is surrounded by trees which requires photographers to be patient and search out interesting wildlife to capture on film.

6

Fall 2020 - Ongoing

Southern Graphics Council International, Member, Various, United States,

An active member since 2016, SGCI has been a central hub for my printmaking practice. A 20-artist portfolio was accepted for SGCI 2020 Puerto Rico, which has been postponed to 2023. SGCI 2021 MakeReady Conference (a virtual event) is scheduled for April 10th and 11th. I have submitted an application to be a mentor to printmaking students, and to represent Winthrop University.

About:

SGC International is an educational non-profit organization committed to informing our membership about issues and processes concerning original prints, drawings, book arts, and handmade paper.

Significant dialogue and exchange of technical and critical information occurs each year at our annual conference, which draws participants nationally and internationally. Our awards, publications and exhibitions promote greater understanding, scholarship, and enjoyment of these art forms to the public at large.

Originally formed as Southern Graphics Council, a regional organization for educators of print in the U.S. South, we have grown over the years into the nation's largest organization of printmakers. We now have representatives internationally, and in 2010 changed our name to SGC International to reflect this broader scope. While the SGC International mission focuses on printmaking, we welcome everyone interested in advancing the dialogue of art, its education, and its processes.

Boston Printmakers - An International Association of Artists, Member, Boston, Massachusetts, United States,

Recent acceptance into the Boston Printmakers has allowed for website publicity and entry into a travelling members' exhibition. Membership is by nomination and an annual selection process. Future funded opportunities for residencies abroad and exhibitions are often proposed.

About:

The purposes of the Organization are to:

- Promote public knowledge, understanding, and support for printmaking
- Encourage and support artists working in printmaking
- Promote excellence in printmaking
- Support innovation within the field of printmaking

The Boston Printmakers has provided Boston and New England access to fine art printmaking since 1948. We have donated our print collection to the public through the Boston Public Library. We add to this collection every two years with a Purchase Prize when we sponsor the North American Print Biennial, showcasing printmakers from the United States, Canada and Mexico. Biennial exhibitions

are juried by curators of national stature. Ours is the only show like it in New England and is open to the public. The show informs artists, faculty, students and the public through fine examples of all print media, while recognizing quality printmaking. We support professional experience, further learning and promote excellence in printmaking through our Student Print Exhibition, which runs concurrently with the Biennial. We sponsor student cash prizes for this exhibition as well. We encourage dialogue in the print community through our members' newsletters. We organize traveling shows and member shows, which always debut in the Boston Area and provide further cultural and learning opportunities to Boston and greater New England. Our traveling shows highlight works by members from U.S., Canada and Mexico and exhibit the breadth and diversity of printmaking today. We also support international exchanges and sharing through printmaking exhibitions and travel opportunities that bring us beyond North America. The Boston Printmakers is a non-profit, organization that is fully run by a volunteer board of directors.

Mid America Print Council (host: Kent State University), Member, Kent, Ohio, United States,

The MAPC 2020 Conference (Power of Print: Resistance and Revolution) was postponed due to Covid-19. My curated exchange portfolio exhibition was accepted and will be showcased in 2022.

I attended the virtual symposium (October 17-18, 2020).

About:

The Mid America Print Council is an educational and community-based organization that focuses on all print related arts. Embracing both time-honored and innovative approaches, we promote awareness and appreciation of traditional and contemporary forms of printmaking. We are an inclusive association for individuals and institutions, administering the sharing of technical and critical information regarding print. Honoring our predecessors, we aim to bring new and sustained interest to this unique medium. Active on multiple platforms, MAPC is an organization that provides members with access to a network of printmakers, resources, opportunities, newsletters, and a biennial conference that features speakers, workshops, panels, shows, and exchanges. Through calls for participation, we organize members' exhibitions and publish The Mid America Print Council Journal. Our goal is to recognize, advocate, and continue research in historical, current, and future print technologies.

The Print Club of Rochester, Member, Rochester, New York, United States,

An active member since 2017, I have been accepted into multiple member's exhibitions, winning awards, and have given members tours of printmaking facilities while employed by Alfred University. In 2019, my Introduction to Printmaking course paired with the PCoR to print laser woodblocks (giving PCoR members facilities and studio access) in exchange for portfolio mentorship ship sessions. This type of community partnership exchange is a program I would like to initiate with Winthrop students.

Brief

"To stimulate interest in and appreciation of old and contemporary prints; to promote education in respect to them, to encourage the ownership of good prints; and to assist in the production of prints."

Founded in 1930, The Print Club of Rochester has a 90 year love affair with the fine art of printmaking and prints. Originally established by 22 print-lovers, the club has continued and grown

into the longest continually running print club in the United States. Today the club is committed to the encouragement of traditional and contemporary methods of printmaking. We look forward to a future of new ideas and directions in printmaking.

Spring 2021 - Ongoing

York County Arts Council, Member, Rock Hill, South Carolina, United States,
Individual Giving Membership - Supporter.

Other University / College / Department Service

Spring 2021 - Ongoing

CVPA Scholarship Gala, (Winthrop University)

Spring 2021 - Spring 2021

Gateway, (Winthrop University)

First Look Fridays - Friday, April 16, 2021, (Winthrop University)

First Look Fridays - Friday, February 12, 2021, (Winthrop University)

Fall 2020 - Ongoing

Printmaking Studio Development, (Winthrop University)

Curriculum Development

Spring 2021

Printmaking, Track/Concentration/Course Sequence,

The entire printmaking sequence has been streamlined and now mirrors the sequence in Drawing and other mediums. Course descriptions were updated, replacing outdated terminology, including the addition of technology within the medium, and more closely aligning to the goals of the department. Working alongside Karen Oremus, we refined five existing courses, rewriting goals and outcomes, and developed one new course. All proposals were approved by committee.

ARTS 334 Beginning Printmaking - new course approved

The creation of the Beginning Printmaking course aligns with the other Department of Fine Arts Studio concentrations which are composed of a Beginning, Intermediate and Advanced course in each area. Currently, Intermediate and Advanced printmaking courses exist in the curriculum, but there is no Beginning. The proposed Beginning Printmaking course is a survey that introduces students to the various processes and techniques of the medium. This is a curricular offering that is featured in printmaking concentrations in academic institutions internationally.

ARTS 335/336/337 Screenprint / Relief / Intaglio - updates approved

The justification to change the course descriptions and titles was to accurately reflect what occurs in the courses. In addition to serving students in the printmaking discipline, these courses also function as an elective for all other Fine Art concentrations, including students who minor in our program.

These courses are open for all students at Winthrop University as an elective.

ARTS 436 / 536 Intermediate Printmaking / Advanced Printmaking - updates approved

The justification to change the course descriptions and titles was to accurately reflect what occurs in the courses. We have changed the designator from ARTS 437 to ARTS 436 to align better with the printmaking sequence (334/ 335/ 336/ 337/ 436/ 536/ 636)

ARTS / General Education - ARTS334 Beginning Printmaking, Course,

ART334 (Beginning Printmaking) submitted and approved as a GenEd course.

Competencies satisfied: 1,2,3,4.

Offered in Fall semesters.

Community Service

Spring 2021 - Spring 2021

York County Arts Council, Juror, Rock Hill, South Carolina, United States,

Awarding Honorable Mention, 3rd, 2nd, and 1st prizes in the categories of Drawing, Painting, 3D, and Mixed Media to middle and high school student artworks. One additional award, the Jimmie Matthews Best in Show, was chosen for a high school student entry.

Brief:

The Arts Council of York County and Rock Hill School District Three present the annual Teachers' Choice Youth Art Exhibition - featuring selected artwork by students from high, middle, and elementary schools. This exhibition has been created in honor of Youth Art Month, and will be on display in all three galleries at the Center for the Arts, 121 East Main St., Rock Hill, from February 12 - March 14, 2021. The high school and junior high school winners will be announced for mixed media, painting, drawing, and sculpture on Thursday, March 4, 2021.

PARTICIPATING SCHOOLS

HIGH SCHOOLS

Northwestern High School | Rock Hill High School | South Pointe High School

MIDDLE SCHOOLS

Castle Heights Middle School | Dutchman Creek Middle School

Rawlinson Road Middle School | Saluda Trail Middle School | Sullivan Middle School

6 2021-02-12, 2021-03-14

Faculty Development Activities Attended

Fall 2020 - Fall 2020

Workshop, WOTC 101 - Winthrop Online Teaching Certification, Winthrop University, Rock Hill, South Carolina, United States, 10,

This online course is designed to help you learn the theories behind online learning and how to design and develop an online course in the Blackboard learning management system.

2020-07-24, 2020-07-31

Workshop, WOTC 102 - Winthrop Online Teaching Certification, Winthrop University, Rock Hill, South Carolina, United States, 10,

This course teaches the technical and procedural skills integral to facilitating and managing an online course. Participants will build on skills learned in the WOTC 101 course in order to design and deliver exemplary courses based on standards derived from the Blackboard Exemplary Course Program rubric.

2020-08-07, 2020-08-14

Workshop, Diversity, Equity, and Inclusion: What's My Role - Part 2 of 2, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 2,

This workshop introduces participants to the concept of being an ally. Participants explore how it's possible, and why it's necessary, to work toward access, inclusion, and support for marginalized and underrepresented students, faculty, staff, and community members, and for greater equity in all parts of our institution—even from our positions of privilege.

2020-08-28, 2020-08-28

Workshop, Racism and Ethnocentrism - Part 2 of 2, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 3,

Talking about race, racism, cultural difference, nationality, and ethnocentrism can be challenging for many people. It can be tempting to keep our discussions at a surface level, so as to avoid hurt, anger, shame and guilt. But open and honest discussions on race, ethnicity, and national origin as well as basic history and context that are often neglected in the discussions, are necessary for us to address the inequities that continue to challenge our personal relationships, institutions, and society.

2021-09-25, 2021-09-25

Spring 2021 - Ongoing

Workshop, Diversity, Equity, and Inclusion: What's My Role - Part 1 of 2, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 2,

This workshop introduces participants to the concept of being an ally. Participants explore how it's possible, and why it's necessary, to work toward access, inclusion, and support for marginalized and underrepresented students, faculty, staff, and community members, and for greater equity in all parts of our institution—even from our positions of privilege.

2020-08-27, 2020-08-27

Spring 2021 - Spring 2021

Workshop, Racism and Ethnocentrism - Part 1 of 2, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 2,

Talking about race, racism, cultural difference, nationality, and ethnocentrism can be challenging for many people. It can be tempting to keep our discussions at a surface level, so as to avoid hurt, anger, shame and guilt. But open and honest discussions on race, ethnicity, and national origin as well as

basic history and context that are often neglected in the discussions, are necessary for us to address the inequities that continue to challenge our personal relationships, institutions, and society.

2021-09-11, 2021-09-11

Workshop, FERPA Training, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 1,

Privacy of Education Records-How much do you really know? In what instance can you discuss student grades with a parent? Can you write a recommendation for a student without their written permission? Do you have "legitimate educational interest" for every student at Winthrop? These questions will be answered in this FERPA training session.

2021-09-23, 2021-09-23

Workshop, DEI Workshop: Challenging Classism and Ageism, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 3,

The impact of classism in our society leads to many barriers on our campus and in the broader community. Exploring classism is an essential part of understanding how wealth, status, and income are intertwined with social, cultural, and historical issues in the United States. Class and classism intersect with our identities and experiences, and challenging assumptions and biases about class is an important step in creating positive change at the University. Ageism is another serious issue similar to sex, race, class, and disability-based discrimination, but experts suggest that raising public awareness about the issues ageism creates can help. As the population of older adults continues to increase, finding ways to minimize ageism will become increasingly important.

2021-01-29, 2021-01-29

Administrative Assignments

No activities entered.

Student Success Stories

Spring 2021

Winthrop Galleries Juried Exhibition

Department of Fine Arts, Georgia, Howard, Spring, 2021, ARTS, Printmaking

46th Anderson Arts Center Juried Art Exhibition

Gateway - a virtual exchange between the University of Guelph and Winthrop University

Lipscomb Endowed Scholarship Recipient, Jason, Lindsay, Spring, 2022, ARTS, Fine Arts

Goals (CVPA)

Spring 2021

Student Intellectual Development:

n/a

Scholarly Activity:

n/a

Professional Stewardship:

n/a

Academic Responsibility:

n/a

Student Intellectual Development:

- Greatly improve printmaking studio facilities and accessibility to include:
- Development of stone and plate lithography with existing facilities (and one additional sink)
- Acquire a larger Takach etching press for use with woodcut, monoprint, and intaglio processes
- Acquire an additional vacuum table for screenprint to avoid overcrowding
- Acquire a set of larger, professional inking rollers
- Replace glass working surfaces (fresh glass, less pieces)
- Build course enrollment to unstack Intermediate and Advanced Printmaking
- Enlarge space to enhance general mobility and student access
- Introduce new, refined and streamlined printmaking curriculum, starting Spring 2021

Scholarly Activity:

- Secure additional solo exhibitions and publications (continued writing)
- Develop a new body of work (etchings) for 2021/2022 solo exhibition (York Arts Council TBD)
- Secure additional residencies (rolling deadlines with summer time preferences)
- Apply for sabbatical year
- Reschedule three postponed residencies (Covid19 related) in Ireland, Spain, and Switzerland

Professional Stewardship:

- Progress with ST-ARTS program (invitation from Professor Mark Hamilton)
- Continue further commitments to York County Arts Council, beyond membership
- Participate in additional recruitment and portfolio evaluation events, state-wide and beyond

Academic Responsibility:

- Utilize Winthrop support resources to apply for grant funding for department laser engraver (process started May 2021)
- Schedule and space out additional course observations from internal and external reviewers
- Complete delayed (Covid19) international exchange portfolios for the Mid-America Print Council (Ohio) and Southern Graphics International (Puerto Rico conference)
- Restart annual printmaking exchange (by student request) and initiate annual print sale (student and department fund generator)
- Build reputation and following for printmaking courses during Maymester
- Continue developing study-abroad Barcelona course with International Programs Director, Leigh Poole

Evaluations

Process	Title	Type	Evaluation Author	Faculty Response	Start Date	Due Date
<u>CVPA Chair and Dean evaluation of Faculty, AY 2020-21</u>	Dean	Annual Evaluation	Bellantoni, Jeffrey C	No	2021-06-30 00:00	2021-08-13 00:00
<u>CVPA Chair and Dean evaluation of Faculty, AY 2020-21</u>	Chairperson	Annual Evaluation	Oremus, Karen	No	2021-04-01 00:00	2021-06-30 00:00

Myles Calvert
 Summer 2021 - Spring 2022
 CVPA Annual Report (revised Summer 2018)
 Assistant Professor
 calvertm@winthrop.edu

Current Position

No activities entered.

Education

No activities entered.

Professional Licensures & Certifications

No activities entered.

Annual Overview / Highlights (CVPA)

Spring 2022

Summary Statement. Use this field to provide an overall statement of your work this year as it relates to Academic Responsibility, Student Intellectual Development, Scholarly and Creative Activity, and Professional Stewardship.:

Please see attached PDF.

Teaching

Spring 2022

Semester	Course Prefix	Course Number	Section	Course Title
Spring 2022	ARTS	206	001	2D Media Studies

Semester	Course Prefix	Course Number	Section	Course Title
<u>Spring 2022</u>	ARTS	336	001	Relief Printmaking
Spring 2022	ARTS	436	001	Intermediate Printmaking
<u>Spring 2022</u>	ARTS	491	001	Professional Practices
Spring 2022	ARTS	536	001	Advanced Printmaking
<u>Spring 2022</u>	ARTS	600	004	Graduate Research A
<u>Spring 2022</u>	ARTS	601	001	Graduate Research B
<u>Spring 2022</u>	ARTS	652	001	Special Topics in Art

Fall 2021

Semester	Course Prefix	Course Number	Section	Course Title
Fall 2021	ARTS	335	001	Screenprint
Fall 2021	ARTS	337	001	Intaglio Printmaking
Fall 2021	ARTS	437	001	Intermediate Printmaking
Fall 2021	ARTS	536	001	Advanced Printmaking
Fall 2021	ARTS	636	001	Research in Printmaking
Fall 2021	ARTT	112	002	Introduction to Fine Arts

Course Reflection

Fall 2021

Introduction to Art, ARTT, 112, 001, 002,

Co-taught, the ARTT112 course saw substantial improvements from the previous years' 100% online format due to the pandemic. For first year students, the face-to-face interaction within the arts building and studio spaces made communication more simple and we were able to portray clear expectations while also building a positive rapport. These students snapped into a steady routine with us, as we followed a similar format of 'divide and conquer', which played to our individual teaching strengths. Professor Sutton focused on file management, CV and website development, and artwork documentation, while I covered critical reading, writing, and discussions based on relevant

academic articles. These discussions were positively received, allowed for group and independent thought, and ultimately focused objective writing with a clear purpose. The precursor to artist statements have been developed in the form of a 'Critical Studio Practice Assessment' statement. This is part of a department goal to streamline and make clear connections to future class needs. Additionally, we continued the success of using our faculty members and graduate students from the department to lecture about their independent research, which introduced new ways of thinking and working while also highlighting the specialisms and facilities available within the department.

Student comment: "This course was very phenomenal! I actually did enjoy Myles and Stephanie splitting the class into two groups and transitioning at half the semester. Although it pushed work to be completed sooner, there was still a moderate amount of time given to complete the assignments. Professor Sutton made sure we understood the concepts of what to do and had nice videos further exemplifying the assignments. Professor Calvert was great at pushing us to have our own opinions and thoughts on various topics and the readings were always very interesting and interactive. Overall, this course was great and I learned a lot as an artist and as a future educator." The received comments were generally all incredibly positive and a perfect example of how face-to-face learning is vital during the first year experience. I am happy to have this course again in the Fall. A second comment: "I believe that both my instructors provided me with a lot of new insight. I know how to professionally document my

work, and have my own artist website space now. This class was fairly relaxing and simple, which I really enjoyed. I learned to be more open about my views and standpoints and be considerate of the others around me and listen to their views. I gained a lot of new inspiration from other artists too."

During retreats and department meetings, faculty have noticed a strong incoming cohort, with clear strengths and improvements in areas of writing and critical opinion generation.

Academic articles have been updated, and will continue to be each term, which are analyzed and discussed as a class and in small groups. These articles focus on controversial artworks, exhibitions, movements, and other reflections of the contemporary art scene.

SLO #3 - students will demonstrate and understanding of personal progress and critical thinking communicated through well-written analyses

Students were supplied for rubrics and multiple rounds of exposure to reading articles, critical writing, and finally a small group-led discussion. 1:1 feedback was also given for each writing attempt. This proved successful and I will continue to roll it out again in the Fall.

The majority of students met or exceeded the SLO learning outcome. Students were hesitant to seek out office hours but did take advantage of the short time at the end of a course to reach out with questions. I will attempt to schedule in the last 10minutes for general Q&A availability for this first year course, moving forward.

Screenprint, ARTS, 335, 001,

The purchase of additional screens, screen storage, and further general studio improvements, has made the delivery of this course more smooth and economical. My assignments were slightly adjusted to allow for more work periods compared to previous years, as was requested and noted in the student evaluations. In addition to this, more open access to the studio was provided, with some monitor support for safety and upkeep. Strong work was produced yet I still see room for improvements in terms of instilling a sense of urgency, a sense of responsibility / accountability, and an overall ownership of the studio space. I am confident that incoming students are receiving this message and it will progress through as they navigate the curriculum. A number of prints were awarded prizes in the Undergraduate Juried Exhibition.

As in previous years, design students often take this course. They also often excel in it as the process has a nice balance between planning and physical making. I am eager to propose a specific 'screenprint for design' version and have begin discussion with the Design Department.

Morale was boosted with the reintroduction of the annual print exchange (cancelled during 2019-2020). This swapping of artwork proved to build interest in the medium of printmaking and kickstarted many art collections but also highlighted the vast resources of prints available from alumni and faculty dating back to the early 1980s.

Comment from student: "Myles allowed us to take risks! This was my first time take a studio printmaking class and I really enjoyed it. Our ideas were challenged and it helped me become a better artist. I was afraid to take this course, but it's definitely something I would recommend to anyone who wants to try print!". These are the comments I strive for and am used to receiving. I am thankful this class saw their own and my, potential.

Peers and students outside of the course became intrigued and interested in the large-scale repeat pattern fabric pieces, which were displayed in the hallway. This caught interest from the design department which may have led to the Fall 2022 course being comprised of 50% design majors. *Please see attached Peer Evaluation

Continued focus and attendance at the numerous printmaking conferences has kept me involved in the medium of screenprint. I have curated a screenprint portfolio for the Mid-America Print Council conference in October of 2022, at Kent State University in Ohio, of which I plan to attend with four students.

SLO#1 this course will introduce hand drawn, photo-sensitive and experimental screenprint processes through printed editions and non-traditional formats.

Demonstrations were given for each of the above methods of developing a screen for printing. Students were then given ample work periods and outside class access to achieve their ambitious results. Rubrics and peer critique made for clear and accurate assessment.

Students met expectations with room to excel further. The number of non-majors taking the course (this round) was noticeable, and their assumptions of time commitment was not accurate with course expectations. However, majors did excel and design majors held many accountable. Design and fine art come together with this medium.

Intaglio Printmaking, ARTS, 337, 001,

This course evolved to feature primarily copper plate etching, which proved to deliver successful concepts and technically well printed work. The previous version incorporated zinc and plexiglass, which may be considered in the future. My assignments were slightly adjusted to allow for more work periods compared to previous years, as was requested and noted in the student evaluations. In addition to this, more open access to the studio was provided, with some monitor support for safety and upkeep. Students quickly realized the time requirements of the process and were able to structure their schedules to make full use of the facilities. I found that some flexibility in deadlines was gratefully accepted and did yield stronger work. Students supported one another and saw the benefits of the community atmosphere within the studio. A number of prints were awarded prizes in the Undergraduate Juried Exhibition.

Morale was boosted with the reintroduction of the annual print exchange (cancelled during 2019-2020). This swapping of artwork proved to build interest in the medium of printmaking and kickstarted many art collections but also highlighted the vast resources of prints available from alumni and faculty dating back to the early 1980s.

“Myles is a great professor and super personable with the students. He doesn't act like he is so far above us which some professors do. He was willing to help us if needed and gave us good ideas for improvements with our prints. He allowed us to switch it up a little and the idea of having a central idea for all of the projects so they are connected by

the end of the semester was such a great concept! I was worried I would fail in printmaking because of the different things needed to create one print but I ended up doing pretty well. It was a great class and was stressful but it wasn't anxiety inducing”. I have been introducing ‘bodies of work’ in all of my classes. These central concepts can evolve and shift yet always lead to a more cohesive and clearly developed narrative within a single course. I am surprised this isn't more common.

Faculty commented on the exchange portfolio investment for this class. They were excited to see the quality in addition to quantity of output. Many of these works were presented in the Spring 2022 Capstone and Professional Practices presentations.

Personal research projects have been focused on copper plate etchings and utilization of an XY plotter. I have also been adding to the tools and equipment necessary to achieve professional editions within our existing studio space.

SLO #6 this course will introduce both historic and contemporary artists working within the medium of intaglio from diverse global communities.

Rubrics were provided for all assignments. Lectures were provided on historic as well as contemporary artists who are prime examples of the intaglio process. Process was given focus and students were assigned to introduce us to artists they found conceptually rich and valuable to their practice and ideas. Podcast interviews were utilized to reach artists working abroad via the Hello, Print Friend website.

This outcome was met to a high standard from all students. Their research into individual bodies of work was thorough and investigative. Students brought new artists into the discussion from social media but also through provided resources which were relevant and informative to their creative direction. I found it necessary to push them beyond Instagram searches, and to remind them of proper research strategies. I will lead with 'research strategies' for future classes earlier on.

Intermediate Printmaking, ARTS, 436, 001,

This course was and is normally stacked with Advanced Printmaking. In addition, Graduate Research in Printmaking was stacked as well. Often in this course, students present and propose ambitious projects which are often too elaborate to complete given their course schedule and studio access hours. Projects are rationalized and modified. This year the course was smaller than usual. This student benefit largely from experienced Advanced Printmaking and a Graduate student but needed more peers to interact with. The goal will always be to build a larger interest in this truly individualized course, through early promotion and clear course design descriptors. The processes demonstrated and tailored readings seemed to be challenging yet achievable for this level. Results were promising and technically and conceptually suitable for the course level. Variety of feedback during critique was established through visiting 'Critique Assassins', who were invited faculty to engage the group and provide unique opinions. This proved useful and engaging with such a small group where our own voices can become stale.

n/a

In one instance, I invited professors Stacy Davidson and Seth Rouser to join us as 'critique assassins' to spice up the feedback and group discussion. I am thankful for their willingness and understanding that it was necessary. Opinions were heard differently and ideas challenged, leading to a more thoughtful and thorough assessment period.

I am constantly connected to colleagues who are making waves in the printmaking world. This is best shown through exhibitions shown globally, online interviews, and real-time auction sales. I am in touch with other institutions and observant of their ways of structuring courses, use of facilities, and student outcomes.

SLO# 2 this course will experiment with traditional and contemporary approaches to printmaking

Rubrics were provided in addition to set goals and outcomes during 1:1 discussions with students. Assignments were proposed and guided.

Results were achieved at a high level. Experimentation seemed to be the motivating word, which produced impressive and physically large results. Once assignment parameters were tighter (necessary for a process), the student became less interested and passive with the task. I've learned to allow time for students to change their head space and rework solutions. At this level, they are able to manage time better but do need constant check ins. This course will improve largely from greater enrolment which will lead to more feedback and exciting idea generation. Smaller advanced and intermediate courses can be detrimental with a medium that requires community.

Advanced Printmaking, ARTS, 536, 001,

This course was and is normally stacked with Intermediate Printmaking. In Addition, Graduate Research in Printmaking was stacked as well. The Advanced Printmaking class followed an agreed upon timeline for 4 major assignments during the semester. Three of these were individual proposals which streamlined concepts and work in preparation for Capstone / Senior Exhibition. This format worked well and gave the student flexibility yet complete responsibility. This format is always successful for students in this course who wish to pursue advanced processes with the freedom to switch between printmaking materials and tools. Advanced readings were individualized to further student interest and project development. The goal will always be to build a larger interest in this truly individualized course, through early promotion and clear course design descriptors. Variety of feedback during critique was establish through visiting 'Critique Assassins', who were invited faculty to engage the group and provide unique opinions. This proved useful and engaging with such a small group where our own voices can become stale.

n/a

Please see Intermediate Printmaking comments

Please see Intermediate Printmaking comments.

SLO# 1 in this course students will refine their individual printmaking process and conceptual content through scholarly and creative research

Students were provided rubrics in addition to 1:1 assignment proposal discussions. All assignments were proposed, debated, and elevated before execution. Numerous readings and thorough sketches were all assignments were present from this student, who is eagerly attending in the Fall for the MFA program. This student also outlined personal goals and needs for the course prior to enrolment.

High expectations for this SLO and others were met and exceed. Student work won an award in the Undergraduate Juried Exhibition and demonstrated conceptual and technical excellence. I learned that some students thrive off of direct feedback and excel when given the flexibility to work at their own pace with agreed upon deadlines and open communication. I will use similar styles, moving forward.

Graduate Research in Printmaking, ARTS, 652, 001,

The Graduate Research in Printmaking course was stacked with Intermediate and Advanced Printmaking - a logical pairing. The one graduate student in this class was able to receive senior-level critique while also providing MFA level critique to undergraduates. A small course grouping, made more complex with varied interests and separate syllabi. This course followed a seminar format which focused on individual readings, provided podcasts, group discussion, and independent research. Demonstrations were provided when needed, to enhance the graduates production skills but also allow for flexibility with other studios and material interests. If continuing to stack with Int/Adv, I plan to require a stronger leadership role from the graduate students in terms of leading critiques, maintaining the studio space, and adding more generally to the working artist experience. This may be in the form of exploring a TA role, set studio working hours, or otherwise. Improved and revised curriculum from last academic year, has made expectations of graduate students in these specialized courses clear. There was noticeable less questioning of deadlines and commitments.

n/a

The students committee members, and faculty in general, did see progress with using studio facilities and working on a larger scale, which I believe may have jump-started colorful and increased scale production in painting. The idea of using print as a multiple for tiling, mass generation of image and materials was beneficial.

See Intermediate and Advanced Printmaking comments.

Students will develop and produce a unified portfolio of work that reflects their personal line of creative research in line with the conceptual and technical content of the course

During this semester the student did produce a clear body of work, focusing on three proposed assignments. Rubrics were provided.

Standards were less than expected for a student at this level, but results were satisfactory. There is a finishing and refinement element within printmaking that is difficult to instill in an M.F.A. student who is also encouraged to explore, experiment, and rework imagery. I learned that graduate students need clear deadlines in addition to their undergraduate colleagues. They need to be held accountable as well. I intend to utilize future graduate students to instill a sense of community and engagement within the space, giving them ownership and value in the studio as they work and research.

Spring 2022

Relief Printmaking, ARTS, 336, 001,

Second time around, I made substantial improvements to the course structure, assignments, and facilities, primarily during the winter and summer months. I utilized contacts with the Arts Council of York County to solidify a month-long exhibition space for works produced by students in this class. The end goal of an exhibition proved to motivate and excite, which allowed for less hesitation or reluctance as I introduced ambitious projects. Instead of quantity (print as a multiple), I opted to increase scale and complexity. The first assignment provided an idea of time required to work with the material, as well as knowledge on ink consistency and drying times. This allowed for a clear vision of the commitment required for the life-sized carved blocks of the second assignment. Contemporary artists were introduced who are working locally and abroad, who demonstrated a diverse demographic while also addressing complex and intriguing concepts. Historical connections were made through the research into paper mills in France, and discussions on brayers / rollers - the connection between the hand and the automatic processes. This course was further improved by the presence of an ambitious and motivated graduate student.

I'd like to balance the different perspectives within the class with two quotes. One: "the professor asked too much of us. The big block portrait project was almost too much to handle, especially when we had to multi-task between that project and the others. Even if it was a bit of a joke or exaggeration and didn't actually come to pass, talking like we were expected to drop everything and devote an entire day in order to install the exhibition felt like disrespecting our time" and Two: "I enjoyed this class very much. It required me to think and come up with new imagery constantly. The work was very doable, and not excessive. It was the right amount. This class has inspired me for future endeavors". I believe this is a prime example of the wide spectrum of students who attend Winthrop, each with different expectations and assumptions. While devoting one day to a project seemed to overwhelm and be a lot for some students, where clear guidance, timelines, and flexibility for other classes was discussed, focus always returned to the task at hand and they looked to the other students who made it work for them. I feel these students have benefited largely from these realistic deadlines and expectations. Results were positive.

SLO# 3 - this course will incorporate technology using the Adobe Creative Suite, scanners, digital photography and the laser cutter.

For once, not all aspects of this SLO were met. The use of the laser cutter was not incorporated into the course design due to the time required on the machine and limited access / availability / laser strength for our desired results. To compensate for this, the ambitious gallery installation became our focus. Technology was used for image documentation and general planning / research / digital sketching.

Students have improved with digital image documentation yet there is still room for further improvement. These details are being currently instilled in ARTT112 and are making their way through the cohorts. I learned that students are still not 'back' from their covid slumber and outside studio time is not being utilized as it once was. Students are hesitant to use the Mac computers on campus as they are troublesome to log into, slow, and unreliable. Future courses will rely on student personal laptops as we move towards a 'laptop campus' model and further grants will be proposed and submitted for an additional laser engraver.

Professional Practices, ARTS, 491, 001,

A new class for my roster, and co-taught with Professor Seth Rouser, I was eager to structure our time based on discussed needs from department meetings. This course provides a perfect link between ARTT112 and senior Capstone projects. The use of a classroom / lecture setting in Owens, opposed to a space within Rutledge, proved useful and provided instant framework for a non-studio based course. We were able to invite and compensate professionals globally and utilize faculty on site, to give a vast understanding of many nuances of professionalism within the arts. Lectures from Alicia Candiani in Argentina about residencies, a talk about auction houses and pricing with alum Alistair Hutchison of Christie's, and a dedicated interactive talk about marketing, social media, and branding from in-house Tamara LaValla, has proved for an active and informative semester. Per faculty request, students were tasked to install, conceptualize, curate, and document mini-exhibitions in order to become familiar with tools and timelines essential as they work towards their senior exhibitions. A clear success was a discussion based on the Reith Lecture Series (BBC) led by potter Grayson Perry. The series focused on 'the art word' nuances through humor but also reality, allowing for a convoluted topic to be broken down into understandable segments.

Student comment: "The overall class was a great class overall, however that assignments generated a lot of anxiety. The space the class was in a pretty good space, however for student sitting on the side of the room away from the windows, the professor on the other side of the wall bangs loudly on the wall when teaching. Both professors provided help above and beyond what was needed whenever it was needed, and the learning environment was obviously a safe space and had a lot of room to grow." I chose to focus on this constructive comment. The space was fine yet for students used to a studio environment, anything otherwise will fall flat. Our deadlines were firm, clearly provided on various platforms, with ample room for questions, reminders, and even two chances to redo assignments. Much time was wasted as students were unprepared by not reading assignment expectations thoroughly. I believe much of this has to do with the 'sluggish' Covid years and see this being less of an issue in the years to come.

This course was digested and reflected upon after each lecture with my colleague Professor Seth Rouser. We intend to teach the course again and have noted areas to solidify, cut, and improve accordingly. So much valuable information, contacts, and opportunities were provided yet we are uncertain if all of it was actually realized and taken to heart.

As an active research and producing artist, having solo exhibitions and group shows, I am constantly interacting with many of the specific topics that are covered within this course.

SLO # 4 - The course will practice synthesis of a broad range of art/design knowledge and skills, particularly through learning activities that involve a minimum of faculty guidance, where the emphasis is on evaluation at completion.

Assignments were designed to provide students with all the tools and resources necessary to thrive and succeed. Expectations were clearly explained and elaborated upon and available 24/7 via Blackboard. Rubrics were provided and specific for each assignment with additional feedback from peers and faculty.

Students met expectations and many could have surpassed these if small tweaks to their submissions were scrutinized and analyzed to hit the specific assignment criteria. Nothing was hidden. Students skimmed assignments and seem to refuse to proofread or edit written materials. Their grades reflect accurately where they lost grades and many didn't take the opportunity to discuss or improve further. I believe this will improve with the incoming students who are getting a more rigid and, clear, and direct delivery of assignments and expectations. We can build a robust and engaged cohort again.

2D Media Studies, ARTS, 206, 001, 002, 003,

Having taught the majority of these students in ARTT112 in the Spring semester, I was eager to get them into the studio setting, knowing this cohort's ability to critically discuss topics and engage with one another. They have managed to cross over with their banter, helpful and supportive nature, and have surprised me with their ability during the screenprint module of the course. Shared with Professor Stacy Davidson and MFA candidate Devann Gardiner, we cover drawing, painting and printmaking in this 2D section. I decided to focus on one, technically heavy and involved project, opposed to two. More time was even to adjust to the printing process, allowing for a less rushed and strenuous process, and quality prints as an outcome. Their experience has been positive, informed, and also busy in the print portion. This cohort is awake and engaged compared to the year prior and I believe interaction between the cohorts will benefit them all.

Course evaluations were downloaded in three separate sections as this course was taught by three individuals. Comments about screenprint and myself were positive. I had a strong connection to these students and truly enjoyed the course with them. I have chosen to focus on one comment that clearly pointed out the need to move the power washer from the middle of the studio, to a separate room. Many students had sensory issues in this course, and the use of the powerwasher (frequently for the learned process) is so loud that conversations halt when it is in operation. One student had to leave the room entirely and another became so flustered and overloaded with stimuli that she broke into tears and left for the day.

During an open print viewing, faculty commented on the clear presence of conceptual thought and ideas generation. Focus was heavily on taking an idea, research practices, and development into more than one artwork.

I feel this course is tightly connected to ARTT112 Introduction to Art, which allows a natural progression of thought, critical responses, and idea generation, into a physical print. I was excited in ARTT112 to see these students in the studio and after having them in printmaking, their ideas and energy clearly moved forward.

SLO# 4 - Students will utilize correct studio practices in using various workspaces, such as the print studio, as well as 2D discipline specific tools, materials, and processes.

Students were provided with clear rubrics which were broken down into categories and discussed and clarified. Students were also familiar with my clear assessment strategies from ARTT112 in the Fall. All assignments were submitted on time, or early, through Blackboard. Some students also utilized office hours and end of class time to clarify and double check assignment requirements.

The printmaking portion of this course exceeded my expectations. The screensprints produced demonstrated strong concepts and strong introductory technical skill. I learned that the 'printing in pairs' suggestion given to students early on did yield more positive results as they all became their own best motivators and supporters in the studio. I would be eager to continue this course and see its development when paired with other studios and equipment.

Graduate Research in Printmaking, ARTS, 652, 001,

Bethany Salisbury (MFA candidate) attended the ART Relief Printmaking course, as she wanted to include carved woodblocks and printmaking within her research. She opted to follow the majority of the Relief assignments with some adaptations in terms of technical skill expectations and conceptual progression. Her work in the course has motivated everyone to add detail and consider more closely the 2D surface. Although rooted in paper and print, the print processes have translated well into her other choice materials (resin, sculptural forms, light). I am excited to have a graduate student interested in printmaking, and eager to see her progress with what it can offer her. Hopes will always be to have a dedicated printmaking course and a larger cohort of MFA candidates to do so, but I am confident with this graduate's ability to fully utilize the printmaking processes we currently have available to her.

"This course was very well organized to develop both hard skills and conceptually linked, purpose driven work in students. Myles is an enthusiastic and supportive teacher who offers challenging assignments and workload in a positive environment. The course allowed students to take part in an exhibition and develop professional skills alongside technical ones. There are certain materials which need to be purchased that can prove difficult for some students but flexibility on payment schedules was allowed. My only desire would be for more group critique, though this does allow for more work time so it's a give/take. I enjoyed and produced work I am proud of thanks to this

class". This comment is connected to the Relief Printmaking course and also Graduate Research A. This student has been a joy to have in the studio alongside undergraduates. I would agree, more critique time would be of benefit and is the norm in other courses. Critiques were minimized to allow time for working and physical gallery installation at the Arts Council of York County. Students received 1:1 critique during work periods and were offered term-end critiques as well. I hope to utilize any available wall space outside of the studio for a more formal critique style in the Fall.

n/a

I have stayed active through personal research, exhibitions, applications, and planned residencies, all focused within the realm of expanded media and printmaking.

SLO - students will develop advanced ideas for artwork through specific research that relates to course materials and their personal ideas

Through 1:1 discussion, research and production of work was agreed upon based on verbal proposals, sketches and articles in relation to the Relief Printmaking course materials with room to navigate to other materials and studios if the project required it. Assessment through formal critique, group discussion and further explanation of iterations / new assignment proposals led to a cohesive and involved body of work using the printmaking equipment.

Met and exceeded. Personal research and ideas were executed to a high standard and were clearly more involved and technically profound in comparison to undergraduate projects. Studio time investment in addition to involvement was high. I learned that some graduate students can take every suggestion verbatim and that I need to clarify what is necessary versus something to contemplate further.

Graduate Research A, ARTS, 600, 001,

Having one MFA candidate, and acting as their primary professor, has been a large pleasure this semester. Aside from two weekly meetings as Bethany has joined the 8am Relief Printmaking course, additional and specific meetings were added bi-weekly to discuss specific studios, materials, and media in relation to her research. These meetings were primarily in her studio but also in the printmaking studio, less formally, for demonstrations and examples of technique as work continues to develop and move forward.

Please see comments in Graduate Research in Printmaking

"This class was pivotal to develop new methods with which to explore my concepts and research. The professor challenged me to work differently and also slowed flexibility with my schedule and interests, was available and always generous with their time and assistance."

Please see comments in Graduate Research in Printmaking

Please see comments in Graduate Research in Printmaking

M.F.A. candidates will develop cognitive and technical skills to create a series of innovative works at a graduate level derived from personal interests and research.

This was assessed through discussion and proposal of three major works to be completed during the semester, alongside any work related to the Relief Printmaking course. Critique and 1:1 informal discussions solidified areas to improve, reapproach, and development of additional artworks as the program progresses. The student excellent is writing, concept, and technical execution.

Physical artwork production, verbal thesis proposal presentation, exceptional image documentation and written work - are all artifacts to demonstrate the high standard of work produced this semester in this course. I did realize that graduate candidates need to be reminded to rest and take time way from the studio. I plan to incorporate roadtrips (to view / use facilities) and more informal meetings to give a sense of community and bring back a human connection to the academic rigor that is often overlooked.

Graduate Research B, ARTS, 601, 001,

Previous versions of this course (3 students, 3 faculty) involved 1:1 meetings on a rotating scheuled. This time, Professor Stacey Davidson and I agreed to 2:1 meetings on a bi-weekly basis. We met in Bethany's studio and each provided her with written notes at the end of each hour long session. More informal meetings occured to further support when needed.

"This class allowed for flexibility and support of my overall thesis work. Professors were accomodating and helped me fine tune research and practice presenting. " This was an enjoyable and productive course. Bethany has been eager, prepared, and productive - ready for us and accomodating for any minor changes to schedules.

Positive and engaging responses from Bethany's committee members has shown her preparedness and ability to excel within the program.

Please see Graduate Research in Printmaking / A comments.

M.F.A. students will be able to clearly and effectively communicate ideas inherent to their creative practice to the art/ design communities the public, and in formal or informal teaching situations.

Following the guidelines from the Graduate Handbook, Bethany satisfied the requirements for the PowerPoint Thesis Proposal presentation - complete with verbal Zoom presentation and thoroughly edited and formatted written proposal / bibliography, discussing current and proposed work.

Expectations were met and exceeded - verified by both professors. Similar methods of roll out for this course will continue.

Directed Student Learning

Spring 2021 - Ongoing

Graduate Thesis Committee - Patricia Schmoutz, Master's Thesis Committee Member, Development of an individual creative body of work, resulting in a thesis exhibition. Group and 1:1 guidance on research, and critique of produced and written work., 1, Schmoutz

Fall 2021 - Fall 2021

Graduate Printmaking Workshop, Supervised Scholarship or Creative Activity, A three hour evening session to introduce graduate students to the printmaking studio. Topics covered included access times, health and safety, etching press setup with precise registration, mono printing techniques, and a paper discussion. The group used oil-based inks, large rollers, and became familiar with the space in preparation for future independent use for their personal research.

, 5

Graduate Workshop - Copper plate etching, Directed Individual/Independent Study, 1:1 workshop delivery of processing copper plates for the etching process. This included equipment use, chemical demonstrations, ink mixing, tool use, paper preparations and applications, and safe clean up., 1, Salisbury, n/a,

Description of Project / Activity:

Graduate assistance prior to becoming this graduate's primary professor.

2021-09-01, 2022-09-05

Blind Embossing Demonstration - ARTS420 Intermediate Drawing, Supervised Scholarship or Creative Activity, Two hour printing / drawing fusion demonstration to Professor Seth Rouser's ARTS420 Intermediate Drawing course. Students (most without printmaking experience) utilized the print room facilities to blend the mediums. Students were given a demonstration on setting press pressure, the creation of collograph plates, a talk and visual examples of professional printing papers, and created graphite transfer imagery. Blind embossing refers to printing without ink and focusing on textures / embossing and debossing the paper surface. Students in attendance can now safely utilize the facilities (etching presses) for further research and project development., 6, Intermediate Drawing, ARTS420, 2021-09-01, 2021-09-01

Artist Talk: Research and Idea Development, Supervised Teaching Activity, Invitation by Dr. Alice Burmeister to lecture on how research and idea developments are generated within my personal art practice. Lecture tailored to the LART603: The Intuitive Eye graduate course, of the Master of Liberal Arts program., 9, LART, 603, 2021-10-05, 2021-10-05

DEI Printmaking: Union of Student Artists and Fine Arts Printmaking, Supervised Teaching Activity, The USA was invited and sponsored to participate in the exhibition Printmaking in the Expanded Field (Sept 13-24, 2021) by running a social screenprint activity during the opening event. Progressed by the Fine Arts DEI committee, the event allowed attendees to screenprint their own tote bags to take home. Imagery on bags demonstrated inclusivity and challenged diversity and inclusion on campus. 8 students assisted, with numerous community members and students benefitting. , 8, 2021-09-16, 2021-09-16

Springs Creative - Tour and Archive viewing, Supervised Scholarship or Creative Activity, An organized tour of Springs Creative, led by Kathy Phillips, for originally Intermediate and Advanced Printmaking students, which was then extended further to include first and second year graduate students. This opportunity has led to students and faculty using the SC archives for research, and a student internship offer. Attendance: Dr. Alice Burmeister, Patricia Schmoutz (MFA), Grant Mahan (MFA), Emily Shelton, Jason Lindsay, Sierra Wheeler, 6, 2021-10-13, 2021-10-13

Fall 2021 - Ongoing

Graduate Thesis Committee - Grant Mahan, Master's Thesis Committee Member, Development of an individual creative body of work, resulting in a thesis exhibition. Group and 1:1 guidance on research, and critique of produced and written work., 1, Mahan

Graduate Thesis Chair - Bethany Salisbury, Master's Thesis Committee Chair, Development of an individual creative body of work, resulting in a thesis exhibition. Group and 1:1 guidance on research, and critique of produced and written work., 1, Salisbury

Summer 2021 - Fall 2021

Jason Lindsay - Comporium Artwork Commission, Supervised Scholarship or Creative Activity, Professor Shaun Cassidy secured a commission for Jason Lindsay (Sculpture / Printmaking focus) who was successful in proposing and producing three large woodblock prints for the Comporium Head Office. These prints utilized the printmaking facilities during the summer months and into the Fall, which required out of term facilities access, instruction, and printing assistance., 1, Lindsay, 2021-05-24, 2021-09-01

Course Development of Assigned Courses (CVPA)

Spring 2022

Relief Printmaking ARTS337, Course, 10,

The ARTS337 Relief Printmaking course has been expanded this term through a partnership with the York County Arts Council. The work produced (life-sized carved wood block figures, bust portraits, repeat patterns, and more) will be curated and exhibited into a month long exhibition at the Arts Council from April 9 - May 6. Work will be installed and promoted by the ARTS337 students, adding to their

professional practice experience. Exhibition title: Hand. Block. Fiber.

This event will be further promoted via Speedball Art Supplies and a live Instagram takeover on March 10, giving a look into our studios, a live printing session, and a global reach.

2022-04-09, 2022-05-06

Academic Advising

Spring 2022

5, 1, 6,

Description of Advising Activities:

Scheduled 1:1 advising / planning sessions with graduate and undergraduate students for Fall 2022 course loads.

Description of Advising Activities Outside Regular Assignment:

Additional advising and scheduling has been requested by 3/5 of my current advisees, prior to advising week. These meetings have occurred outside of office hours to meet student availability.

Fall 2021

5, 1, 6,

Description of Advising Activities:

This semester was my first round of Winthrop students to advise for upcoming classes and schedules. We met via Zoom primarily (pandemic height), and two of them again in person, outside of office hours but during advising week. The information session offered by Anna Fredericks was incredibly helpful as the system was unfamiliar.

Description of Advising Activities Outside Regular Assignment:

One additional 1:1 information session was requested with Anna Fredericks, to further increase my knowledge of the advising role and system.

University / College / Department Committees

University

Spring 2021 - Ongoing

Rules, (Winthrop University)

Fall 2020 - Ongoing

Diversity, Equity and Inclusion, (Winthrop University)

Awards and Scholarships, (Winthrop University)

Scholarly Contributions and Creative Productions

Artistic and Professional Performances and Exhibits

Completed/Published

Calvert, M. (2022). [Exercising Empathy \(Exhibition and Artist Talk\)](#). *Faculty CVPA (Calvert, Cassidy, Davis, Oremus, O'Steen, Sutton)*.

Calvert, M. (2022). [The World in a Handkerchief - A Wandering Genealogy](#). *Curated by: Claudia DeMonte and Cecilia Mandrile*.

Calvert, M. (2022). [Solo Exhibition: Surface Appeal with Fringe Benefits](#).

Calvert, M. (2021). [Solo Exhibition: Myles Calvert](#).

Calvert, M. (2021). [Printmaking in the Expanded Field](#). *Co-Curators: Myles Calvert and Karen Oremus*.

Accepted

Calvert, M. (2022). If Money Wasn't Involved (22 x 28" lithograph). **[Attachment]**

Calvert, M. (2022). [Surface Appeal and Fringe Benefits - Solo Exhibition](#). *Arts Council of York County*.

O'Steen, C., Cassidy, S. D., Sutton, S., Oremus, K., & Calvert, M. (2022). [Exercising Empathy](#).

O'Steen, C., Cassidy, S. D., Sutton, S., Oremus, K., & Calvert, M. (2022). [Exercising Empathy](#).

Calvert, M. (2021). [Habitat II](#). *2021 Mid America Print Council Annual Member's Juried Exhibition*.

Calvert, M. (2021). [IPEP India - International Print Exchange Programme](#). *IPEP India*.

Calvert, M. (2021). WWMcQD? (What Would McQueen Do?) - screenprint, sublimation, ink modified 32x32" print. *The Delaplaine Arts Center - National Juried Exhibition*. **[Attachment]**

Calvert, M. (2021). Construct (multi-copper plate etching, 2 ply Japanese paper, cotton rag paper, 24 x 39"). *Anderson Arts Center 46th Annual Juried Show*. [\[Attachment\]](#)

Calvert, M. (2021–2023). [Habitat I - copper plate etching, gampi, Arnhem paper](#). *CONNECT: Small Prints by Members of the Boston Printmakers*.

Submitted

Calvert, M. (2022). [Scuola Internazionale di Grafica Residency](#).

Calvert, M. (2022). [Subtle Was Rarely an Option / Setting Series / Habitat with Minimal Storage - 3 prints submitted](#).

Calvert, M. (2022). [Solo Exhibition and Group Exhibition proposal submitted](#). *Buckham Gallery 2022/2023 Exhibition Season*.

Calvert, M. (2021). [Liminal Spaces and Restful Energy](#). *The Print Center, 96th ANNUAL International Competition*.

Calvert, M. (2021). [A Sturdy Stance / Automatic Association Series](#). *32nd Juried Competition*.

Calvert, M. (2021). [701 Center for Contemporary Art Biennial 2021](#).

Calvert, M. (2022). [Denbo Fellowship - Pyramid Atlantic](#).

Calvert, M. (2022). Annual 5x5 Competition Entry. *PrintAustin 5x5*.

Calvert, M. (2022). [PrintAustin - The Contemporary Print](#).

Calvert, M. (2022). [Art Pop - Billboard Project](#).

Presentations

Completed/Published

Calvert, M. (2021, October). *Artist Talk: Myles Calvert (Past and Current work on display)*. Virtual Zoom: Myers School of Art Galleries / University of Akron, Akron OH.

Accepted

O'Steen, C., Cassidy, S. D., Sutton, S., Oremus, K., & Calvert, M. (2022, February). [Exercising Empathy](#). Elizabeth Dunlap Patrick Gallery, Winthrop University, Rock Hill, SC: Winthrop University.

Awards and Honors

Fall 2021 - Fall 2021

[Juror's Choice Award](#), Main Street Arts / Print Club of Rochester, Scholarship/Research, Regional,

Juror: Bradley Butler, Executive Director of Main Street Arts

Award for print titled: Emerging Details

Stone lithograph, 2ply to sheets, one waxed, floated

17 x 23"

Spring 2021 - Ongoing

Graduate Faculty Status Awarded, Winthrop Graduate Faculty Council, Teaching, University

Contracts, Grants and Sponsored Research

Completed

Student Instagram Live Takeover Printmaking Event, Funded by Speedball Art / York County Arts Council (March 10, 2022 - March 10, 2022), Completed, Spring 2022, Program Coordinator Myles Calvert

Viscosity and Multi-plate Etching Workshop, Funded by Sawtooth School for Visual Art, Winston-Salem, NC (February 19, 2022 - February 26, 2022), Completed, Spring 2022, PI Myles Calvert

Live Woodblock Carving and Screenprint Demonstrations, Funded by Speedball Art / Sawtooth School for Visual Art (October 2, 2021 - October 2, 2021), Completed, Fall 2021, PI Myles Calvert

Funded - In Progress

Small Grants Program, Funded by York County Arts Council (April 1, 2022 - May 1, 2022), awarded April 1, 2022 (**\$1,000.00**), Funded - In Progress, Spring 2022, PI Myles Calvert

Virtual Printmaking Demonstration, Funded by Speedball Art (June 5, 2021 - June 5, 2021), awarded June 5, 2021, Funded - In Progress, Summer 2021, PI Myles Calvert

Virtual Advanced Screenprint Demonstration, Funded by Speedball Art (May 28, 2021 - May 28, 2021), awarded May 28, 2021, Funded - In Progress, Summer 2021, PI Myles Calvert

Tamarind Institute - Summer Workshop, Funded by Professional Development funds (July 12, 2021 - August 6, 2021), Funded - In Progress, Summer 2021, PI Myles Calvert

Demo Artist and Representative, Funded by Speedball Art (January 1, 2020), Funded - In Progress, Fall 2020, PI Myles Calvert (100%)

Submitted for Review

Department of Fine Arts Printmaking Archive, Funded by Winthrop University Research Council (August 23, 2021 - December 17, 2021) (\$5,643.70), Submitted for Review, Fall 2021, CoInvestigator Myles Calvert (50%) with CoInvestigator Student TDB Student TBD (50%)

Tusen Takk Foundation - Residency Application, Funded by Tusen Takk Foundation - Leland, Michigan (January 1, 2021), Submitted for Review, Fall 2021, PI Myles Calvert

In Preparation - Not Submitted

Department of Fine Arts Laser Engraver Purchase - Grant Application, Funded by Hearst Foundation (June 30, 2021) (\$70,000.00), In Preparation - Not Submitted, Summer 2021, PI Myles Calvert (50%) with PI Karen Oremus (50%)

Professional / Discipline Related

Fall 2020 - Ongoing

Southern Graphics Council International, Member, Various, United States,

An active member since 2016, SGCI has been a central hub for my printmaking practice. A 20-artist portfolio was accepted for SGCI 2020 Puerto Rico, which has been postponed to 2023. SGCI 2021 MakeReady Conference (a virtual event) is scheduled for April 10th and 11th. I have submitted an application to be a mentor to printmaking students, and to represent Winthrop University.

About:

SGC International is an educational non-profit organization committed to informing our membership about issues and processes concerning original prints, drawings, book arts, and handmade paper.

Significant dialogue and exchange of technical and critical information occurs each year at our annual conference, which draws participants nationally and internationally. Our awards, publications and exhibitions promote greater understanding, scholarship, and enjoyment of these art forms to the public at large.

Originally formed as Southern Graphics Council, a regional organization for educators of print in the U.S. South, we have grown over the years into the nation's largest organization of printmakers. We now have representatives internationally, and in 2010 changed our name to SGC International to reflect this broader scope. While the SGC International mission focuses on printmaking, we welcome everyone interested in advancing the dialogue of art, its education, and its processes.

Boston Printmakers - An International Association of Artists, Member, Boston, Massachusetts, United States,

Recent acceptance into the Boston Printmakers has allowed for website publicity and entry into a travelling members' exhibition. Membership is by nomination and annual selection process. Future funded opportunities for residencies abroad and exhibitions are often proposed.

About:

The purposes of the Organization are to:

- Promote public knowledge, understanding, and support for printmaking
- Encourage and support artists working in printmaking
- Promote excellence in printmaking
- Support innovation within the field of printmaking

The Boston Printmakers has provided Boston and New England access to fine art printmaking since 1948. We have donated our print collection to the public through the Boston Public Library. We add to this collection every two years with a Purchase Prize when we sponsor the North American Print Biennial, showcasing printmakers from the United States, Canada and Mexico. Biennial exhibitions are juried by curators of national stature. Ours is the only show like it in New England and is open to the public. The show informs artists, faculty, students and the public through fine examples of all print media, while recognizing quality printmaking. We support professional experience, further learning and promote excellence in printmaking through our Student Print Exhibition, which runs concurrently with the Biennial. We sponsor student cash prizes for this exhibition as well. We encourage dialogue in the print community through our members' newsletters. We organize traveling shows and member shows, which always debut in the Boston Area and provide further cultural and learning opportunities to Boston and greater New England. Our traveling shows highlight works by members from U.S., Canada and Mexico and exhibit the breadth and diversity of printmaking today. We also support international exchanges and sharing through printmaking exhibitions and travel opportunities that bring us beyond North America. The Boston Printmakers is a non-profit, organization that is fully run by a volunteer board of directors.

Mid America Print Council (host: Kent State University), Member, Kent, Ohio, United States,

The MAPC 2020 Conference (Power of Print: Resistance and Revolution) was postponed due to Covid-19. My curated exchange portfolio exhibition was accepted and will be showcased in 2022.

I attended the virtual symposium (October 17-18, 2020).

About:

The Mid America Print Council is an educational and community-based organization that focuses on all print related arts. Embracing both time-honored and innovative approaches, we promote awareness and appreciation of traditional and contemporary forms of printmaking. We are an inclusive association for individuals and institutions, administering the sharing of technical and critical information regarding print. Honoring our predecessors, we aim to bring new and sustained interest to this unique medium. Active on multiple platforms, MAPC is an organization that provides members with access to a network of printmakers, resources, opportunities, newsletters, and a biennial conference that features speakers, workshops, panels, shows, and exchanges. Through calls for participation, we organize members' exhibitions and publish The Mid America Print Council Journal. Our goal is to recognize, advocate, and continue research in historical, current, and future print technologies.

The Print Club of Rochester, Member, Rochester, New York, United States,

An active member since 2017, I have been accepted into multiple member's exhibitions, winning awards, and have given members tours of printmaking facilities while employed by Alfred University. In 2019, my Introduction to Printmaking course paired with the PCoR to print laser woodblocks (giving PCoR members facilities and studio access) in exchange for portfolio mentorship sessions. This type of community partnership exchange is a program I would like to initiate with Winthrop students.

Brief

"To stimulate interest in and appreciation of old and contemporary prints; to promote education in respect to them, to encourage the ownership of good prints; and to assist in the production of prints."

Founded in 1930, The Print Club of Rochester has a 90 year love affair with the fine art of printmaking and prints. Originally established by 22 print-lovers, the club has continued and grown into the longest continually running print club in the United States. Today the club is committed to the encouragement of traditional and contemporary methods of printmaking. We look forward to a future of new ideas and directions in printmaking.

Spring 2021 - Ongoing

York County Arts Council, Member, Rock Hill, South Carolina, United States,

Individual Giving Membership - Supporter.

Fall 2021 - Ongoing

PrintAustin, Member, Austin, Texas, United States,

PrintAustin is an artist-led nonprofit organization working to showcase traditional and contemporary approaches in printmaking. Our mission is to share our enthusiasm for printmaking by helping galleries, universities, and artists curate, exhibit, and promote works on paper and to engage a wider audience through artist talks, signings, panels, printmaking demonstrations, and print-focused art happenings.

PrintAustin Collective was co-founded in 2013 by Austin-based printmaker Cathy Savage as a way to bring attention to the vibrant printmaking scene in Austin. Together with Elvia Perrin and a group of local print-related advisors, they produced the first PrintAustin month-long festival in 2014 from January 15 through February 15. PrintAustin has grown to include over 60 print-focused events serving thousands of audience members annually, with returning and new participants each year.

With several professional print shops, nationally recognized university printmaking programs, internationally acclaimed print collections, and a thriving printmaking community, Austin is a hub for printmaking in Texas. In collaboration with professional printmaking studios, local galleries, curators, and individual artists, PrintAustin showcases the work of contemporary printmakers from across the world and educates

the public on the various techniques in printmaking. Through key partnerships with universities, museums, and commercial galleries, PrintAustin highlights the historical and cultural significance of this artform, hoping to inspire new and seasoned collectors to connect with artists working in this medium.

Spring 2022 - Spring 2022

Fort Mill School District, Workshop Organizer, Fort Mill,, North Carolina, United States,

A full-day educational experience in printmaking, tailored for Fort Mill schools' art teachers. Seven teachers from across the district were invited to attend (March 17, 2022) to learn how printmaking can be incorporated into their curriculum. Processes covered included: Relief block printing, embossing, basic screenprint, and advanced pre-coated speed-screen screenprint (new product). Teachers would like this to be a repeating event, featuring different products and possibilities to diversify and expand their classroom offerings. This event was sponsored by Speedball Art of Statesville, NC.

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Other University / College / Department Service

Spring 2022 - Spring 2022

Volunteer / Recruitment - WU-CON Screenprint Event, (Winthrop University)

"27" - UK / US Printmaking Exchange, (Winthrop University)

Spring 2022 - Fall 2022

Visiting Scholar Nominee: Clinical Associate Professor, Kathryn Vajda, (Winthrop University)

Fall 2021 - Spring 2022

Mentor Certificate - Undergraduate Scholarship and Creative Activity 2022, (Winthrop University)

Summer 2021 - Summer 2021

ST-ARTS Program, (Winthrop University)

Summer 2021 - Summer 2023

Further Printmaking Studio Development, (Winthrop University)

Spring 2021 - Ongoing

CVPA Scholarship Gala, (Winthrop University)

Fall 2020 - Ongoing

Printmaking Studio Development, (Winthrop University)

Curriculum Development

Fall 2021

Fine Arts, Track/Concentration/Course Sequence, 2-3 annually ,

Planning and preparation sessions between the printmaking annual exchange portfolios (established by Paul Martyka - early 1980s) and the Louise Pettus Archive and Special Collections. Plans to digitally archive the printed works and store physical copies within the archive on Cherry Road. Curriculum being developed to allow students to work within the archives to digitally catalogue and edit the 1000+ prints currently in temporary storage. Students to receive course credit, possibly over a condensed summer term. Planning towards a Fall 2022 start. (Gina Proce White & Andrew Russel)

Community Service

Summer 2021 - Summer 2021

York County Arts Council, Volunteer, Rock Hill, South Carolina, United States,

Created edition of 50 multi-plate copper etching prints for Art Box, a fundraising event to support the arts in York County.

<https://www.yorkcountyarts.org/artbox>

Limited number available

Pay What You Can | \$50 minimum

Each Art Box contains:

- 2 pieces of original artwork created by York County artists
 - An exclusive print by Myles Calvert and
 - 1 piece of wearable art by MC Churchill-Nash, Katherine Petke, Tabitha Ott, Ashley Beard, or Pam Bailey
- Craft Beer from Slow Play Brewing
- ACYC pint glasses
- A few other surprises
- All packed in a custom cooler ready for your summer adventures

2021-06-01, 2021-06-04

Spring 2022 - Spring 2022

Scholastic Art and Writing Awards - Juror, Volunteer, Virtual, North Carolina, United States,

2hr training session - virtual

8hr scoring day - virtual

Mint Museum (Charlotte, NC) Exhibition of winners:

March 13 – April 10

The Mid-Carolina Region of the Scholastic Art Awards, showcases art from students in 26 counties in the Piedmont region of North Carolina. The Scholastic Art and Writing Awards date back to 1923. Over the years, the Scholastic Art and Writing Awards have grown to become the longest-running, most prestigious program for creative teens in the United States, and the nation's largest source of scholarships for young artists and writers.

A noteworthy roster of past winners includes Andy Warhol, Sylvia Plath, Truman Capote, Richard Avedon, Robert Redford, Joyce Carol Oates, Stephen King, and John Updike.

10 2022-01-05, 2022-01-08

Faculty Development Activities Attended

Spring 2021 - Ongoing

Workshop, Diversity, Equity, and Inclusion: What's My Role - Part 1 of 2, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 2,

This workshop introduces participants to the concept of being an ally. Participants explore how it's possible, and why it's necessary, to work toward access, inclusion, and support for marginalized and underrepresented students, faculty, staff, and community members, and for greater equity in all parts of our institution—even from our positions of privilege.

2020-08-27, 2020-08-27

Fall 2021 - Fall 2021

Certification Maintenance, Hazardous Waste Management Course, Environmental Resource Center, Cary, North Carolina, 8,

Hazardous Waste Management: The Complete Course Webcast in accordance with 40 CFR 265.16, 262.16(b)(9)(iii), and 262.217(a)(7)

2021-08-31, 2021-08-31

Workshop, Implicit Bias and Microaggressions 1/2, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 2,

The university is committed to increasing diversity among its staff, faculty, and students, and this includes supporting people of color, people who identify as women, people with disabilities, LGBTQIA communities and in other identities across campus. The presence of implicit bias and microaggressions are important to address in our classrooms, work environments, and search and selection processes. This workshop will expose participants to the breadth of implicit bias research and will help them recognize shortcuts that are the result of unexamined bias and how this bias may produce microaggressions that can impact classroom and work environments. Participants will learn best practices and resources for addressing implicit bias and microaggressions on campus.

2021-12-13, 2021-12-13

Workshop, Implicit Bias and Microaggressions 2/2, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 2,

The university is committed to increasing diversity among its staff, faculty, and students, and this includes supporting people of color, people who identify as women, people with disabilities, LGBTQIA communities and in other identities across campus. The presence of implicit bias and microaggressions are important to address in our classrooms, work environments, and search and selection processes. This workshop will expose participants to the breadth of implicit bias research and will help them recognize shortcuts that are the result of unexamined bias and how this bias may produce microaggressions that can impact classroom and work environments. Participants will learn best practices and resources for addressing implicit bias and microaggressions on campus.

2021-12-15, 2021-12-15

Spring 2022 - Spring 2022

Workshop, DEI Workshop / Department of Fine Arts Retreat, Winthrop University, Rock Hill, South Carolina, United States, 4,

Faculty-led DEI presentations (focused on curriculum development) and guest lecturer Dr. Jeannie Haubert, Chair / Professor, Department of Sociology, Criminology, & Anthropology:

Diversity, Equity and Inclusion: What is my Role + Addressing Micro Aggressions in the Classroom

2022-04-01, 2022-04-01

Administrative Assignments

No activities entered.

Student Success Stories

No activities entered.

Goals (CVPA)

No activities entered.

Evaluations

Process	Title	Type	Evaluation Author	Faculty Response	Start Date	Due Date
<u>CVPA Chair and Dean evaluation of Faculty, AY 2021-22</u>	Chairperson	Annual Evaluation	Oremus, Karen	No	2022-04-01 00:00	2022-06-16 00:00
<u>CVPA Chair and Dean evaluation of Faculty, AY 2020-21</u>	Faculty Acknowledgment	Annual Evaluation	Calvert, Myles	No	2021-07-31 00:00	2021-12-31 00:00
<u>CVPA Chair and Dean evaluation of Faculty, AY 2020-21</u>	Dean	Annual Evaluation	Bellantoni, Jeffrey C	No	2021-06-30 00:00	2021-08-13 00:00
<u>CVPA Chair and Dean evaluation of Faculty, AY 2020-21</u>	Chairperson	Annual Evaluation	Oremus, Karen	No	2021-04-01 00:00	2021-06-30 00:00



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** Indicates required field*

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Terms Summer 2020 to Summer 2021

Description

-

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B Evaluation Documents

Locked Documents

Faculty Member	Form	Start Semester	End Semester	Locked Time	View
Calvert, Myles	CVPA Annual Report (revised Summer 2018)	Summer 2020	Summer 2021	August 07 2021 11:43:51	



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CVPA Chair Evaluation of Faculty



X As you are working on a faculty members' evaluation, you can save your work as many times as you want and return later to continue. You will not be allowed to save your work unless you enter data in the four required fields—the name of the faculty member you are evaluating, the academic year of the annual report, your "digital signature," and the date you submit the evaluation. SAVING your work is not the same as SUBMITTING your evaluation. When you are finally ready to submit, make sure that the submission date is correct.

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C Chair Evaluation of Annual Report

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MYLES CALVERT

2020-2021

Academic Responsibility

It has been an eventful first year for Assistant Professor Myles Calvert, who began his position at Winthrop University during a pandemic. Regardless of the many challenges we have all faced as a result of COVID-19, Assist. Prof. Calvert, hit the ground running in his new position and has had a very successful year. He has been an active and committed team member with a strong desire to continually assist in the growth of our students and our department. His 2020- 2021 annual report outlines several activities with which he has been involved that contribute to the department. Assist. Prof. Calvert actively attends, and is engaged, in meetings and events on the program, departmental, college and university level. He has been generous with his time having been involved with and volunteered for department events, and actively participating in activities that are coordinated by his colleagues and the students. He also attended the spring 2021 graduation.

This year, Assist. Prof. Calvert contributed as a member of the *Department of Fine Arts Diversity, Equity and Inclusion Committee*, where he did extensive research for his own development and to share with colleagues. He also attended the university DEI certification workshops, and helped run meetings and townhalls with faculty and students to enhance the university community and to promote an equitable learning environment. You can learn more about Assist. Prof. Calvert's DEI contributions in the *Student Intellectual Development* segment of this review. Another active committee that Assist. Prof. Calvert served on this year was the *Department of Fine Arts Endowed Scholarship and Selection Committee*, where he worked together with faculty members to find efficient ways to

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Student
Intellectual
Development



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advertise scholarships, collect DMA portfolios and how to award endowed scholarships in an equitable manner. Assist. Prof. Calvert served as a member of the *Department of Fine Arts Health, Safety and Facilities Committee*, where he made significant enhancements to the printmaking studio. This work rose to the level of *Professional Stewardship*, and I shall be providing a more careful treatment of his accomplishments in that section of this review.

In the Department of Fine Arts, faculty do not do formal academic advising in their first year, however, they are partnered with a mentor to shadow for training. This year, Assist. Prof. Calvert shadowed colleague Assist. Prof. Stephanie Sutton, and worked with Anna Fredericks, CVPA Student Services, to learn more about the role of advising at Winthrop, so that he could be assigned advisees in the coming year.

At the beginning of the year, Assist. Prof. Calvert worked with colleague Assist. Prof. Sutton, to arrange a foundations kit pickup day for all of the professors teaching foundation year courses in fall 20. They arranged a drive-through meet and greet with music and great energy as a convenient and friendly welcome to our incoming freshmen who were beginning their college experience remotely.

Assist. Prof. Calvert assisted the department of Fine Arts with recruitment initiatives this year, taking on not one, but two, first look Friday workshops for high school students. He also collected the names of the numerous Department of Fine Art guest lecturers, and created a webpage to promote the roster of talent invited to the department. He worked with the CVPA Office of Communications + Community Engagement to post this on our university webpage, and also shared with our various social media feeds.

Last but not least, Assist. Prof. Calvert completed his year-long *New Faculty Mentoring Program* coordinated by Winthrop University, the New Faculty Promotion and Reporting Workshop through the CVPA, and his Community Safe Zones Training through the office of Diversity.

Student Intellectual Development

It is always pleasing to see new faculty engage substantively with supporting students' intellectual development and Assist. Prof. Calvert certainly did this through a range of noteworthy activities. He created new curriculum (see professional Stewardship) that has been approved; he has initiated a proposal for study abroad to Barcelona, Spain; and he revamped the facilities to meet contemporary practices and health and safety standards (see professional Stewardship).

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In his short time at Winthrop, he has worked with and supported students on all levels from freshmen through senior undergraduate students, and also worked with graduate students. In spring 2021, Assist. Prof. Calvert was awarded Graduate Faculty status for the work he has done with our MFA students. This includes teaching ARTS 601 Graduate Research B and ARTS 652 Graduate Printmaking. He is also on the graduate committee for MFA candidate Tricia Schmoutz. In addition to classroom instruction, Assist. Prof. Calvert has labored to find extracurricular professional endeavors which resulted in some noteworthy successes such as senior capstone, taking students to conferences (virtual, but planning to take them in person in the coming years), applying for residencies and exhibitions (several students were accepted into the 46th Annual Juried Show at the Anderson Arts Center, in SC.). Prof. Calvert has strongly supported undergraduate research efforts and has a clear commitment to preparing his senior students well, whether it be the workforce or further graduate study.

When instruction went remote due to Covid-19, like everyone else, Assist. Prof. Calvert had to find strategies for the students to continue learning successfully in this new environment. I would like to compliment Assist. Prof. Calvert for his creation of a safe, building a strong sense of community in the print studio while managing other complexities as described in his reflections. Rising to the level of Professional Stewardship, Assist. Prof. Calvert invited several guest lecturers from around the globe to present to his classes, the department, and the university (for cultural credit) on Zoom. He hosted world renowned artists such as Jenny Robinson (UK), Professor Kathy Vajda (New York), Professor Rachel Single (Indiana), and Raj Bunnag (North Carolina).

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Assist. Prof. Calvert is well respected by the students. In his first year I received very favorable feedback from the students and by his colleagues on his teaching and classes. After observing his class, all of the indications witnessed during my observation lead to the conclusion that the course content was very well organized and Assistant Professor Myles Calvert had great command of the class throughout the session. The content and the delivery of the material in this lecture was extremely professional and relevant to the course, delivered with openness and humor. Diverse artists were introduced, and different assignments (readings vs. podcasts) were provided so as to engage the diverse learning population. I was particularly impressed with the skills, strategies, and effective use of technology to engage student interest. Scaffolding was used successfully to address different student needs and readiness, promoting their independence as learners. The learning environment he established is one of trust and demonstrated professionalism. It is also clear that he bases instructional goals that reflect high expectations for all students exhibiting pedagogical skills relevant to the subject area and best practice based on current research. As such, he clearly evidences that he is a reflective practitioner and engaged in lifelong learning. My overall impression of Assistant Professor Myles Calvert is a profoundly positive one having impeccable subject knowledge and excellent instincts when it comes to his teaching.



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In Assist. Prof. Calvert's annual report, he demonstrates in his thorough course reflections, that he has carefully thought about how he can be a better resource and teacher not only to the students in his classes, but to students across the department. His report demonstrates the persistent application of course development, refinement of curriculum, and course content. His reflections are thorough and take into serious consideration the feedback given by his students and his peers. The student and peer feedback is overall positive, and those that have been critical of the course have been carefully considered. Assistant Professor Sutton states in her peer evaluation "Professor Calvert's handle on contemporary print and historical processes were evident throughout all of the feedback to the students" and a student evaluation: "Myles had proven a phenomenal addition to the fine arts department. His passion for printmaking is undeniable and his ability to translate that passion through teaching is masterly. I will continue to take a printmaking studio every semester until I graduate."

Assist. Prof. Calvert had many opportunities to team teach this year, and each experience was a positive one demonstrating that he works well in a team. He taught VCOM 425 Persuasion and Propaganda with Department of Design faculty member, Elizabeth Delumba which led to clear benefits for both departments. This Design course was heavy with traditional printmaking content, and incorporated contemporary examples of protest art from current global concerns impacting our students (Women's March, US Presidential election, Black Lives Matter, and more). Students really enjoyed this team-taught class *"I really enjoyed this course both because of the projects themselves as well as the professors. I think that having joint professors for a class like this is extremely helpful for getting feedback and ideas from two different professionals and really helped me to improve both my work and how i think about my work for the class. I also really enjoyed being able to try different printing methods for each of the projects and it felt like an interesting and fun way to explore an issue and a media. Overall I enjoyed both the class and what it taught me!"* This course has sparked discussions for future collaborations between the two departments.

Assist. Prof. Calvert also had the opportunity to team teach ARTS 601 Graduate Research with Karen Stock (Art History) and Ron Parks (Music). This also promoted a great dialogue from diverse perspectives. He also team-taught ART 112 Introduction to Fine Arts with Stephanie Sutton. This course serves all incoming Fine Arts freshmen and the majority of our transfer students. Extensive work was done by Calvert and his colleagues to update the course goals in this first year first semester course, so that it provided students with a solid foundation in preparation for their four years in the program. Writing, reading, critical thinking, artwork documentation, website development, file management, and how to think like an artist in academia, is a huge challenge to fit into one class that meets for 3hrs a week. Delivering this challenging class online was incredibly difficult for the students and this is reflected in the course evaluations. Both Calvert and Sutton have worked throughout the spring semester in preparation for its next iteration in Fall 21, and they are certain delivering this course face to face will change the



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dynamic in this course. Calvert notes that challenging writing and readings which require critical thought and opinion will continue to be a struggle, however, faculty have already noticed increased professionalism in terms of writing and physical artwork documentation. He will continue to reiterate the importance and justify the need to write, speak, and critically think, in addition to researching and producing artwork. Students will not see the benefits of this course until their second semester.

Lastly, while not team teaching formally, Assist. Prof. Calvert worked extensively with colleague Seth Rouser (who shared many of the same students with Calvert) to discuss ways to better connect the drawing and printmaking disciplines. He is also looking to work with other faculty across the department to do the same, as printmaking can transcend across all 2D and 3D disciplines.



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Scholarly and Creative Activity:

Assist. Prof. Calvert has been very actively engaged in scholarly and creative activity throughout the 2020-2021 academic year despite the heavy demands placed on faculty due to the COVID-19 pandemic.

In 2021, Assist. Prof. Calvert's essay, *So Saturated, It Hurts* was published in a renowned Journal within the discipline, *The California Printmaker / The Journal of the California Society of Printmakers*. He also had several opportunities to lecture about his work around the globe; at Bangalore University in India; the University of Louisville, Louisville, KY; the CVPA faculty assembly and also for Winthrop galleries in conjunction with the De Novo II exhibition. He also did several Instagram live event workshops "Talking Shop" hosted by Speedball Art.

His work was accepted into the juried exhibition at the Rochester Print Center (NY) and received the Juror's Choice Award. He took part in the global solidarity project, 'HelloWorld' curated by Boston's Transcultural Exchange director, Mary Sherman, and he exhibited at Winthrop Galleries' De Novo II new faculty exhibition. Other exhibitions include *Emerging Details* Print Club of Rochester 89th Annual Member's Exhibition (2020); *Construct*, Anderson Arts Center 46th Annual Juried Show, SC; *CONNECT: Small Prints by Members of the Boston Printmakers* (2020); *Habitat I and II*, 27th Parkside National Print Exhibition, University of Wisconsin (2021); *A Sturdy Stance*, 34th Annual McNeese National Works on Paper Exhibition, McNeese State University, Louisiana (2021).

Assist. Prof. Calvert has been working in the studio all year creating numerous bodies of work for exhibitions he has planned in the coming academic year, including an exhibition at the Delaphine Arts Center in Maryland. He was also accepted into the Tamarind Institute's (University of New Mexico) summer residency. Attending this four-week training is an exceptional honor and sought-after for anyone teaching the lithographic printmaking process.

Three accepted and scheduled residencies for Summer 2020 were postponed due to Covid-19 (Edition/Basel (Basel, Switzerland), Cork Printmakers (Cork, Ireland), and Art Print Residence) will take place in Summer of 2022. His accepted project to the MAPC 2020 Conference (Power of Print: Resistance and Revolution) was also postponed due to Covid-19, and will take place now in 2022.

Professional Stewardship

Stewardship



Some of Assist. Prof. Calvert work listed under *Academic Responsibility* enters the realm of *Professional Stewardship*, in particular his work related to *Health, Safety and Facilities* through his revamp/ redesign of the Winthrop printmaking studio.

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Assist. Prof. Calvert was hired to revamp and oversee the printmaking curriculum and facilities. In his first year, he made significant enhancements to the studio and the curriculum. Priority directives were to address issues stated in our 2013 NASAD accreditation report. One issue, was the need to increase the studio's physical footprint, in order adequately (and safely) offer our published courses. This year we were able to obtain an adjacent room, and have repurposed this space for better work flow. Assist. Prof. Calvert has been working with the Office of University Facilities and our department Studio assistant to repurpose this space, hopefully as a stand-alone screen-printing studio, so as to separate oil vs water-based practices. We have also expanded the space into the adjacent Mac lab, now occupying a large format printer for creating screen transparencies and digital print, along with a large format scanner for image making and a hot press. The printmaking studio proper has undergone numerous improvements as well. The print archives have been relocated, and the built-in wall shelving has been removed. This allowed for relocation of our printing presses creating better work flow. Together with our department Studio Assistant Andrew Davis, Assist. Prof. Calvert put all our furniture/ flat files/presses on lockable casters for easy movement around the space, and created hanging drying racks from the ceiling, freeing up work space in the room.

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Another issue arising from the 2013 NASAD report was the need for safer practices in the studio. Assist. Prof. Calvert has been working with Winthrop's OSHA representative Katharyn Tedford for the collection of all hazardous chemicals in the studio. Additionally, safer practices have been established through the use of greener materials, for example, moving away from nitric acid to ferric chloride and the use of oil and vinegar as opposed to mineral spirits for safe wash up of oil-based inks. Soy based inks are being used in the foundation year courses. Assist. Prof. Calvert oversees all operations in the studio, created an online open studio sign-up sheet, and oversees the printmaking studio monitors.

With the aforementioned improvements, and Assist. Prof. Calvert in the printmaking position, there has been a peak in our students' interest in the medium, and there has been a lot of cross disciplinary work using various print media with drawing, painting, sculpture, photography and the design department. Assist. Prof. Calvert has made a great effort to make this happen through supervising undergraduate and graduate students in their projects, even those who are not his students. His knowledge and skills with the equipment in the Creator Space was particularly



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noteworthy, as he worked extensively in these spaces not only with his students, but other students and faculty in the department. He also did a lot of troubleshooting with the equipment with the Creator Space staff throughout the year.

Long-term planning for the printmaking area includes the purchase of new technology and machines, something that our current budget cannot accommodate. As such, Assist. Prof. Calvert has written two grants in order to obtain funds to grow the facilities. He is also forming relationships with commercial printers and major stakeholders such as Springs Creative in Rock Hill.

This year, Assist. Prof. Calvert and Chair Oremus rewrote the printmaking curriculum to better reflect contemporary practices in print media. Together, they completely reworked the course descriptions, goals and learning outcomes for the entire suite of courses. The curriculum changes were approved on all levels and will be implemented in Fall 2021. In an attempt to draw wider attention to the discipline, ARTS334 Beginning Printmaking was submitted and approved as a General Education course. Other areas of major curriculum development that Assist. Prof. Calvert was involved in was in the ARTT 112 Intro to Fine Arts course that he revamped with colleague Assist. Prof. Stephanie Sutton, and he was also a part of the writing team for the new drawing curriculum.

All of the excitement being generated in the print studio (and of course, other areas in the department) has been promoted on our social media feeds including the new Instagram account <https://www.instagram.com/printmakingwinthrop/> that Assist. Prof. Calvert created, and actively posts to. He also regularly does Instagram Live demonstrations in the print studio that are open to artists around the globe. This all promotes the discipline of printmaking and the department of fine arts at Winthrop.

Other examples of professional stewardship with which Assist. Prof. Calvert has engaged are two invitations to jury exhibitions. One, at the York Arts Council to jury the works of local middle and high school art exhibitions, this being a major recruitment initiative. Assist. Prof. Calvert was also a juror for two exhibitions at Southern Arts Society, in King's Mountain, North Carolina.

Assist. Prof. Calvert is an active member at Southern Graphics Council International; TheBoston Printmakers - An International Association of Artists; and the Mid America Print Council.



Summary of your evaluation of the faculty member's progress this past year towards meeting

Summary and Recommendations

The Department of Fine Arts is very pleased with Assist. Prof. Calvert performance in all areas in his first year in the Department. The contents contained within his annual report is exemplary, and exemplifies that he meets the required expectations in the areas of Academic Responsibility, Professional Stewardship, Student Intellectual Development and Creative and Scholarly Committee. We would like to encourage him to continue working at this level as he works toward Tenure and Promotion. The Department of Fine Arts is very fortunate to have Assist. Prof. Calvert on our team and we are excited to have him continue to positively contribute to the enhancement of the BFA and MFA Program and the lives of our students.

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expectations for Academic

Responsibility,

Student Intellectual

Development, Creative and

Scholarly Activity, and Professional

Stewardship.

Address areas that need

improvement

Date Evaluation Submitted

2021-06-04

Chair Digital Signature

Karen Oremus

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D Standard Evaluation Input



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The Department of Fine Arts is very pleased with Assist. Prof. Calvert performance in all areas in his first year in the Department. The contents contained within his annual report is exemplary, and exemplifies that he meets the required expectations in the areas of Academic Responsibility, Professional Stewardship, Student Intellectual Development and Creative and Scholarly Committee. We would like to encourage him to continue working at this level as he works toward Tenure and Promotion. The Department of Fine Arts is very fortunate to have Assist. Prof. Calvert on our team and we are excited to have him continue to positively contribute to the enhancement of the BFA and MFA Program and the lives of our students.

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A Evaluation Details

Process	CVPA Chair and Dean evaluation of Faculty, AY 2020-21
Title	Dean
Type	Annual Evaluation
Author	Jeffrey Bellantoni
Faculty	Myles Calvert
Description	
Submitted	August 5, 2021 3:53PM

B Evaluation Documents

Locked Documents

Faculty Member	Form	Start Semester	End Semester	Locked Time	View
Calvert, Myles	CVPA Annual Report (revised Summer 2018)	Summer 2020	Summer 2021	August 05 2021 15:53:49	

CVPA Dean Evaluation of Faculty



As you are working on a faculty members' evaluation, you can save your work as many times as you want and return later to continue. You will not be allowed to save your work unless you enter data in the four required fields—the name of the faculty member you are evaluating, the academic year of the annual report, your "digital signature," and the date you submit the evaluation. SAVING your work is not the same as SUBMITTING your evaluation. When you are finally ready to submit, make sure that the submission date is correct.

C Dean Evaluation of Annual Report

Faculty Member Evaluated	Myles Calvert
Academic Year of Annual Report Evaluated (e.g., 2018-19)	2020-21

<p>Summary of your evaluation of the faculty member's progress this past year towards meeting expectations for Academic Responsibility, Student Intellectual Development, Creative and Scholarly Activity, and Professional Stewardship. Address areas that need improvement.</p>	<p>I concur with the evaluation submitted by the chair. For the 2020-21 academic year, Professor Calvert demonstrated a consistent record of academic responsibility, provided sufficient evidence of ongoing expertise in the area of student intellectual development, demonstrated an appropriate level of involvement in professional stewardship activities, and is maintaining a program of creative scholarly activity that is in accordance with the guidelines in the College's bylaws and supports the role of the arts and mission of Winthrop University.</p> <p>In his first year, which began remotely due to COVID, Professor Calvert accomplished many things, notably he created new curriculum, a proposal for study abroad to Barcelona, Spain, and greatly improved the printmaking facilities to meet contemporary practices and health and safety standards. He is maintaining an impressive program of creative scholarly activity that will serve him well towards promotion and tenure.</p>
<p>Date Evaluation Submitted</p>	<p>2021-08-05</p>
<p>Dean Digital Signature</p>	<p>Jeff Bellantoni</p>

D Standard Evaluation Input

<p>Evaluation</p>	<p>No evaluation given at this time.</p>
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A Evaluation Details

Process	CVPA Chair and Dean evaluation of Faculty, AY 2021-22
Title	Dean
Type	Annual Evaluation
Author	Lourinda Crochet
Faculty	Myles Calvert
Description	
Submitted	August 12, 2022 11:34AM

B Evaluation Documents

Locked Documents

Faculty Member	Form	Start Semester	End Semester	Locked Time	View
Calvert, Myles	CVPA Annual Report (revised Summer 2018)	Summer 2021	Spring 2022	August 12 2022 11:34:38	

Unlocked Documents

Faculty Member	Form	Start Semester	End Semester	View
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No data available in table

CVPA Dean Evaluation of Faculty



As you are working on a faculty members' evaluation, you can save your work as many times as you want and return later to continue. You will not be allowed to save your work unless you enter data in the four required fields—the name of the faculty member you are evaluating, the academic year of the annual report, your "digital signature," and the date you submit the evaluation. SAVING your work is not the same as SUBMITTING your evaluation. When you are finally ready to submit, make sure that the submission date is correct.

C Dean Evaluation of Annual Report

Faculty Member Evaluated	Myles Calvert
Academic Year of Annual Report Evaluated (e.g., 2018-19)	2021-22
Summary of your evaluation of the faculty member's progress this past year towards meeting expectations for Academic Responsibility, Student Intellectual Development, Creative and Scholarly Activity, and Professional Stewardship. Address areas that need improvement.	<p>For the 2021-22 academic year, Assistant Professor Myles Calvert demonstrates an exceedingly impressive record of academic responsibility and professional stewardship activities for the college and university. He has made significant contributions to the Department of Fine Arts by using his research to make curriculum recommendations and changes in an effort to diversify and enhance courses for all students. Assistant Professor Calvert provided sufficient documentation of ongoing proficiency in the area of student intellectual development as evidenced by his continued work with Winthrop's OSHA representative in an effort to upgrade the studio spaces making them safer and aligning them with standards set forth by Winthrop University and accreditation entities. Additionally, Assistant Professor Calvert provides students with professional experiences designed to prepare them for careers post-graduation.</p> <p>Assistant Professor Calvert maintained a commitment to creative scholarly activity that is in accordance with the guidelines of the College of Visual and Performing Arts bylaws and supports the role of the arts and mission of Winthrop University as evidenced by his extensive list of accomplishments. Assistant Professor Calvert has had his work featured at numerous exhibitions, and in publications regionally, nationally, and internationally.</p>
Date Evaluation Submitted	2022-08-12
Dean Digital Signature	Lorrie S. Crochet

D Standard Evaluation Input

Evaluation	No evaluation given at this time.
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DEPARTMENT OF FINE ARTS ANNUAL REVIEW

ACADEMIC YEAR 2021 – 2022

FACULTY: MYLES CALVERT, ASSISTANT PROFESSOR

JUNE 1, 2022

Academic Responsibility

In the 2021-22 academic year, Assist. Prof. Myles Calvert has continued to be an active and committed team member with a strong desire to continually assist in the growth of our students and our department. His 2021- 2022 annual report outlines endless activities with which he has been involved that contribute to the department on varying levels. Assist. Prof. Calvert actively attends, and is engaged, in meetings and events on the departmental, college and university level. He has been generous with his time having been involved with and volunteered for numerous department and community events, and actively participated in activities that are coordinated by his colleagues and the students. He attended all graduate and undergraduate commencements this year, and completed his mandatory HR training courses.

Assist. Prof. Calvert has continued to be a proactive member of the *Department of Fine Arts Diversity, Equity and Inclusion Committee*. Additionally, he attended 4 DEI specific workshops throughout the year. In spring 2022, he presented his extensive research for his own curriculum development for colleagues and provided a wide-ranging list of methods and resources for diversifying curriculum at the Department of Fine Arts DEI Retreat in spring 2022. The work that he presented rose to the level of Professional Stewardship. As a member of the Department of Fine Arts DEI Committee, he helped run meetings and townhalls with faculty and students to enhance the university community and to promote an equitable learning environment. You can learn more about Assist. Prof. Calvert's DEI contributions in the *Student Intellectual Development* segment of this review. Another active committee that Assist. Prof. Calvert served on this year was the *Department of Fine Arts Endowed Scholarship and Selection Committee*, where he labored together with faculty members to find efficient ways to advertise scholarships, collect DMA portfolios and how to award endowed scholarships in an equitable manner. Assist. Prof. Calvert served as a member of the *Department of Fine Arts Health, Safety and Facilities Committee (HSFC)*, where he made significant enhancements to the printmaking studio. Assist. Prof. Calvert assisted the department of Fine Arts with many recruitment initiatives this year both on campus and in the community. His work on the HSFC and in recruitment rose to the level of *Professional Stewardship*, and I shall thus be providing a more careful treatment of his accomplishments in that section of this review.

Assist. Prof. Calvert worked with all studio faculty to review the foundation, sophomore, and senior portfolios for the purpose of assessment and continuous improvement of our program. This is no small feat; however, this work has resulted in the enhancement of our programs and student learning each year. Assist. Prof. Calvert has been an active player in these initiatives, many of his improvement suggestions were implemented this year in the ARTS 491 Professional Practices class and in the ARTT 112 Intro to Fine Arts Class, and it has positively enhanced our program. His level of participation in these big picture initiatives has been high impact and is commendable. You can learn more about these accomplishments in the Student Intellectual Development segment of this review.

Professional Stewardship

Some of Assist. Prof. Calvert work listed under *Academic Responsibility* enters the realm of *Professional Stewardship*, in particular his work related to *Health, Safety and Facilities* through his revamp/ redesign of the Winthrop printmaking studio.

This year Assist. Prof. Calvert continued to grow and oversee the printmaking curriculum and facilities. Again, in his second year, he made significant enhancements to the studio and to the curriculum. He continues to work with Winthrop's OSHA representative Katharyn Tedford for the collection of all hazardous chemicals in the studio, and is tackling numerous issues arising from the 2013 NASAD report, to promote safer practices in the studio. One issue, was the need to increase the studio's physical footprint, in order adequately (and safely) offer our published courses. It has been stated both by Assist. Prof. Calvert and also from his students (see student evaluations) that the screen print spray booth should be moved to the adjacent room due to sound pollution and also for easier/ safer flow of activities between printmaking methods. The department worked with facilities on a plan to shift the booth across the hallway, but no follow up plan has come back from facilities regarding the relocation. I commend Assist. Prof. Calvert's determination on this matter, as it was specifically addressed in our accreditation report 10 years ago, and this is a priority for the department as we stand one year away from reaccreditation. To support his work within his discipline and in attempt to keep our department safe, he did a professional development Certification for Maintenance and Hazardous Waste Management, at the Environmental Resource Center, in Cary, North Carolina.

Assist. Prof. Calvert's knowledge and skills with the equipment in the Creator Space was particularly noteworthy, as he worked extensively in these spaces not only with his students, but other students and faculty in the department. He also did a lot of troubleshooting with the equipment with the Creator Space staff throughout the year. He has been a major proponent of the integration of the laser cutter, and other post digital techniques in conjunction with traditional media in the department.

Long-term planning for the printmaking area includes the purchase of new technology and machines, something that our current budget cannot accommodate. As such, Assist. Prof. Calvert has written two grants in order to obtain funds to grow the facilities. That notwithstanding, he is forming relationships with commercial printers and major stakeholders such as Springs Creative in Rock Hill. This relationship has awarded him and our students the use of equipment at Springs Creative, forming a tight bond between the community-industry and the CVPA.

Assist. Prof. Calvert continues to promote our department and students through generating excitement in the print studio (and of course, other areas in the department) which has been promoted on our social media feeds including the new Instagram account <https://www.instagram.com/printmakingwinthrop/> that Assist. Prof. Calvert created, manages and actively posts to. He also regularly does Instagram Live demonstrations in the print studio that are open to artists around the globe. This all promotes the discipline of printmaking and the department of fine arts students at Winthrop.

Assist. Prof. Calvert was an active participant in reviewing and interviewing incoming MFA candidates this year, and participated in all of the department recruitment events, which included assisting with the preparation before our all-day high school recruitment program in January 2022. His recruitment initiatives extend beyond that of the Winthrop Open House Events, reaching into the community. An example of his service to the community, which benefits our department, is his conducting of a full-day educational experience in printmaking, tailored for Fort Mill schools' art teachers. Seven teachers from across the district were invited to attend (March 17, 2022) to learn how printmaking can be incorporated

into their curriculum. Another event with which Assist. Prof. Calvert was involved with students was the WU-Con Conference, where they screen printed comic book pages branded with #ArtsWinthrop. This was not only profitable promoting our program to the larger community, but he worked specifically with freshmen on this project, which recruits your artists directly to our BFA program, namely printmaking. He also coordinated DEI art campaigns throughout the year through engaging students in screen printing canvas bags for the public with imagery demonstrating inclusivity and challenged diversity and inclusion on and off campus.

Assist. Prof. Calvert also volunteered his time and expertise to the York County Arts Council, by creating an edition of 50 multi-plate copper etching prints for Art Box, a fundraising event to support the arts in York County, and he served as a juror for the Mid-Carolina Region of the Scholastic Art Awards, showcasing art from students in 26 counties in the Piedmont region of North Carolina. The Scholastic Art and Writing Awards have grown to become the longest-running, most prestigious program for creative teens in the United States. In addition to a two-hour induction, jurors spent an 8-hour day reviewing and judging the work, which resulted in an exhibition of the winners at the Mint Museum (Charlotte, NC). Connecting in this capacity to a large young audience of creatives positively benefits our programs through exposure.

Assist. Prof. Calvert provided his expertise through workshops for his colleagues and their students this year, which include a blind embossing demonstration and a printing drawing fusion workshop for Professor Seth Rouser's ARTS 420 Intermediate Drawing course. He also did an artist talk on research and idea development, for Dr. Alice Burmeister's class LART603: The Intuitive Eye graduate course.

Assist. Prof. Calvert is an active member at Southern Graphics Council International; The Boston Printmakers - An International Association of Artists; and the Mid America Print Council, and Print Austin.

Student Intellectual Development

In his second year, Assist. Prof. Calvert continues to substantively support students' intellectual development through a range of noteworthy activities. He created new curriculum (see professional Stewardship) that has been approved; he has initiated a proposal for study abroad to Barcelona, Spain; and he revamped the facilities to meet contemporary practices and health and safety standards (see professional Stewardship).

In his short time at Winthrop, Assist. Prof. Calvert has worked with and supported students on all levels from freshmen through senior undergraduate students, and has also worked closely with graduate students. This level of engagement has allowed him to see the big picture and engage meaningful change, as previously mentioned, through high impact and commendable initiatives.

Last year Assist. Prof. Calvert was awarded Graduate Faculty status due to the extensive work he had done with our MFA students. This year, in addition to being a part of the prospective MFA Candidate reviews and interviews, he was very engaged with our graduate students. He served as the Graduate Thesis Chair for Bethany Salisbury, where he actively and successfully guided her through her first year. He also served on MFA Candidate Patricia Schmoutz's committee, and since he served in this capacity, the student's work grew and her Thesis exhibition was positively influenced by Assist. Prof. Calvert. He also served on Grant Mahan's Graduate Thesis committee, and he taught the Graduate Research A and B classes. Additionally, he also regularly assists other MFA students at the graduate level in his classes.

In addition to classroom instruction, Assist. Prof. Calvert has labored to find extracurricular professional endeavors which resulted in some noteworthy successes such as senior capstone, taking students to

conferences (virtual, but planning to take them in person in fall 22), applying for residencies and exhibitions (several students were accepted into the Art Fields). Prof. Calvert has strongly supported undergraduate research efforts and has a clear commitment to preparing his senior students well, whether it be the workforce or further graduate study. This is why he was selected to teach the ARTT 491 Professional Practices class in spring 22.

Rising to the level of Professional Stewardship, Assist. Prof. Calvert invited several guest lecturers from around the globe to present to his classes. Coordination of such efforts takes a significant amount of time outside the scope of teaching.

Assist. Prof. Calvert is well respected by the students, and he received very favorable feedback from the students and by his colleagues peer review of his teaching and classes. In Assist. Prof. Calvert's annual report, he demonstrates in his thorough course reflections, that he has carefully thought about how he can be a better resource and teacher not only to the students in his classes, but to students across the department. His report demonstrates the persistent application of course development, refinement of curriculum, and course content. His reflections are thorough and take into serious consideration the feedback given by his students and his peers. The student and peer feedback is overall positive, and those that have been critical of the course have been carefully considered.

Assist. Prof. Calvert had many opportunities to team teach this year, and each experience was a positive one demonstrating that he works well in a team. He taught ARTT 112 Intro to Fine Arts (Fall 21) and he taught ARTT 491 Professional Practices (Spring 22) which led to clear benefits for both faculty teaching the classes and also for our students.

Extensive work was done by Assist. Prof. Calvert and his colleagues to update the course goals for both of these team-taught classes, as per the aforementioned assessment and continuous improvement planned the previous year. In this first year first semester course, it is crucial that we are providing students with a solid foundation in preparation for their four years in the program. In the second semester junior course, extensive changes/ and enhancements were made in order to prepare students for their senior year. This continuous improvement has been made visible in the quality of our student work.

Assist. Prof. Calvert is always looking to provide our students with professional real-world experiences. This year he mentored student Jason Lyndsay in the creation of four works on paper for the Comporium headquarters in Rock Hill. He supported undergraduate research in the Junior Exhibition where students learn hands on how to curate and install a show and he worked with students on their SOURCE presentations. He received a mentor certificate for the latter activity. He mentors students beyond the routine scope of academic advising to include writing applications for various grants and graduate schools, along with writing proposals for exhibitions. This year, he co-curated the *Printmaking in the Expanded Field* Exhibition with Karen Oremus, which not only highlighted Winthrop's student work but also the work of other BFA students across the globe. Another international exhibition being coordinated by Assist. Prof. Calvert, is the 27" UK/ USA Printmakers Exchange Exhibition. It is a great opportunity for our students to be a part of an international exhibition while still doing their bachelor's degree.

Of particular note in this area, Assist. Prof. Calvert curated an exhibition of his students work at the York Country Art Council in downtown Rock Hill. The exhibition titled *Hand. Block. Fiber.* is the collaborative effort of ten Relief Printmaking students and Calvert, that expressed life-sized figures, and repeat patterns, from hand-carved wood blocks. His class working on this initiative, were invited to go live on Speedball's Instagram account while the work was being made. There were over 150 people from across

the globe at the Instagram event, and this in conjunction with the exhibition brought great recognition to our department and our students.

Scholarly and Creative Activity:

Assist. Prof. Calvert has been actively engaged in scholarly and creative activity throughout the 2021-2022 academic year, despite the time he has invested in teaching and service. He had an extensive peer reviewed solo exhibition titled *Surface Appeal with Fringe Benefits* at the Dalton Gallery of York County Art Council in downtown Rock Hill, of which he received a competitive grant to create the work.

In 2022, Assist. Prof. Calvert's work was published in an article by Pranjit Sarma, Assistant Professor M.V.A in Graphic Art, Bangalore University, published by Galaxy International Interdisciplinary Research Journal (giirj)issn (e): 2347-6915vol. 10, issue 3, mar. (2022). His work was also included in the project *The World in a Handkerchief - A Wandering Genealogy*, which resulted in both an exhibition and a Publication (Impact Press, UWE Bristol, UK, 2019, ISBN: 978-1-906501-14-3).

His work was included in over 7 group shows this year, that were either invitational or juried, including *Exercising Empathy* at the Patrick Gallery in Rock Hill; his work *If Money Wasn't Involved*, was accepted into the 2022 ArtFields Juried Competition, which is the biggest exhibition of its kind in the Southeast United States. In 2021, his work *Habitat I* was accepted to the 2021 Mid America Print Council Annual Member's Juried Exhibition, and had work featured at IPEP India - International Print Exchange Program. His work was juried into the National Juried Exhibition *What Would McQueen Do*, at the Delaplaine Arts Center; *Construct* into the Anderson Arts Center 46th Annual Juried Show and *Habitat I* was accepted into *CONNECT: Small Prints by Members of the Boston Printmakers*.

Assist. Prof. Calvert has been working in the studio all year creating numerous bodies of work as he seeks professional opportunities for the coming academic year. He applied for three competitive residencies, at La Scuola Internazionale di Grafica in Venice, the Tusen Takk Foundation in Leland, Michigan and a fellowship at Pyramid Atlantic. He also submitted proposals for numerous exhibitions including but not limited to solo and group exhibitions at the Buckham Gallery; the NYC Print Center's 96th Annual International Competition; and other venues such as 701 Center for Contemporary Art Biennial, PrintAustin and the Art Pop - Billboard Project.

He conducted an artist talks at the Myers School of Art Galleries at the University of Akron, (OH), and several Instagram live event workshops "Talking Shop" hosted by Speedball Art. He also did workshops at the Sawtooth School for Visual Art, Winston-Salem, NC.

Summary and Recommendations

The Department of Fine Arts continues to be pleased with Assist. Prof. Calvert's performance in all areas in his second year in the Department. The contents contained within his annual report is exemplary, and exemplifies that he meets and exceeds the required expectations in the areas of Academic Responsibility, Professional Stewardship, Student Intellectual Development and Creative and Scholarly Committee. We would like to encourage him to continue working at this level as he works toward Tenure and Promotion. Due to his capabilities, he may consider in the coming years to take on a leadership role on a department level committee, perhaps that of the Visiting Artists and Scholar, with which he has been successful in his proposal to bring in Kathryn Vaijda in 2022, and due to the great array of the guest lecturers he has brought in to Winthrop from diverse communities over recent years. The Department of Fine Arts is very fortunate to have Assist. Prof. Calvert on our team and we are excited to have him continue to positively

contribute to the enhancement of the BFA and MFA Programs and the lives of our students.

A handwritten signature in blue ink, consisting of several overlapping loops and a long horizontal stroke ending in a small checkmark.

Karen Oremus
Chair, Department of Fine Arts

Winthrop University
College of Visual and Performing Arts
303 McLaurin Hall
Rock Hill, SC 29733

Alfred University

The New York State
College of Ceramics at
Alfred University

A Statutory College of
the State University of
New York

Institute for Electronic Arts
2 Pine Street
Alfred, NY 14802
607.871.2027
iea@alfred.edu

August 10, 2022

Dean Karen Oremus
[Department of Fine Arts](#)
305 [McLaurin Hall](#)
Rock Hill, SC 29733

Dear Dean Ormus,

I am writing with enthusiastic support for Myles Calvert's promotion to Associate Professor at Winthrop University. I was the key person to hire him for a temporary faculty/leave position at the School of Art and Design at Alfred University and we manage to keep him for an additional three years, simply because he was an outstanding teacher. He was originally my sabbatical replacement and then I had the pleasure of closely working with him for his additional years of service at Alfred.

Myles taught an expansive range of Print Media and Foundation courses at the School of Art and Design at Alfred University in an exemplary manner. He quickly became an extraordinary colleague who possessed boundless energy and skills. In the short time that he was here he had organized at least 5 international print exchanges for students and faculty. (There may have been more than this) He was extremely well organized and responded to issues and task promptly. His work crosses a wide range of media in print from emerging technologies as well as being grounded and skilled in traditional printmaking media. As a faculty member he was active in numerous roles that range from a international perspectives, exhibitions, theory and practice, and had the ability and experience to teach a wide range of foundation courses. He was never shy to jump in and help out by rolling up his sleeves and do work wherever needed. One year, as the Print Club advisor, he helped in fundraising to bring 21 Alfred students to SGCI Atlanta. He also helped the Alfred Print Club organize the trip to the conference in Las Vegas. Myles worked diligently with our International Programs office to create a special opportunity for Alfred University's print program with the *Art Print Residency* in Spain. It was not an easy task, but his perseverance and professionalism created an experience for a large number of students to have and participate in. To this day, they appreciated and still comment on what an impact it had been for their work and life experience.

His work crosses traditional print media and has a depth of new electronic processes. I have included his work in a number of shows that I have curated in China, one at the *Chao Art Center*, Chaoyang District and another at *AC Gallery* located in the 798 Art District of Beijing. He has the ability to work and understand contemporary print practice while being very fluent in its history. While at Alfred he had significantly improved our silkscreen area, offered honor courses and engaged the students in meaningful ways through access and support for diversity initiatives. He was immensely popular with students and spent may additional hours helping them with their projects.

Finally I just want to say that he was a joy to work with! We found him to be kind, sensitive, respectful and thoughtful. He was a wonderful colleague for students and faculty alike and we miss him. He had so much to offer and I am sure that you have found him to be a tremendous asset at your institution.

Myles has become a lifelong colleague who I stay in touch with and will continue to work with on a professional basis. It is clear by the posts that I follow on social media that he is still active at a high level professionally and I see that will only increase in the coming years. It is an asset to the greater Printmaking/ Print Media Community to have his talent shared to the greater audience of those who work in the field. If I can be of any further assistance, please feel free to contact me.

Sincerely,

A handwritten signature in black ink that reads "Joseph Scheer". The signature is written in a cursive, flowing style.

Joseph Scheer
Distinguished Professor of Print Media, Director Institute for Electronic Arts
SoAD at Alfred University

607-661-0216

fscheer@alfred.edu

The New York State
College of Ceramics at
Alfred University

A Statutory College of
the State University of
New York

School of Art & Design
2 Pine Street
Alfred, NY 14802-1296
607-871-2441
FAX 607-871-2490

Alfred University

April 24, 2022

Dear Promotion and Tenure Committee:

I am pleased to be writing this letter on behalf of Myles Calvert, whom I worked with for four years while he was a Visiting Assistant Professor at Alfred University. He had an immediate impact on our program.

Myles's upbeat enthusiasm and drive was a huge motivating factor with students. He was faculty sponsor for Print Club. He advised students on how to raise funds to attend the Southern Graphics Conference. He was excellent at reaching out locally and internationally to organize print exchanges and workshops. He organized a workshop where printmakers from Rochester, NY came to Alfred so our students could gain experience printing their work. Each year he organized a print exchange with Plymouth College of Art in the UK. One of the most memorable experiences for our current seniors was a winter break trip to work at a printshop in Barcelona, Spain.

He was active in recruitment. He printed totes for open houses that were given to prospective students.

Myles took an average silkscreen facility, cleaned it up and brought in better equipment, chemistry and inks. He also instituted better printing procedures for silkscreen which I am still using. He reached out to Speedball, became a part-time representative and organized our students' participation in their annual print show, which resulted in additional print supplies for our program.

Printmaking is heavily process-oriented. Myles is an accomplished printmaker and emphasizes a demonstration of solid basics in printing. He holds his students to a very high standard of printmaking.

Professionally, He has also done several one person shows. Myles is constantly exhibiting and doing workshops and residencies. He participated in Institute of Electronic Arts exhibitions in China. He and I did a two person show in Buffalo. He participates in print portfolio exchanges and organized one for the Southern Graphic Conference.

Myles has tremendous energy and is a program builder. He has the skill set to create a recognized print program. He is a trusted colleague.

Sincerely,



Kathryn Vajda
Assistant Clinical Professor of Art
Division of Expanded Media
vajdak@alfred.edu
(585) 734-9439

Esmé Saccuccimorano
ersaccuccimorano@gmail.com
607-379-1044
976 Steam Mill Rd.
Ithaca NY 14850

May 1, 2022

Dear Promotion and Tenure Committee,

It is with great pleasure that I write this letter of support on behalf of Myles Calvert, who was my professor for four years while at Alfred University. Myles had a huge positive impact on the printmaking program, and challenged students to reach a high standard of achievement both in the studio and in their professional lives—one of the many reasons I chose to work with Myles as an advisor when completing my BFA Thesis work.

I was fortunate to have Myles as a professor during my Foundations course, and my Intro to Print Media, Professional Printmaking Residency, and Professional Print Editioning classes, as well as a mentor for my Senior Thesis. Myles is adept at providing students both a solid entrance into a wide variety of printmaking techniques, and a deep and complex dive into each technique, all while making the classroom a fun, energized place. As my senior advisor, Myles was an endless well of academic references for me to research, encouraged my exploration across mediums, and believed in my often nebulous, tangential thinking while also getting me to hone back in on the heart of the matter. When studios shut down in the Spring of my senior year because of COVID, Myles maintained a strong line of communication and guidance, instantly adapting his instruction and mentorship.

Myles consistently shared opportunities such as artist residencies, open show calls, and continued education programs in printmaking with students, as well as support for individuals applying to these opportunities. I was impressed by his maintained connection to the world outside of the University, his genuine investment in the success of his students as young professionals, and his eagerness to provide experiences that are relevant in the contemporary art world. In addition to recommending opportunities to students, Myles coordinated numerous international print exchanges while at Alfred, brought student groups to SGCI and other conferences, successfully wrote a Bernstein Fun Grant application, and regularly continued to exhibit and develop his own work while working at Alfred. He has seemingly endless energy and ambition.

Myles was instrumental in connecting Alfred University's print program with the Art Print Residency in Spain, and I was fortunate to have had the opportunity to travel with Myles and a group of other students to work at this residency over Winter 2020. Creating in a professional printmaking studio, using materials not available at Alfred University, learning from master printers, and exploring international museums and culture expanded my abilities and confidence as a printmaker, and would have never happened if not for Myles. I was grateful not only for Myles's perseverance in navigating the administrative complexities of making this trip a reality, but in his support for making it as financially accessible as possible, seeking out grants and scholarships for students so that we could attend. I can also thank Myles for his push in getting me the Anderson Ranch Partnership Scholarship in 2019, which allowed me to spend a week in Colorado studying textile printing—yet another one of my most meaningful memories from my time at Alfred University. The list of Myles' contributions to the AU print program and the ways in which his professional stewardship has furthered individual students' academic experience goes on and on.

Even after graduating, Myles is someone I can consult for advice, and has generously written letters of recommendation, acted as a reference, and provided ongoing support of my professional growth. Myles is a talented, rigorous, and imaginative printmaker and his dedication to the medium, his humor, his energetic care for his students, and his creativity in the field of arts education makes him an invaluable asset to any printmaking program.

Sincerely,



Esmé Saccuccimorano

Survey Results for Fine Arts Course Evaluation Survey

CVPA Response Periods: Fine Arts Spring 2016 to present. Survey that collects student perceptions of VPA courses and instructors.

Included Response Periods: Course Evals For F2020 Fine Arts

Compare Results By: No Grouping

Overall Summary

Total Survey Recipients: 3



Detailed Question Results

Please complete the survey and submit it before the deadline. Check only one response to each of the following statements or enter a brief statement where applicable.

If the survey opens up in Internet Explorer on your computer, STOP!!! The Blackboard Enterprise Survey software is NOT compatible with Internet Explorer. Copy the URL from the email you received, paste it into Google Chrome or Mozilla Firefox, and proceed with the survey.

When you complete a survey in Blackboard, your identity remains anonymous. The system indicates whether or not you have completed the survey. The survey administrator has access to the information you provide in the survey, but only as part of the over

Student Information

What is your class level?

FRESHMAN

SOPHOMORE

JUNIOR

SENIOR

GRADUATE



Why did you take this class?

REQUIRED FOR MAJOR

REQUIRED FOR MINOR

REQUIRED FOR GENERAL EDUCATION

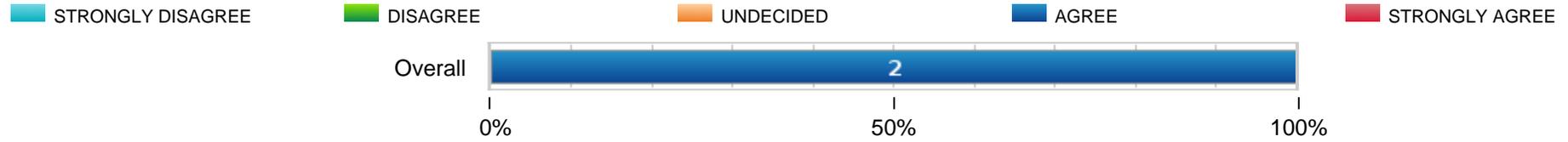
ELECTIVE



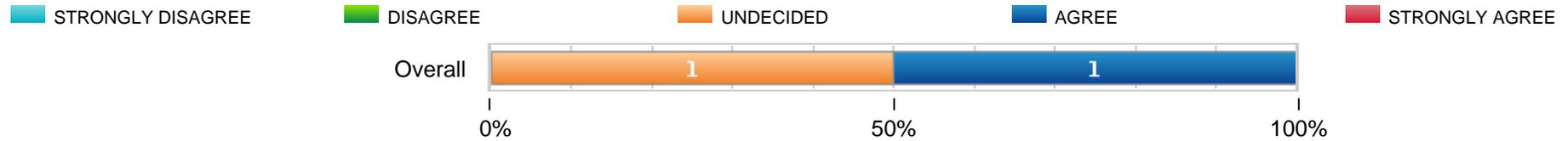
Detailed Question Results

Organization

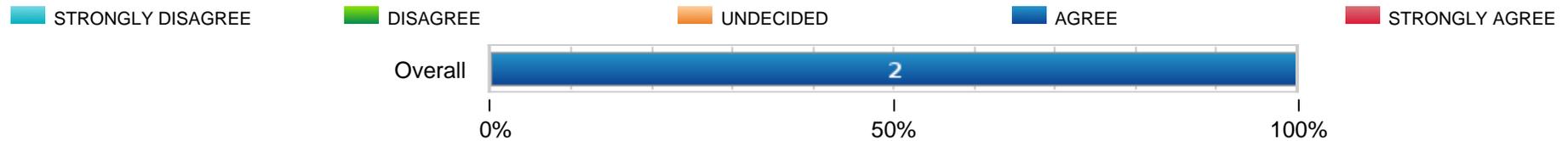
Expectations for the course were clearly outlined in the syllabus.



The course requirements and course content were clearly explained by the instructor.

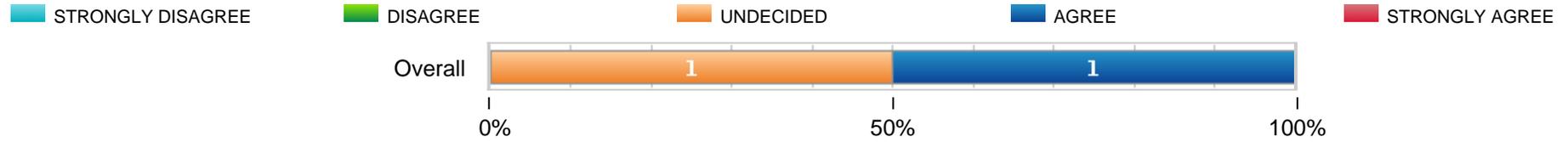


The course was what I expected based on the catalog description.

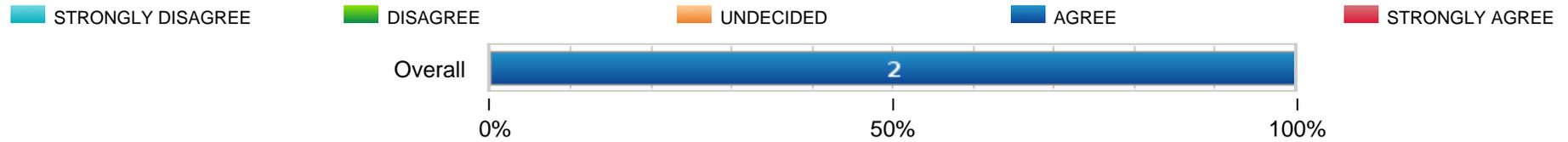


Detailed Question Results

The instructor is well prepared for class sessions.

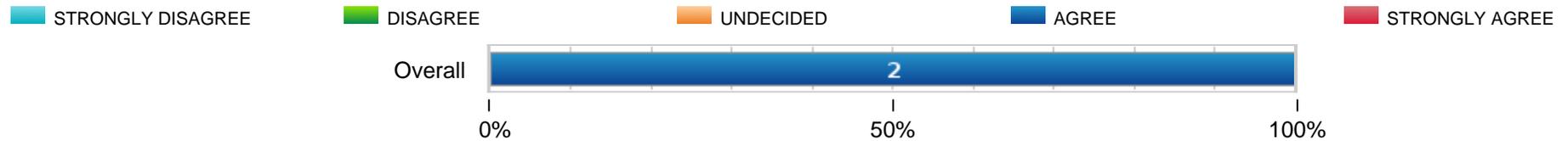


The instructor returns assignments within a reasonable time.



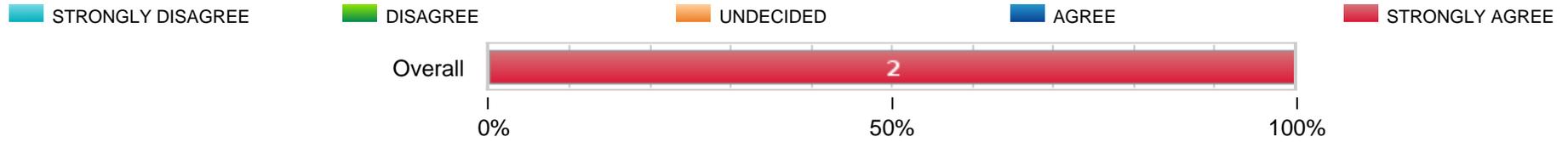
Course Materials

Exams and projects covered course material and content.



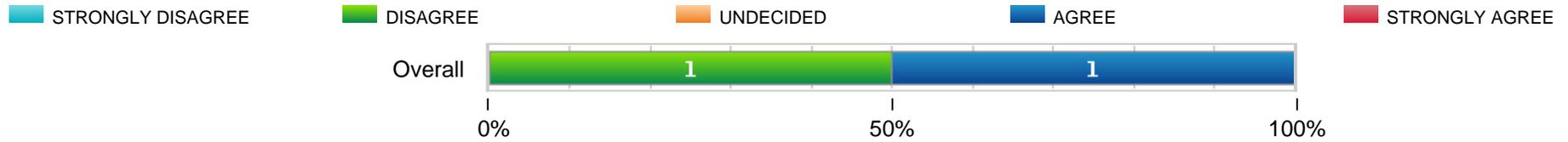
Detailed Question Results

Course content and assignments contributed to my intellectual and creative development.

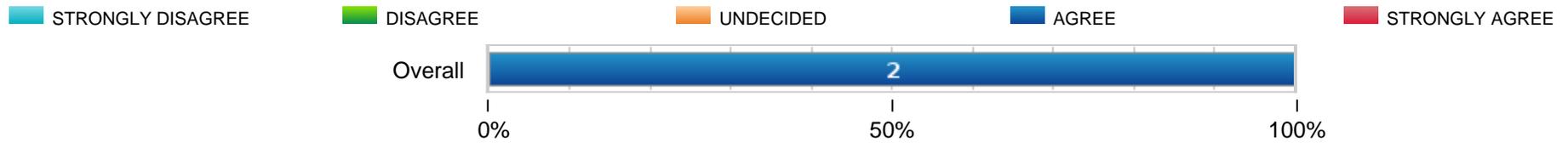


Teaching Methods and Pedagogy

The instructor provides clear evaluation criteria.

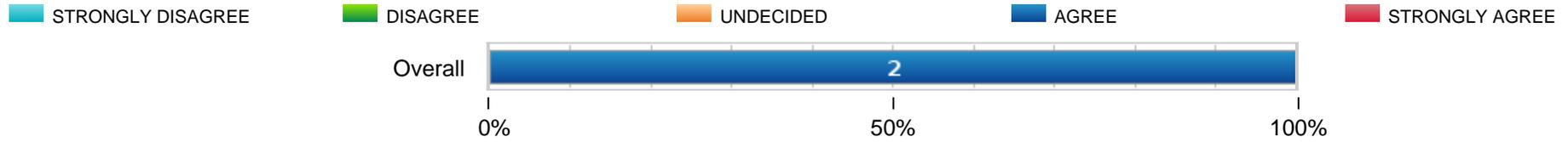


There were regular evaluations of my work.



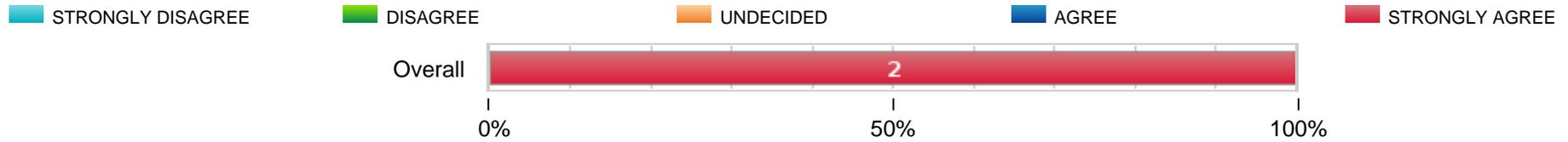
Detailed Question Results

The instructor evaluated me fairly.

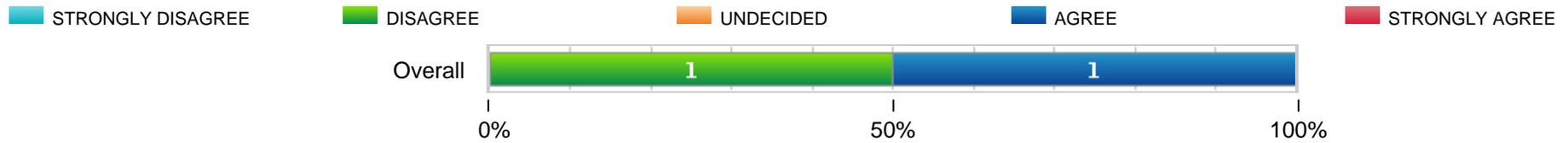


Student/Instructor Interaction

The instructor is available outside of regular class time.

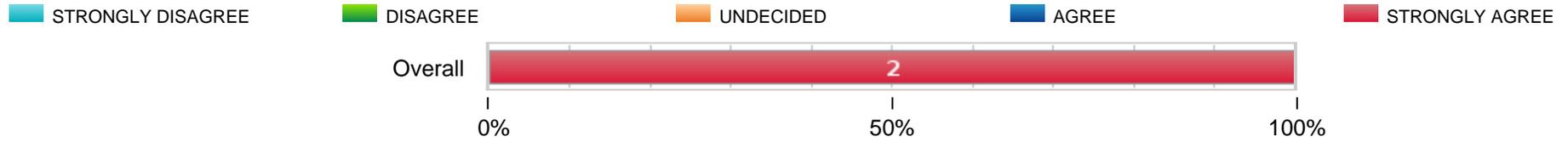


The instructor treats students fairly and respectfully.

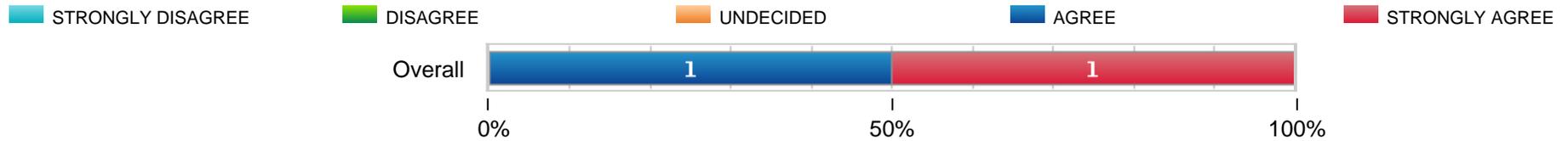


Detailed Question Results

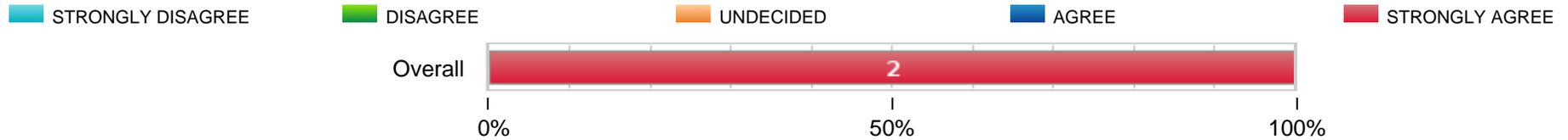
The instructor showed concern for my progress.



The instructor encourages independent thought and new ideas.

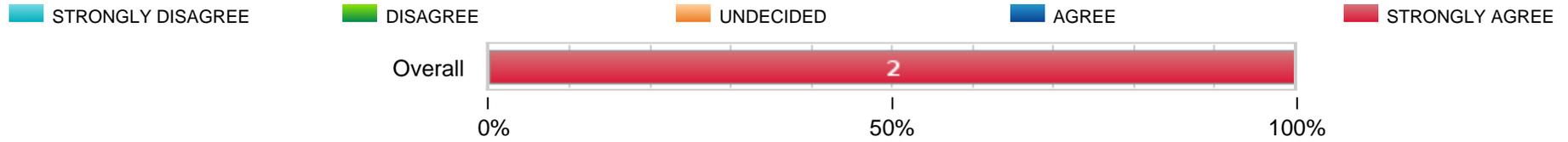


The instructor provides students with opportunities to ask questions.



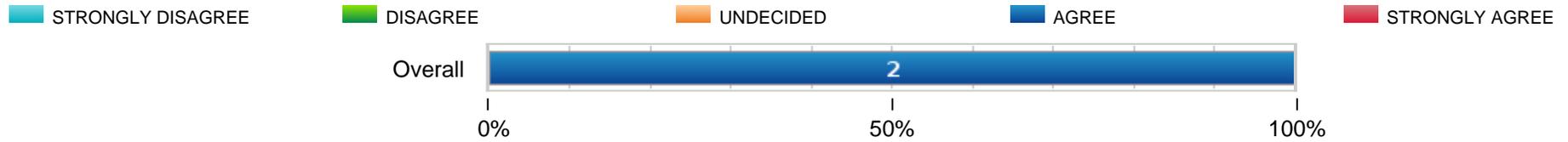
Detailed Question Results

The instructor shows enthusiasm for teaching.

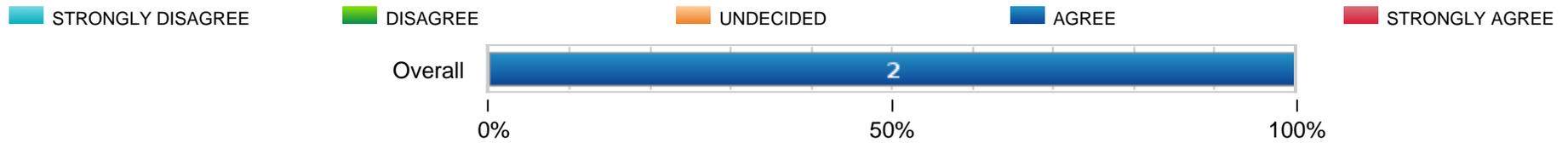


Student Learning

The instructor challenged me to think critically.



I feel that I made progress toward achieving course objectives.



Detailed Question Results

As a result of my work in this class, I gained new knowledge, skills, and/or insights.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Student Engagement

The following best summarizes my class attendance.

NEVER MISSED

WAS ABSENT WITHIN MINIMUM NUMBER ALLOWED BY CLASS POLICY

ABSENCES EXCEEDED THE MAXIMUM ALLOWED



The following describes my efforts and work in this class:

WORKED HARD AND GAVE MY BEST EFFORT

DID A MODERATE AMOUNT OF WORK AND EFFORT

DIDN'T WORK HARD OR GIVE A LOT OF EFFORT



Detailed Question Results

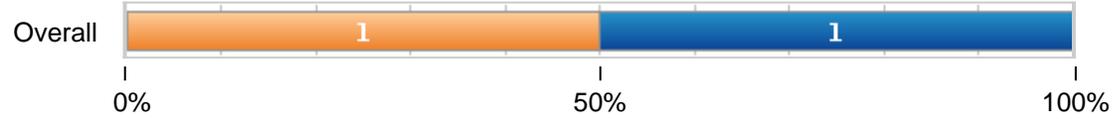
On average, I have spent _____ per week doing work outside of class for this course.

1 HOUR OR LESS

2-4 HOURS

5-6 HOURS

9+ HOURS



General/Summative

Overall, this class has stimulated my interest in this subject.

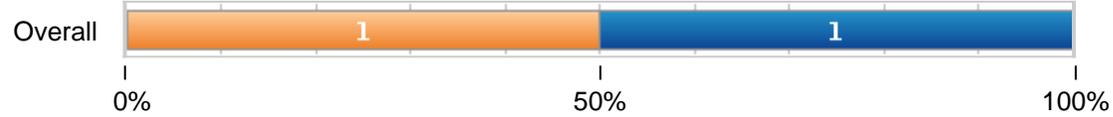
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Overall, the instructor has been an effective teacher.

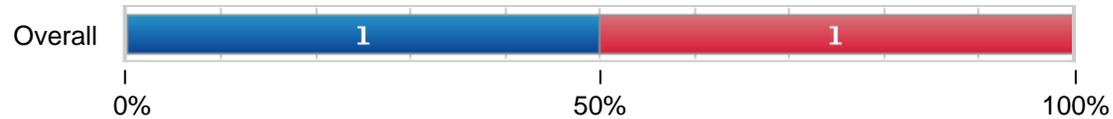
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (2 Comments)

Comments: Overall (2)

Professor Calvert is a really helpful instructor who goes out of his way to help students if they need it. He replies to emails really fast and is willing to come in to the studio outside of class time if needed. He is also very knowledgeable about different printmaking techniques and is an effective teacher when it comes to demos.

The instructor gave very good demos and I was able to learn how things worked in the studio. Overall, I ended up with a better mindset about how and where things belonged in the studio as well as how things worked in the studio. The only thing that I did not like very much was that there was not a set class time for us. Especially with covid rules our class was not truly merged with the intaglio class therefore we had to find time outside of that class time in order to get work done. I know this is not the instructor's fault because my class was so small in size but it was very hard not being able to have a class time to work and having to work around it. The instructor did answer emails fast and quickly pointed us to how to use things in the studio. He would also come in if we had any troubles in the studio and would help with any problems present at the time. Hopefully next semester the advanced and intermediate printmaking classes are able to have their own class without being merge

Instructor Designed Questions

Survey Results for Fine Arts Course Evaluation Survey

CVPA Response Periods: Fine Arts Spring 2016 to present. Survey that collects student perceptions of VPA courses and instructors.

Included Response Periods: Course Evals For F2020 Fine Arts

Compare Results By: No Grouping

Overall Summary

Total Survey Recipients: 9



Detailed Question Results

Please complete the survey and submit it before the deadline. Check only one response to each of the following statements or enter a brief statement where applicable.

If the survey opens up in Internet Explorer on your computer, STOP!!! The Blackboard Enterprise Survey software is NOT compatible with Internet Explorer. Copy the URL from the email you received, paste it into Google Chrome or Mozilla Firefox, and proceed with the survey.

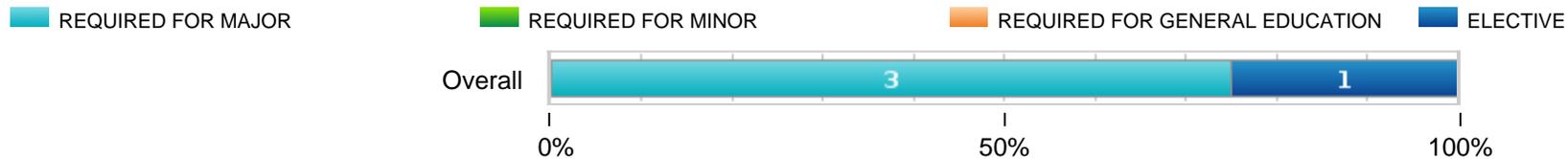
When you complete a survey in Blackboard, your identity remains anonymous. The system indicates whether or not you have completed the survey. The survey administrator has access to the information you provide in the survey, but only as part of the over

Student Information

What is your class level?



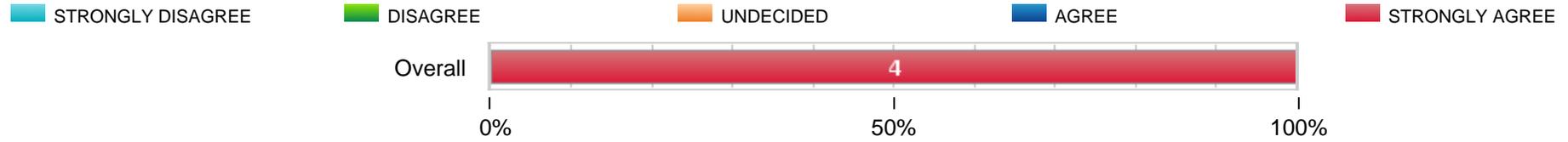
Why did you take this class?



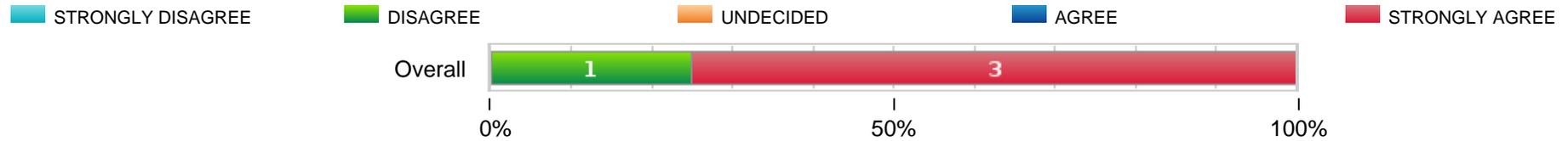
Detailed Question Results

Organization

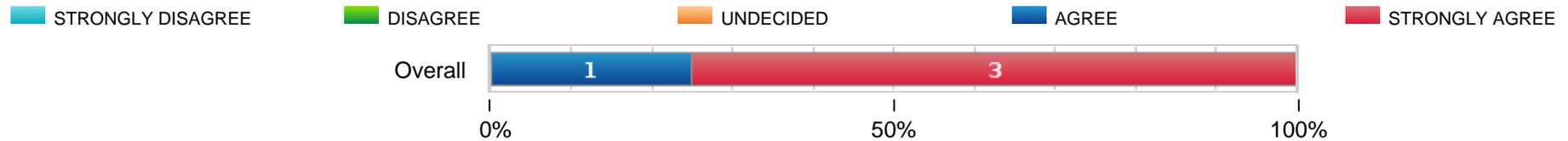
Expectations for the course were clearly outlined in the syllabus.



The course requirements and course content were clearly explained by the instructor.

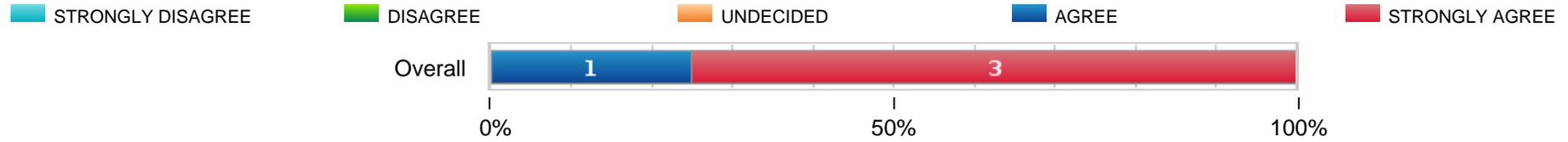


The course was what I expected based on the catalog description.

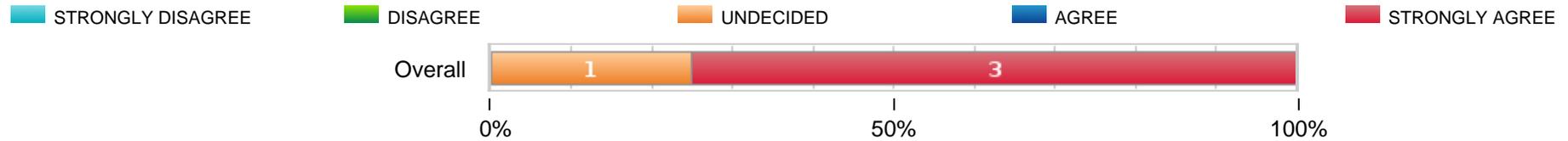


Detailed Question Results

The instructor is well prepared for class sessions.

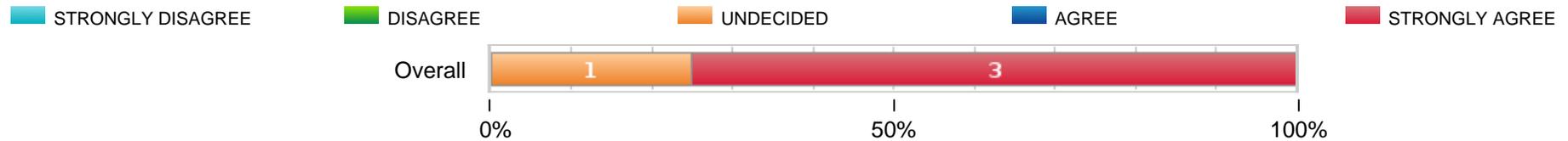


The instructor returns assignments within a reasonable time.



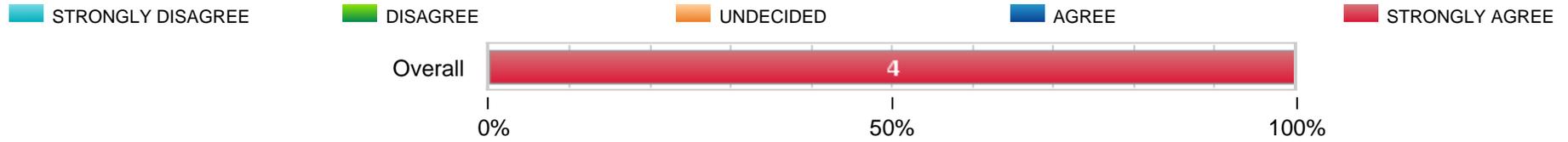
Course Materials

Exams and projects covered course material and content.



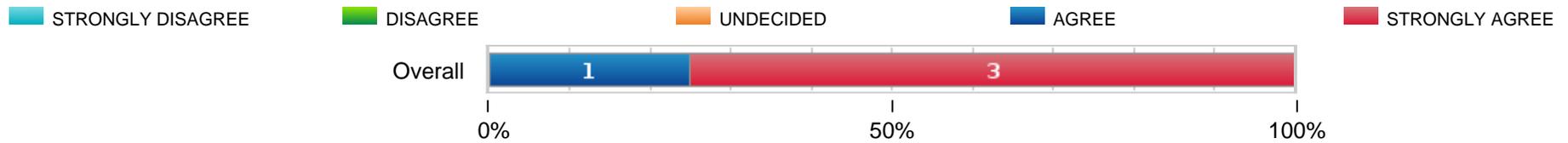
Detailed Question Results

Course content and assignments contributed to my intellectual and creative development.

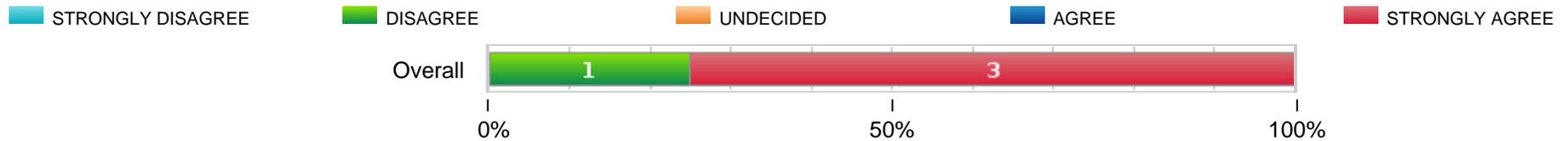


Teaching Methods and Pedagogy

The instructor provides clear evaluation criteria.

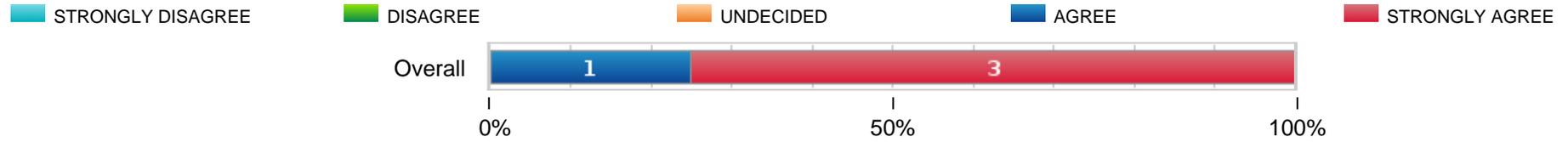


There were regular evaluations of my work.



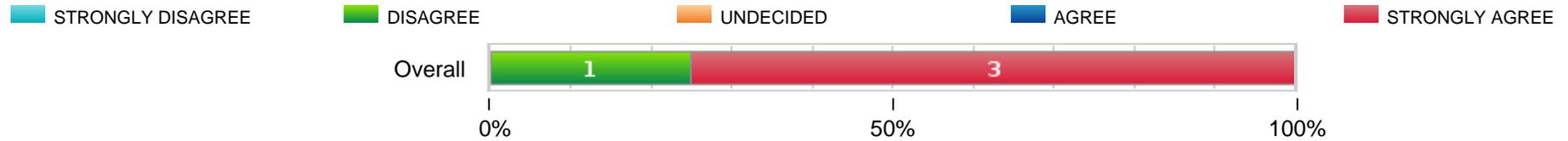
Detailed Question Results

The instructor evaluated me fairly.

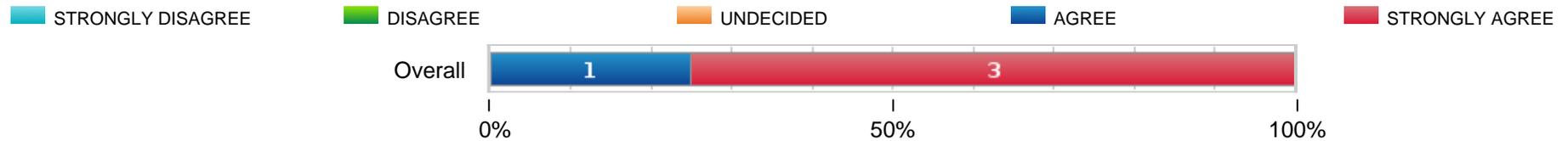


Student/Instructor Interaction

The instructor is available outside of regular class time.

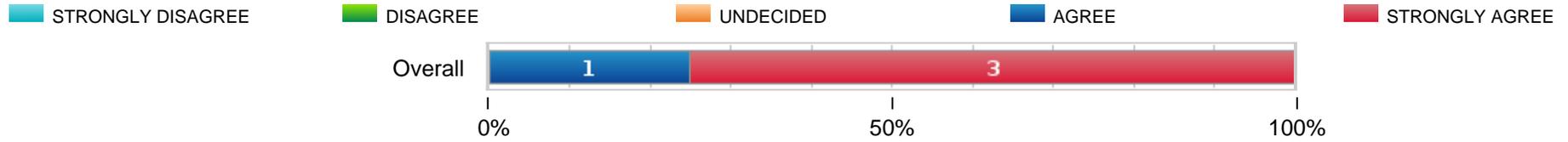


The instructor treats students fairly and respectfully.

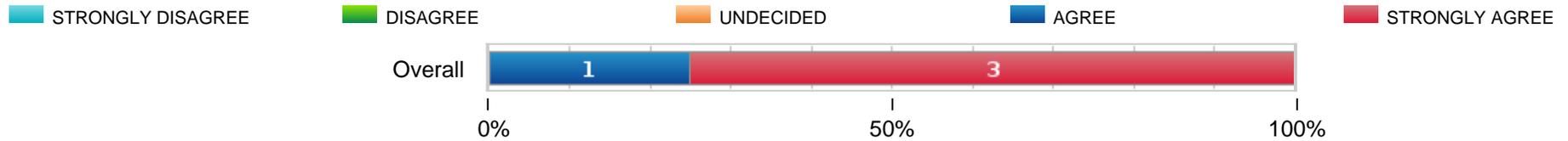


Detailed Question Results

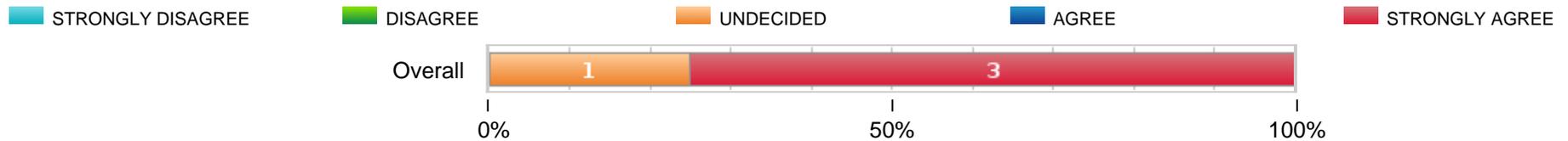
The instructor showed concern for my progress.



The instructor encourages independent thought and new ideas.

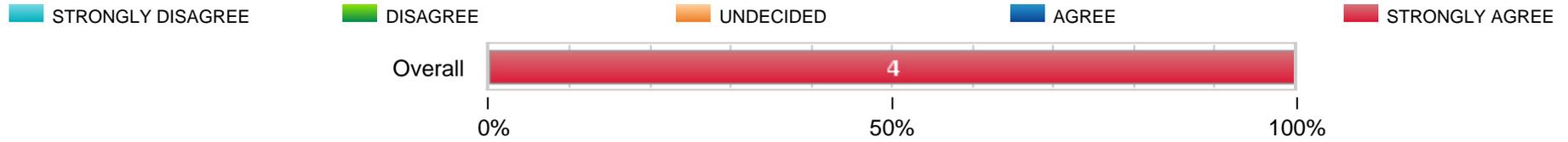


The instructor provides students with opportunities to ask questions.



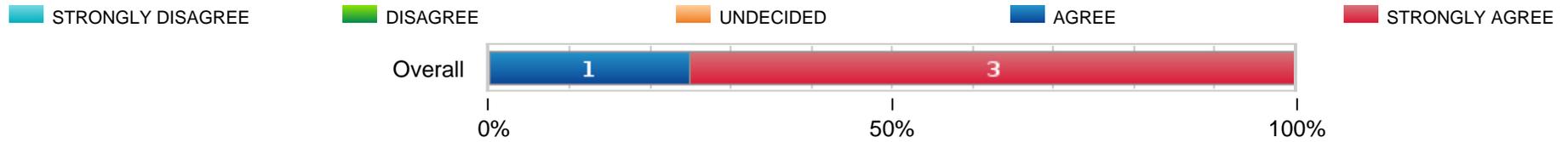
Detailed Question Results

The instructor shows enthusiasm for teaching.

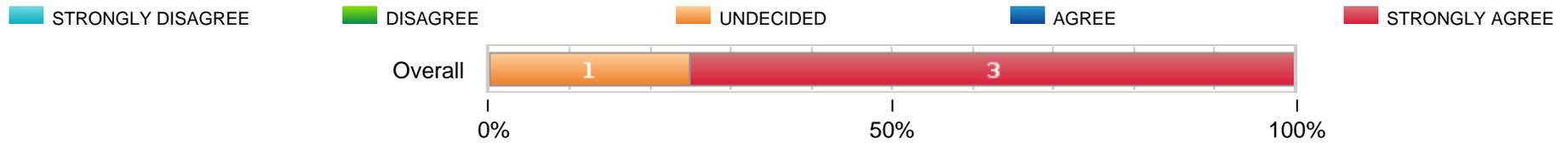


Student Learning

The instructor challenged me to think critically.

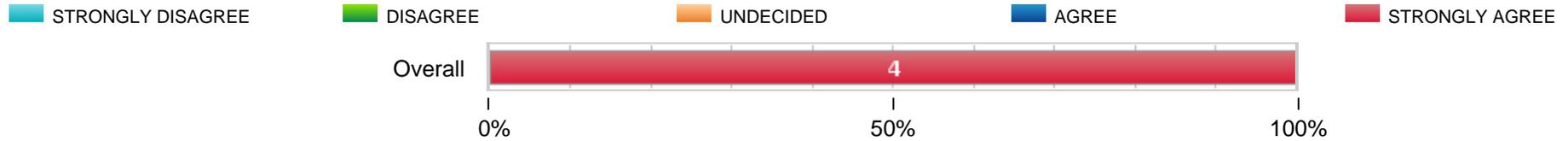


I feel that I made progress toward achieving course objectives.



Detailed Question Results

As a result of my work in this class, I gained new knowledge, skills, and/or insights.

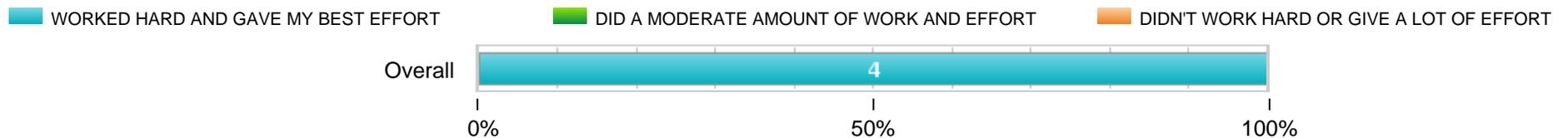


Student Engagement

The following best summarizes my class attendance.



The following describes my efforts and work in this class:



Detailed Question Results

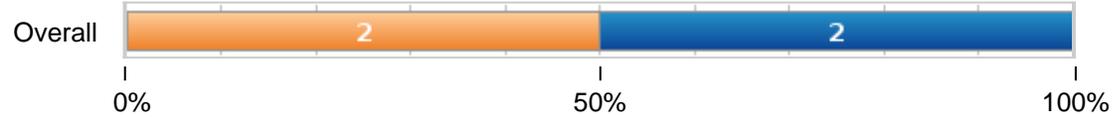
On average, I have spent _____ per week doing work outside of class for this course.

1 HOUR OR LESS

2-4 HOURS

5-6 HOURS

9+ HOURS



General/Summative

Overall, this class has stimulated my interest in this subject.

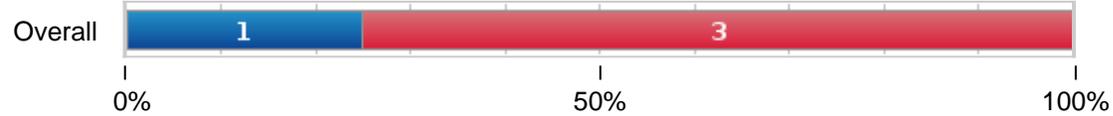
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Overall, the instructor has been an effective teacher.

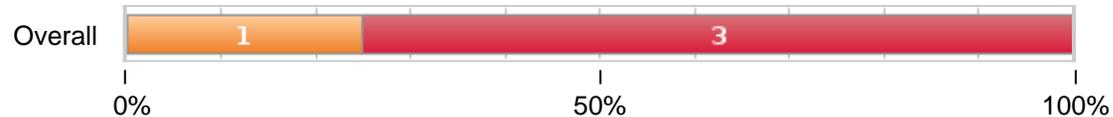
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (4 Comments)

Comments: Overall (4)

Amazing course and professor! Very well organized, and I thoroughly enjoyed his scheduling system to ensure safety and participation in the classroom. I would highly recommend this being used again.

Awesome class and learned more than I initially expected about the subject and myself! The only complaint was wish the classroom was bigger and there were more space. It was 7 of us there most of the time and even though it was not a lot of us...the space felt tight and there was not enough room to move around comfortably even with covid regulations.

This class was difficult for me to maneuver but the class and assignments over gave me brand new insights into something I thought would be more difficult than it was.

an awesome teacher & an awesome class. This was a weird semester but Myles stayed consistent, positive & helpful the whole time. :)

Instructor Designed Questions

Survey Results for Fine Arts Course Evaluation Survey

CVPA Response Periods: Fine Arts Spring 2016 to present. Survey that collects student perceptions of VPA courses and instructors.

Included Response Periods: Course Evals For F2020 Fine Arts

Compare Results By: No Grouping

Overall Summary

Total Survey Recipients: 8



Detailed Question Results

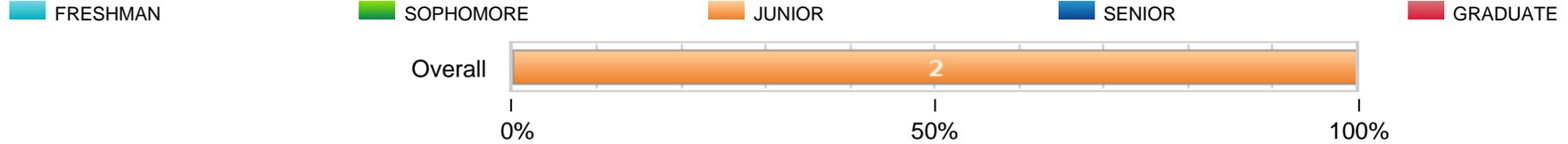
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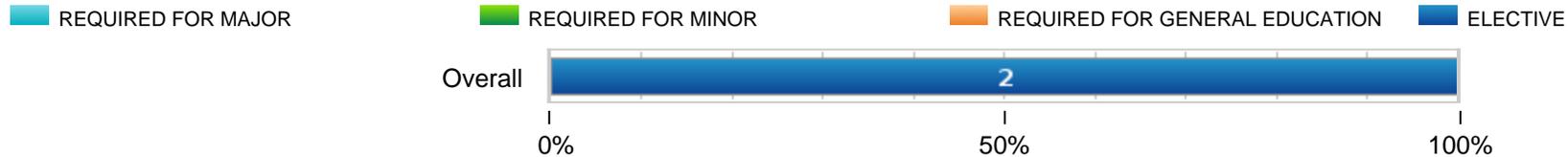
When you complete a survey in Blackboard, your identity remains anonymous. The system indicates whether or not you have completed the survey. The survey administrator has access to the information you provide in the survey, but only as part of the over

Student Information

What is your class level?



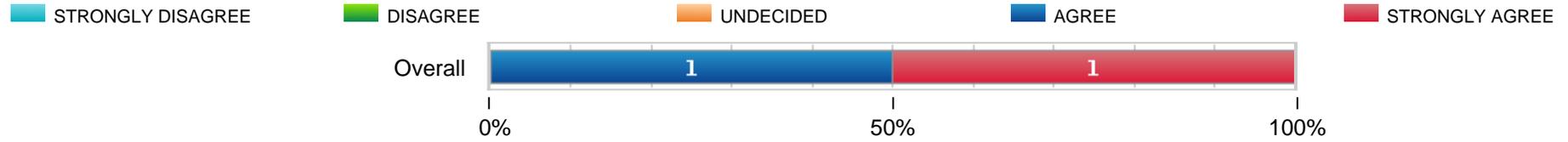
Why did you take this class?



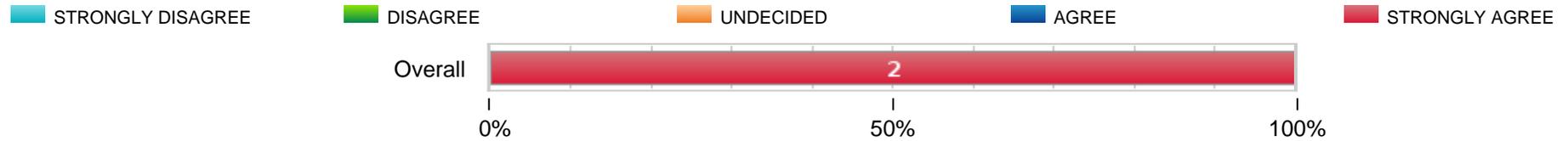
Detailed Question Results

Organization

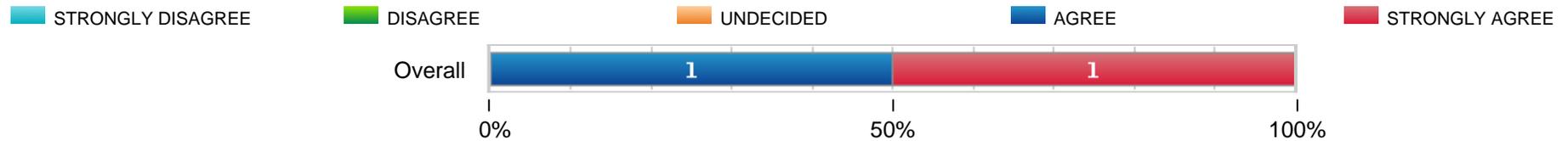
Expectations for the course were clearly outlined in the syllabus.



The course requirements and course content were clearly explained by the instructor.

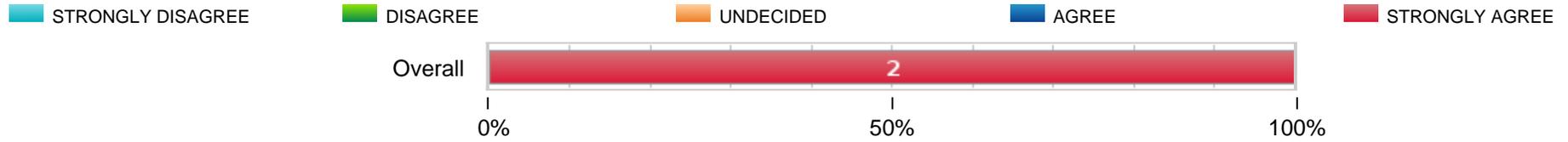


The course was what I expected based on the catalog description.

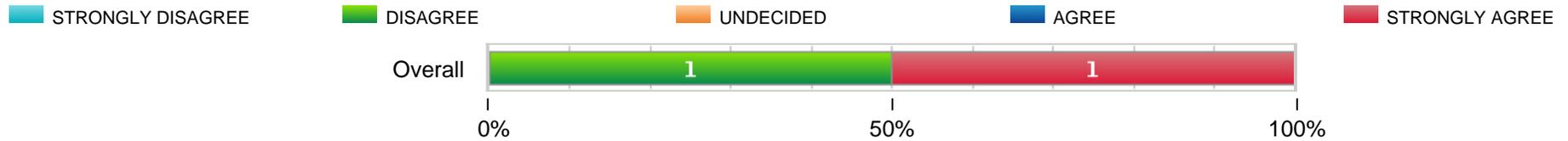


Detailed Question Results

The instructor is well prepared for class sessions.

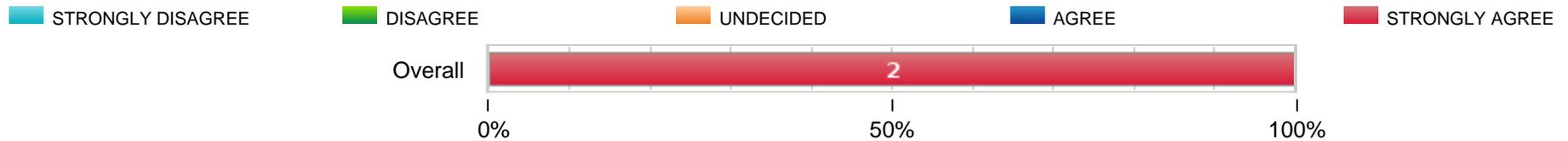


The instructor returns assignments within a reasonable time.



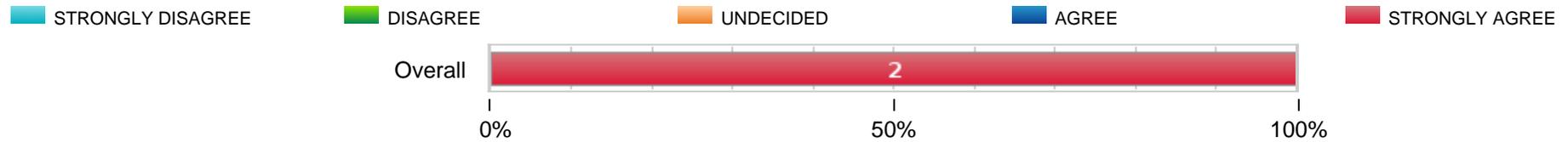
Course Materials

Exams and projects covered course material and content.



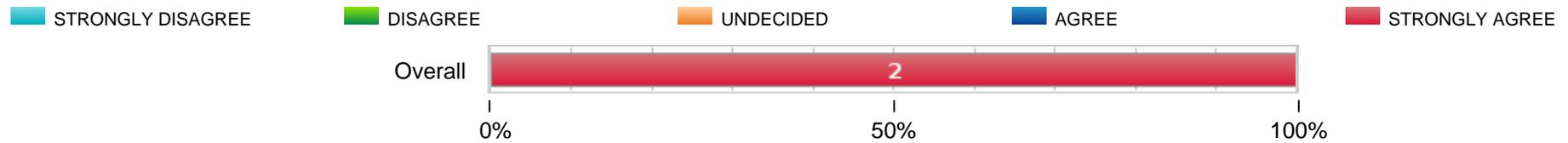
Detailed Question Results

Course content and assignments contributed to my intellectual and creative development.

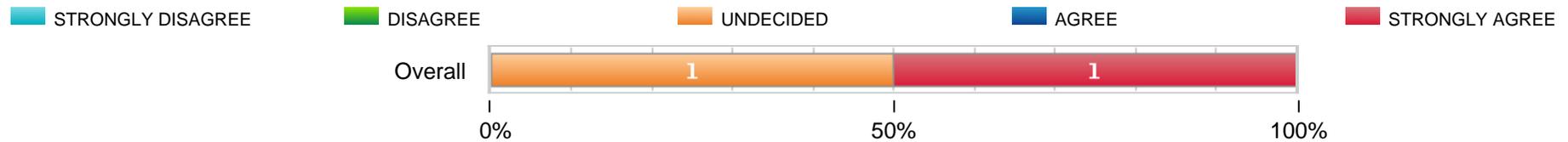


Teaching Methods and Pedagogy

The instructor provides clear evaluation criteria.

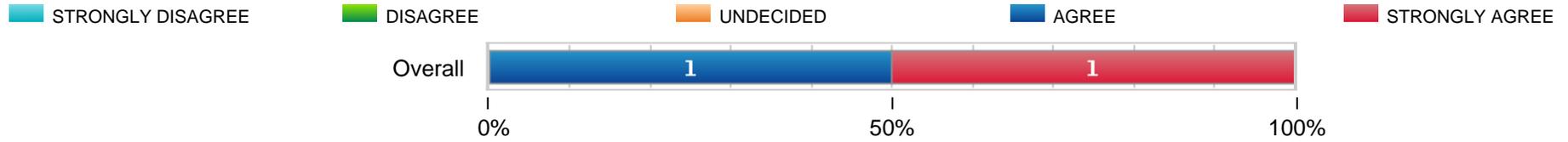


There were regular evaluations of my work.



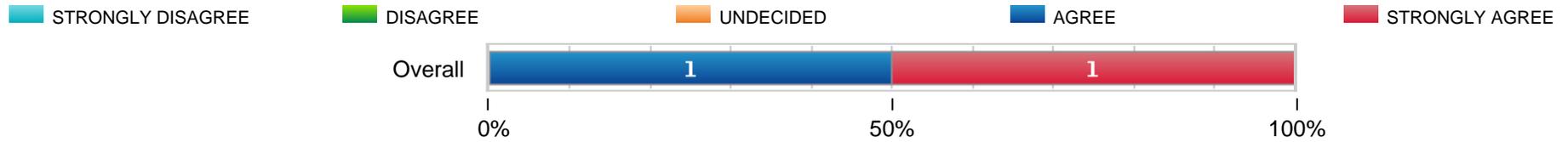
Detailed Question Results

The instructor evaluated me fairly.

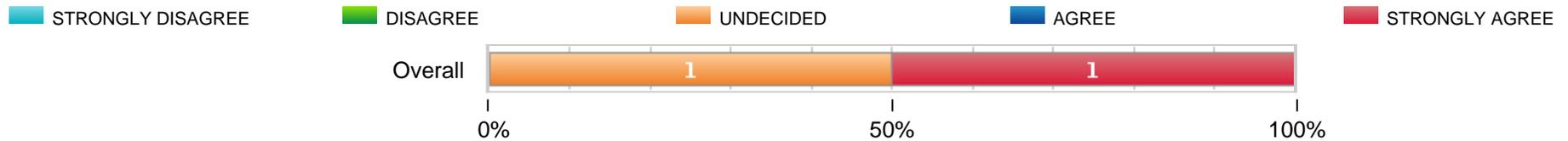


Student/Instructor Interaction

The instructor is available outside of regular class time.

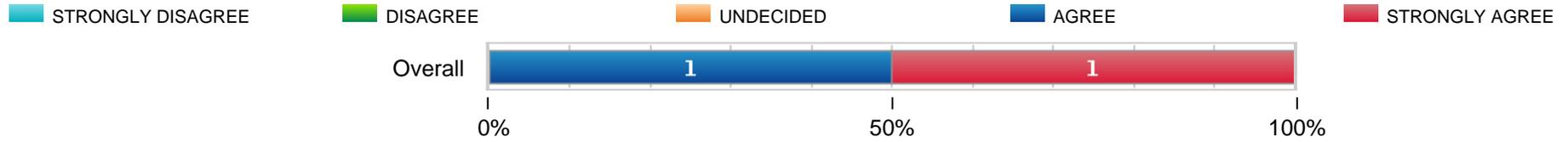


The instructor treats students fairly and respectfully.

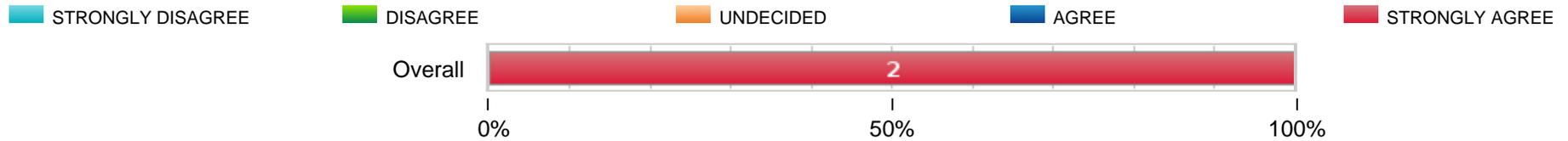


Detailed Question Results

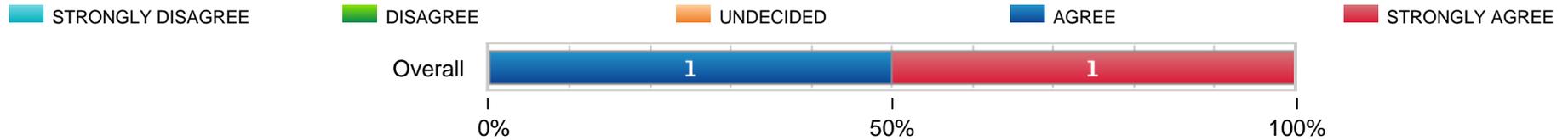
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The instructor encourages independent thought and new ideas.

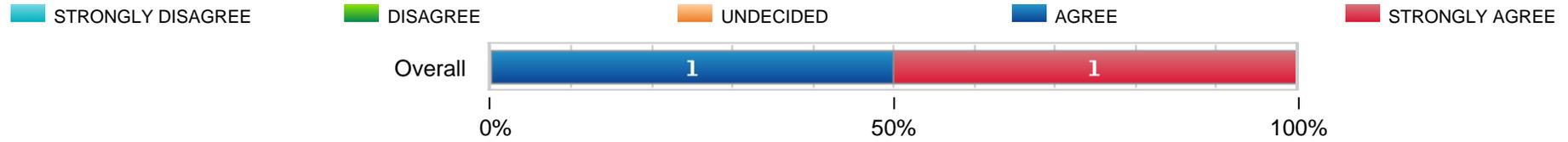


The instructor provides students with opportunities to ask questions.



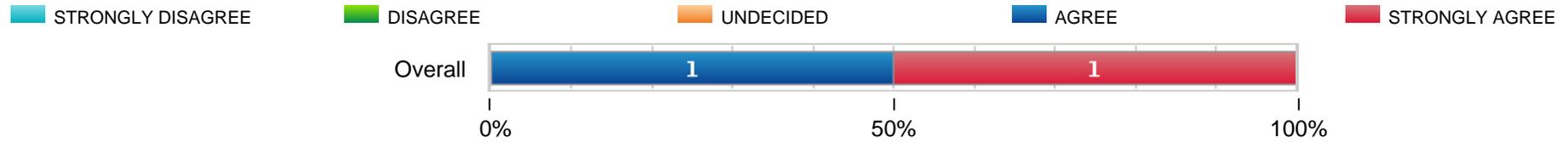
Detailed Question Results

The instructor shows enthusiasm for teaching.

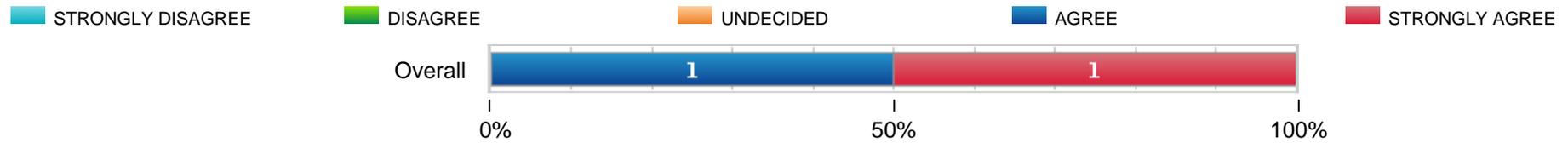


Student Learning

The instructor challenged me to think critically.

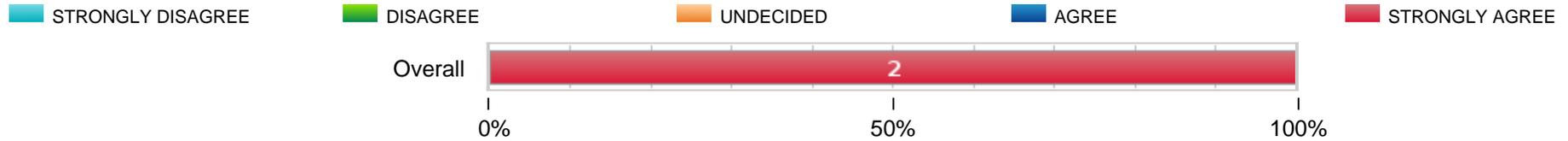


I feel that I made progress toward achieving course objectives.



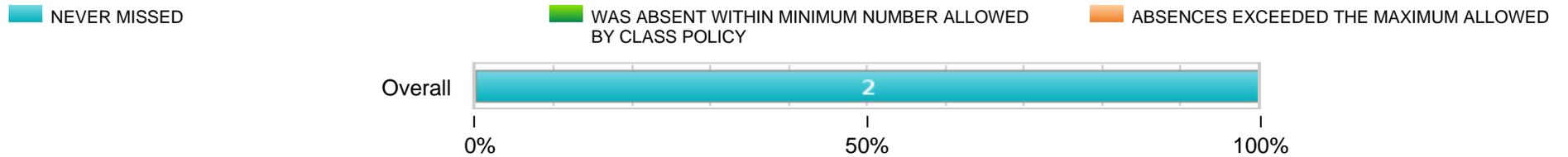
Detailed Question Results

As a result of my work in this class, I gained new knowledge, skills, and/or insights.

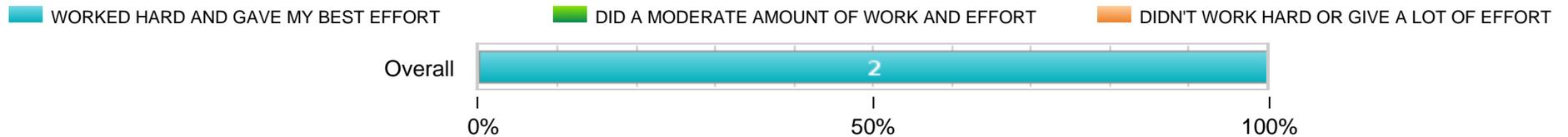


Student Engagement

The following best summarizes my class attendance.



The following describes my efforts and work in this class:



Detailed Question Results

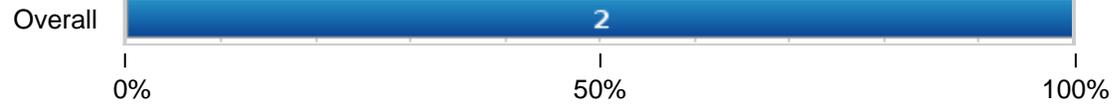
On average, I have spent _____ per week doing work outside of class for this course.

1 HOUR OR LESS

2-4 HOURS

5-6 HOURS

9+ HOURS



General/Summative

Overall, this class has stimulated my interest in this subject.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Overall, the instructor has been an effective teacher.

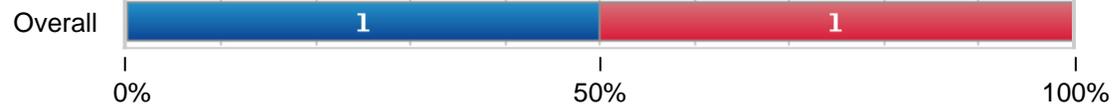
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (2 Comments)

Comments: Overall (2)

Myles had proven a phenomenal addition to the fine arts department. His passion for printmaking is undeniable and his ability to translate that passion through teaching is masterly. I will continue to take a printmaking studio every semester until I graduate.

Very good at giving demos and a very competent professor but he is kinda bad at motivating students and can come across as passive-aggressive in emails at times. Shame is not a good motivator but sometimes he tries to shame students into working harder instead of encouraging them and it is not effective at all.

Instructor Designed Questions

Survey Results for Fine Arts Course Evaluation Survey

CVPA Response Periods: Fine Arts Spring 2016 to present. Survey that collects student perceptions of VPA courses and instructors.

Included Response Periods: Course Evals For F2020 Fine Arts

Compare Results By: No Grouping

Overall Summary

Total Survey Recipients: 37



Detailed Question Results

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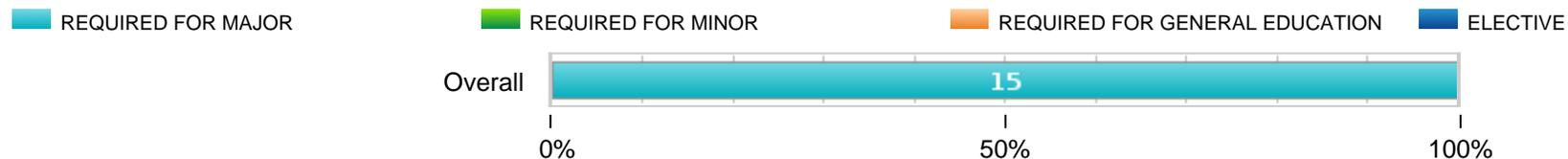
When you complete a survey in Blackboard, your identity remains anonymous. The system indicates whether or not you have completed the survey. The survey administrator has access to the information you provide in the survey, but only as part of the over

Student Information

What is your class level?



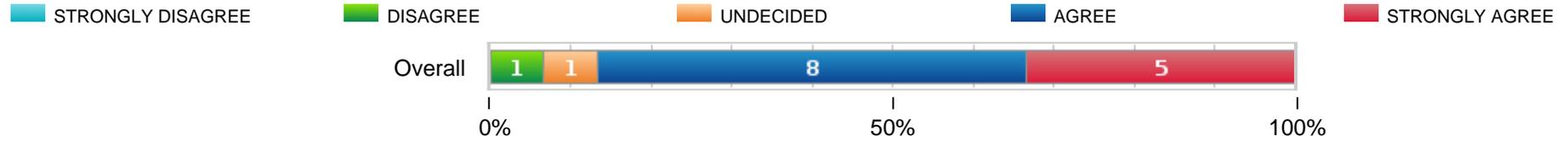
Why did you take this class?



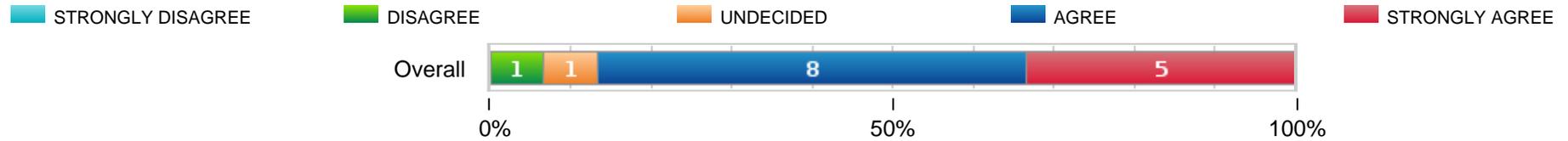
Detailed Question Results

Organization

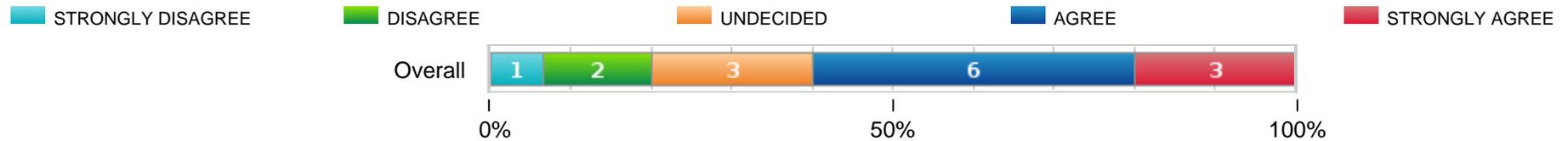
Expectations for the course were clearly outlined in the syllabus.



The course requirements and course content were clearly explained by the instructor.

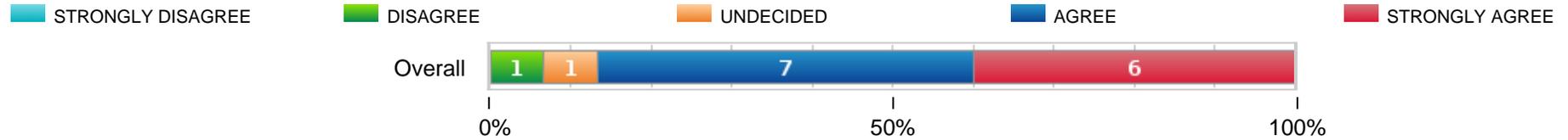


The course was what I expected based on the catalog description.

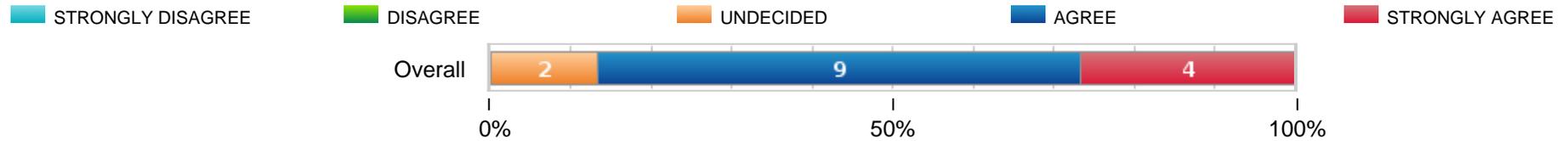


Detailed Question Results

The instructor is well prepared for class sessions.

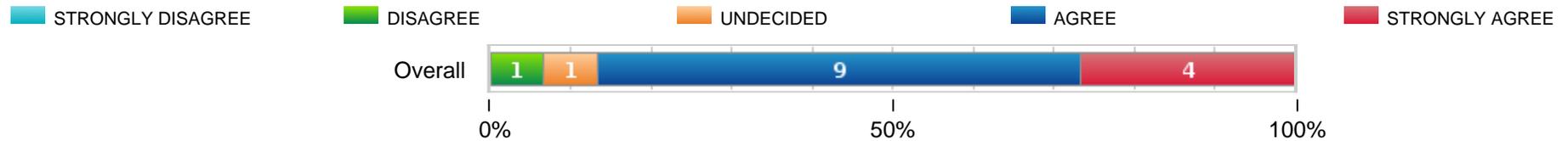


The instructor returns assignments within a reasonable time.



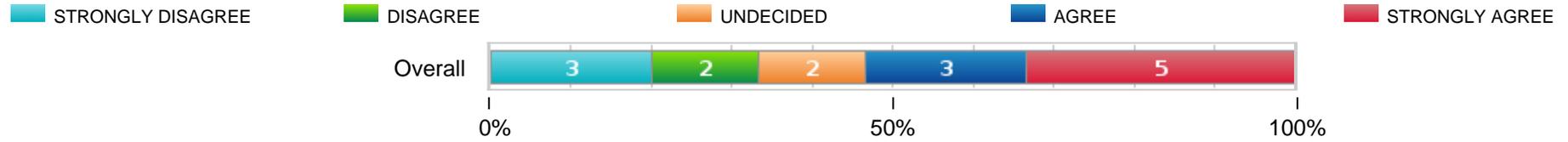
Course Materials

Exams and projects covered course material and content.



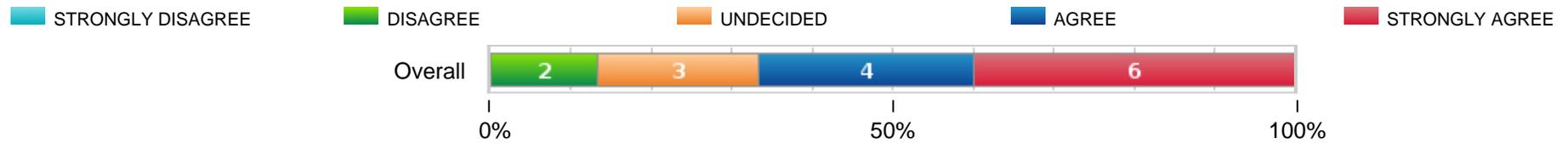
Detailed Question Results

Course content and assignments contributed to my intellectual and creative development.

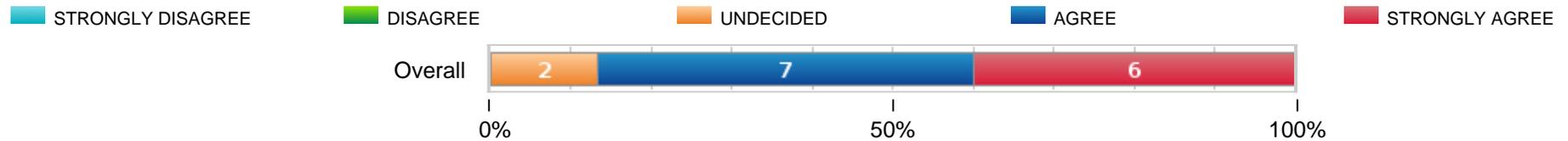


Teaching Methods and Pedagogy

The instructor provides clear evaluation criteria.

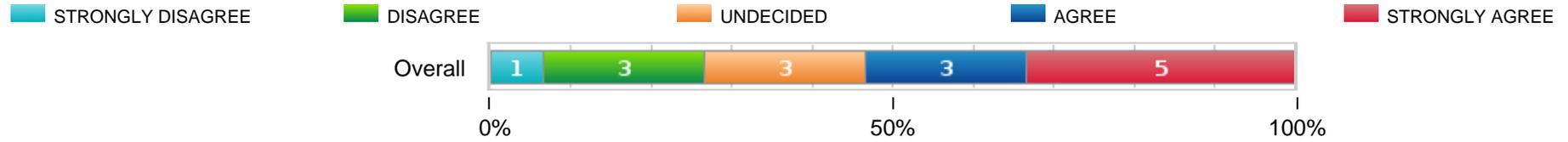


There were regular evaluations of my work.



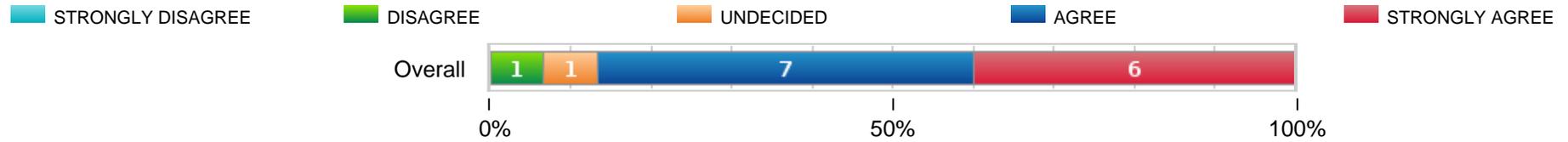
Detailed Question Results

The instructor evaluated me fairly.

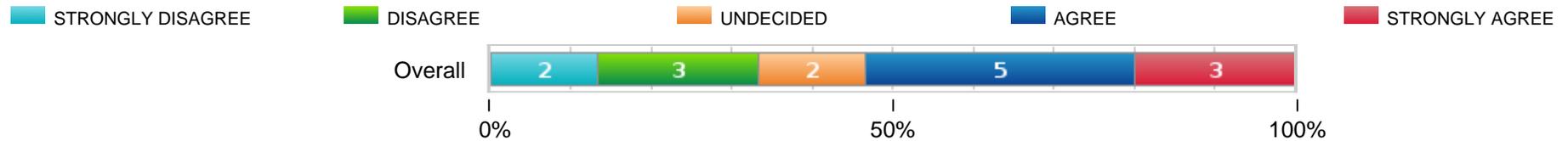


Student/Instructor Interaction

The instructor is available outside of regular class time.

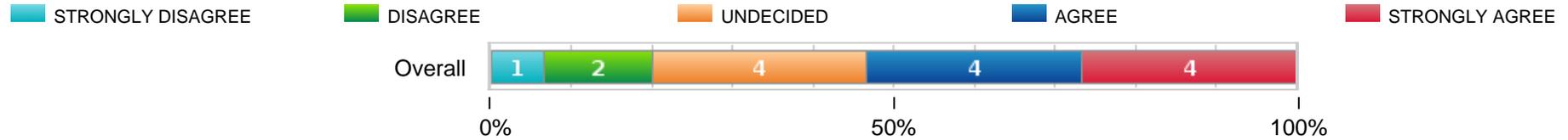


The instructor treats students fairly and respectfully.

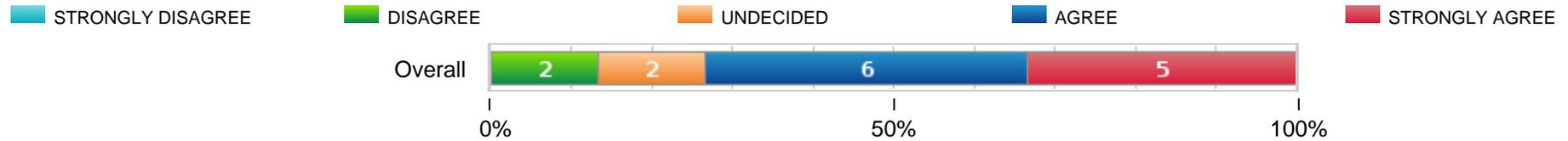


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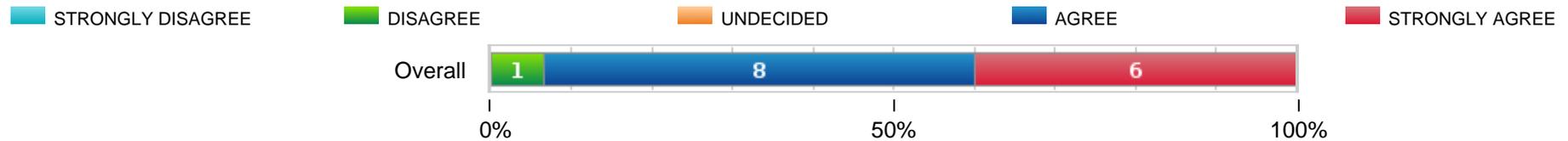
The instructor showed concern for my progress.



The instructor encourages independent thought and new ideas.

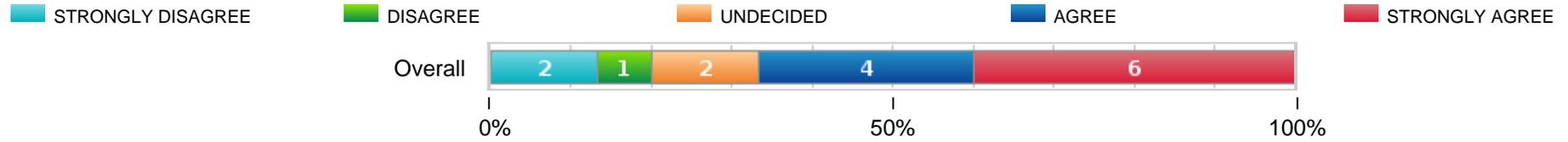


The instructor provides students with opportunities to ask questions.



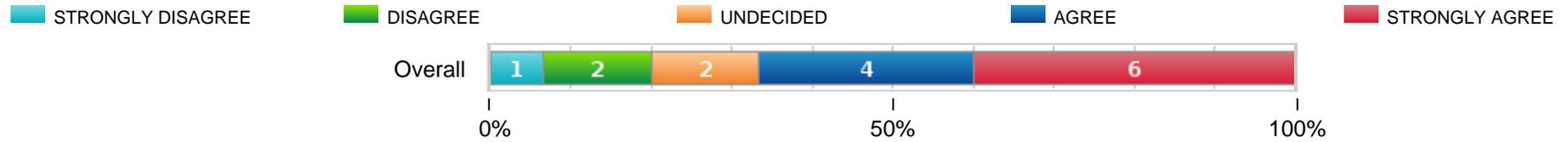
Detailed Question Results

The instructor shows enthusiasm for teaching.

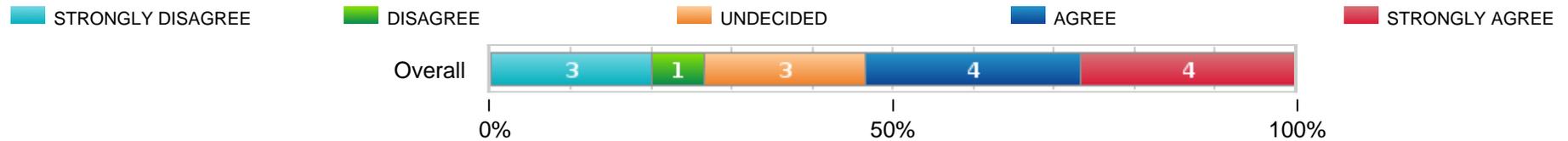


Student Learning

The instructor challenged me to think critically.

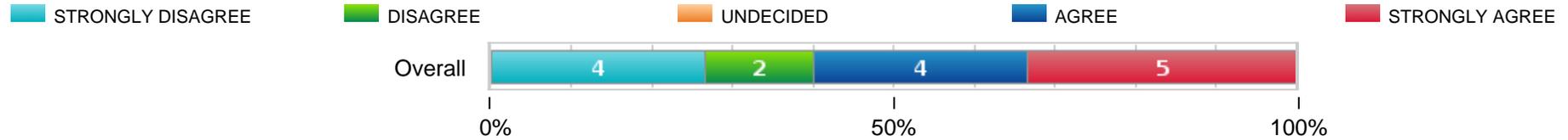


I feel that I made progress toward achieving course objectives.



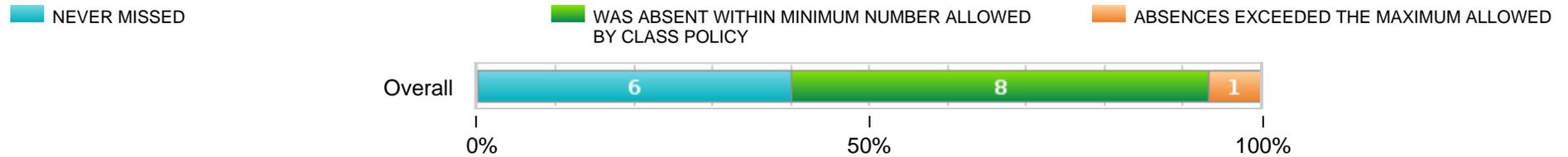
Detailed Question Results

As a result of my work in this class, I gained new knowledge, skills, and/or insights.

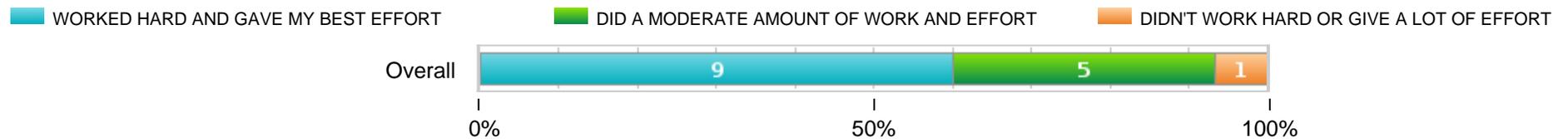


Student Engagement

The following best summarizes my class attendance.



The following describes my efforts and work in this class:



Detailed Question Results

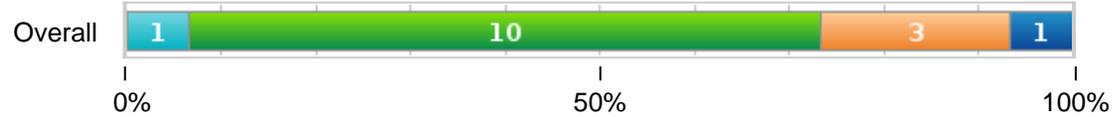
On average, I have spent _____ per week doing work outside of class for this course.

1 HOUR OR LESS

2-4 HOURS

5-6 HOURS

9+ HOURS



General/Summative

Overall, this class has stimulated my interest in this subject.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Overall, the instructor has been an effective teacher.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (15 Comments)

Comments: Overall (15)

Anything that needed to be changed was on my part in terms of completing classwork and that stuff.

Everything was well organized. Reading assignments were thought-provoking. Professors were helpful and offered constructive criticism. Guest artist lectures were very engaging.

I had two instructors for this course, Myles Calvert and Stephanie Sutton. Both of them were very attentive and were clear in their instructions and coursework. I didn't have a problem with either of them and found them to be great, if a little high strung about where we were situated in our rooms for class time. I think having break out rooms and different groupings of students for presentations and labs worked well and class ran smoothly and on schedule most of the time, if we didn't finish early. I think that maybe being less strict on how we are situated when we are in class would work better for student favour, especially as a morning class. Other than that, everything was fairly smooth sailing; the one I Demand project at the end of the course was a little hard to do since there were no student examples, but that's it.

I just felt that Professor Calvert was rude to the class a majority of the time. I also felt as if he was pushing his own political art agenda on the class

I wrote my overall evaluation on the other servey for this class - I think there was two emails. In short: it helped with my writing.

In this course, we did get insight on other artists which was helpful. I also enjoyed how everything was laid out, organized, and recorded. However, the grading for writing assignments was entirely too strict for an art class in my opinion. Not even my English classes have graded written works so strictly. To get a 4/5 instead of a 5/5 due to having a "good" understand instead of a "great" understanding is a little extreme. I also think the instructors should take into consideration that not everyone has a writing expert to read over their work and there are limits on what writing editing websites can do. For writing assignments, the word count should not be too strict either. It should be okay if it goes a little over, or even extending the word count a little bit more could help for stronger writing. It was very frustrating in this class to spend hours on written assessments putting in my utmost effort only to receive 5's rarely because of the strict grading. Another improvement in t

Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (15 Comments)

Comments: Overall (15)

Myles Calvert is an awful instructor. On multiple occasions he made me feel like I never wanted to show up to his class again. He is rude to his students and treats us like we don't know anything. He is extremely passive aggressive towards his students as well. He is not considerate of his student's situations. When I was absent due to a family emergency, I let him know about my situation. He told me not to worry about anything happening in class until I got back. That was all nice until I realized that the group I was in and supposed to do a project with was mad at me because I was not responding to them. I thought he would let my group know that I wouldn't be present, but he didn't. I was extremely unprepared for the presentation and my grade reflected that. I will be actively avoiding classes that he instructs in the future. I never want him as my instructor again.

Myles is completely rude and disrespectful towards his students. He seems to hate teaching and people as a whole. He made me feel awful about the work i was turning in and myself. I hope i never have him as a instructor while i'm in college EVER again. He should learn to work with his students and what their capable of, rather than put them down for work that they tried their best on. If they had a problem and couldn't do something he should not just tell them that they're out of luck and there are no second chances. Overall he's an awful human being.

N/A

Overall the course was very good and I feel like I learned a lot. I would like more of a tutorial of how to work Photoshop. I know there was a video of how to document work with the light kit and natural lighting, but a more step by step editing video would be helpful.

The class was awesome. I learned a lot in this class. The teachers were very helpful and understanding.

The course material was effective at introducing students to how artists think and work in the professional world. However, the instructors came across as uncaring and rude. I found that this made me loose all effort to do work for the class. Despite the situation with COVID-19, the professors did not make many accomadations to the pandemic and different technology issues that come with being solely online. Strict late penalties were applied, which in certain cases I found to be a little unreasonable.

The overall course was fine, the organization of it was good as well, I feel that I can use the things from the course I learned. But I did struggle with the instructor's teaching, I never quite understood grading requirements.

Well done.

i thought the class was good

Detailed Question Results

Instructor Designed Questions

Survey Results for Fine Arts and Design Course Evaluation Survey - Use this!

CVPA Response Periods: Fine Arts Spring 2016 to present. Survey that collects student perceptions of VPA courses and instructors.

Included Response Periods: Course Evals Fall 2021 FA

Compare Results By: No Grouping

Overall Summary

Total Survey Recipients: 12



Detailed Question Results

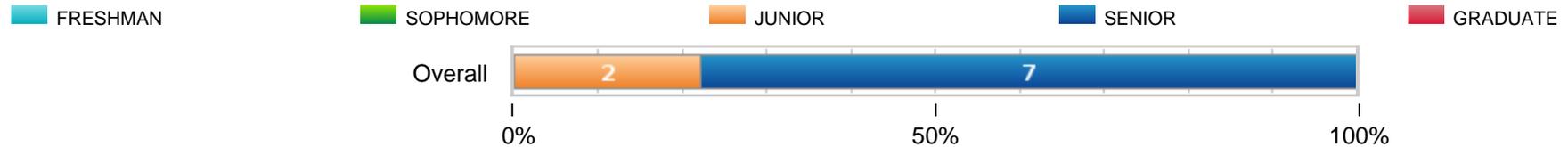
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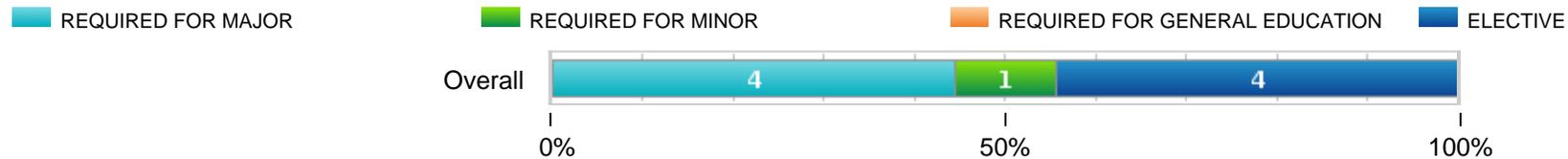
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Student Information

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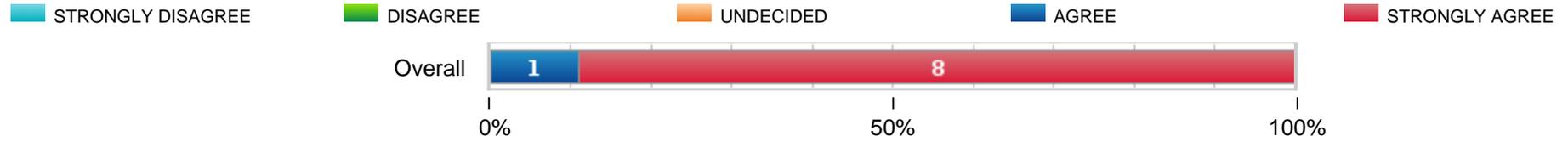
Why did you take this class?



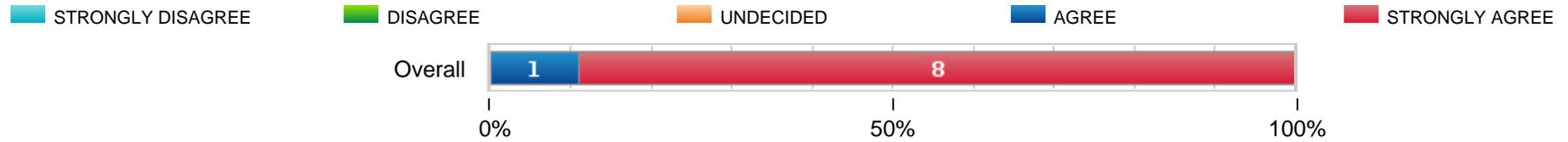
Detailed Question Results

Organization

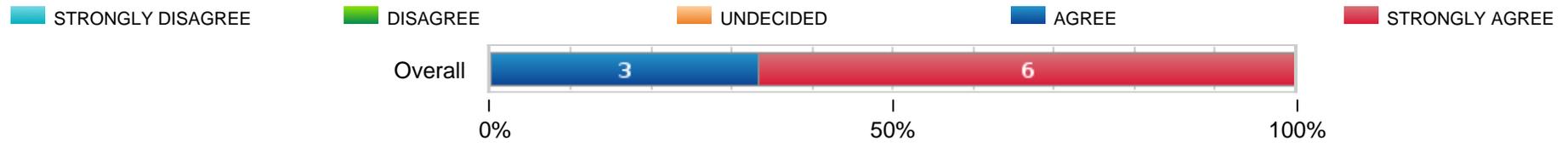
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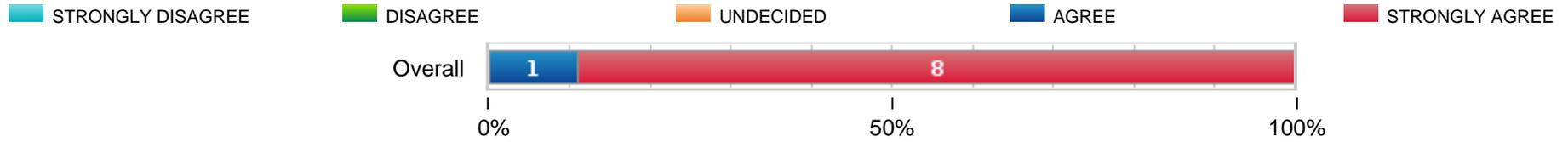


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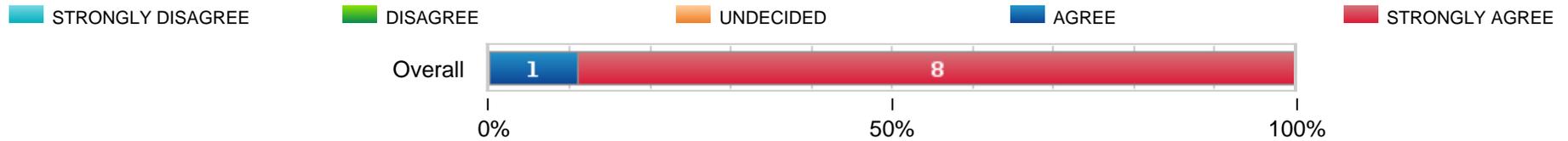


Detailed Question Results

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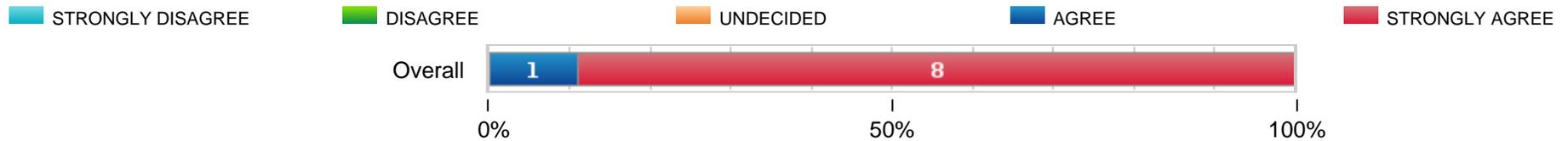


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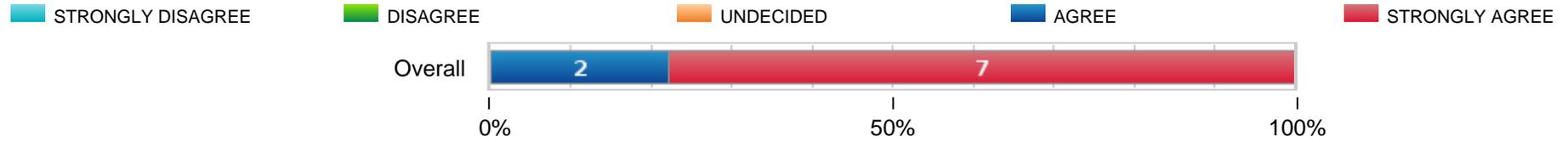
Course Materials

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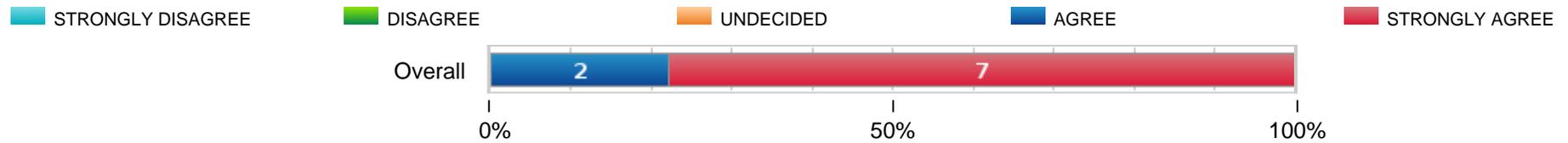
Detailed Question Results

Course content and assignments contributed to my intellectual and creative development.

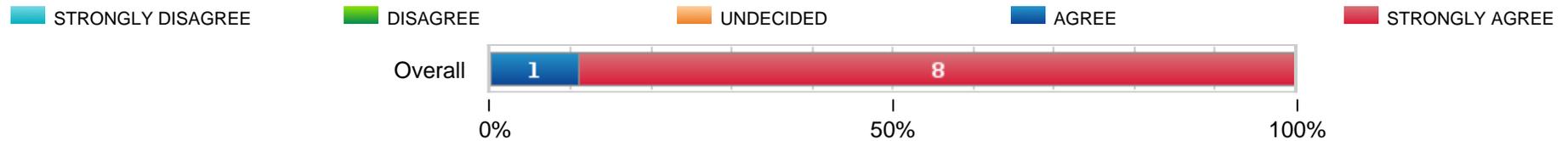


Teaching Methods and Pedagogy

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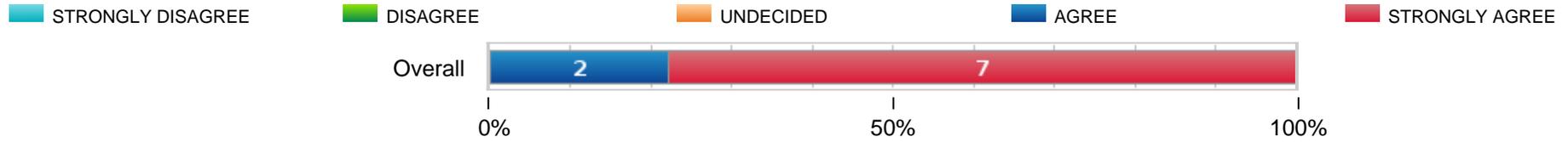


There were regular evaluations of my work.



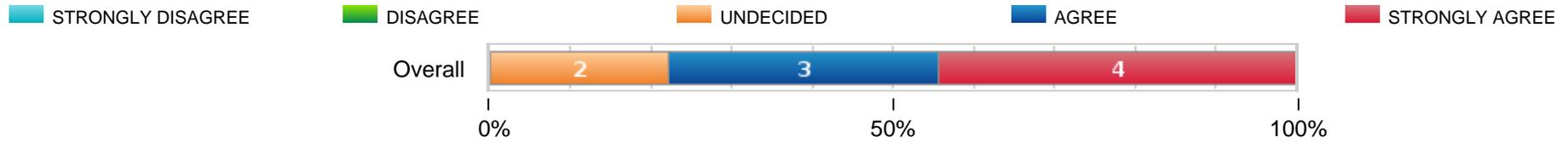
Detailed Question Results

The instructor evaluated me fairly.

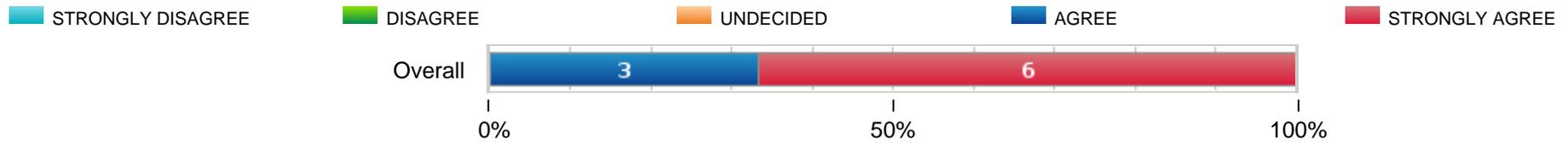


Student/Instructor Interaction

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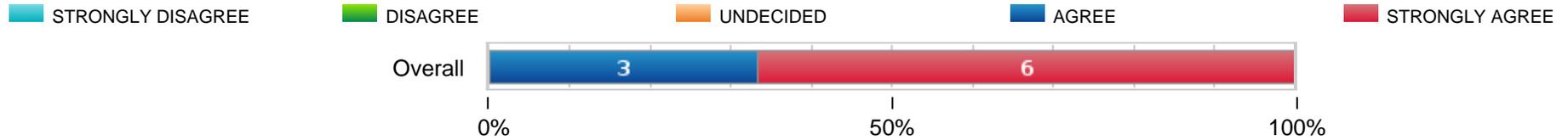


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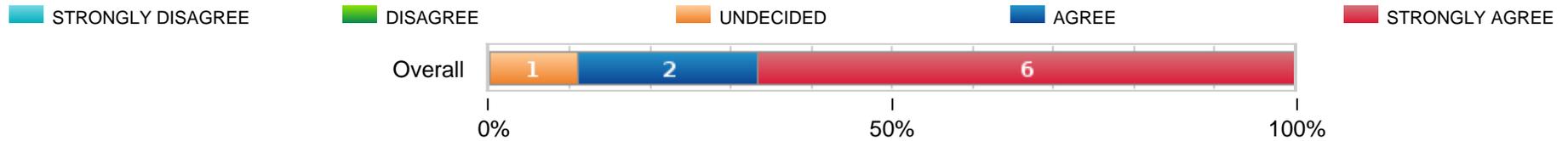


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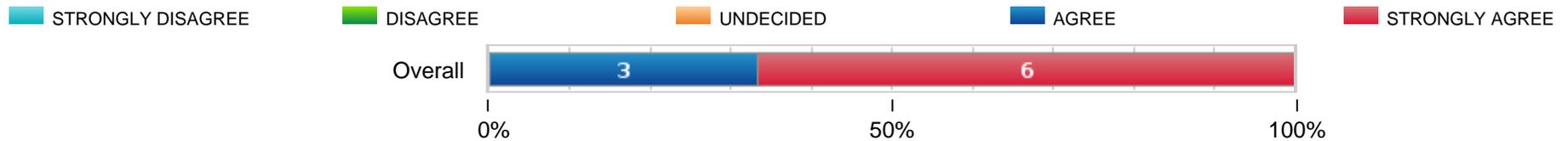
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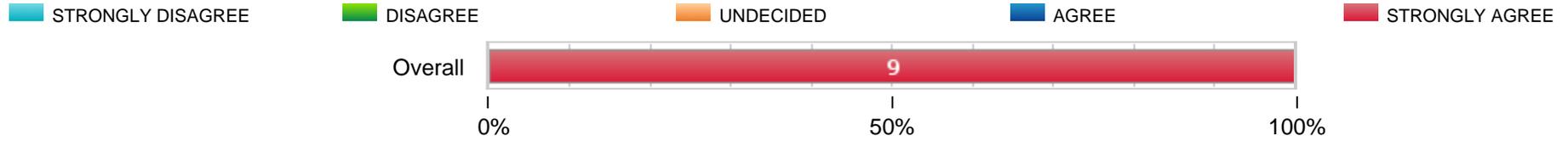


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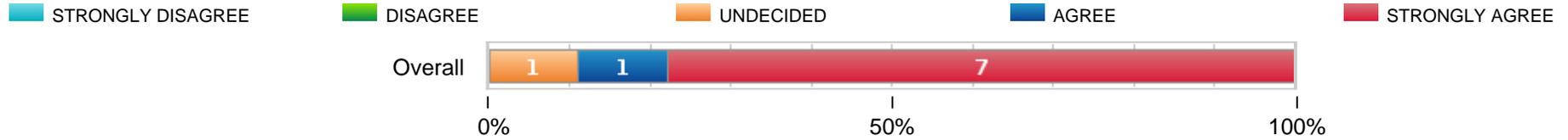
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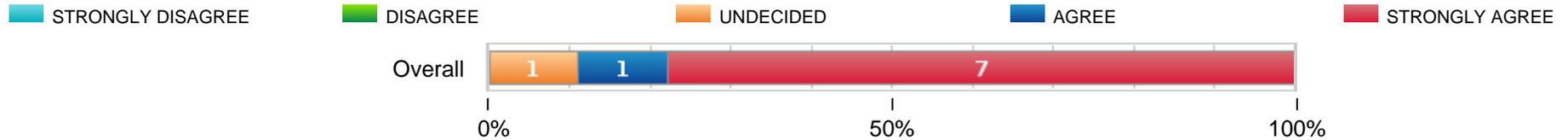


Student Learning

The instructor challenged me to think critically.

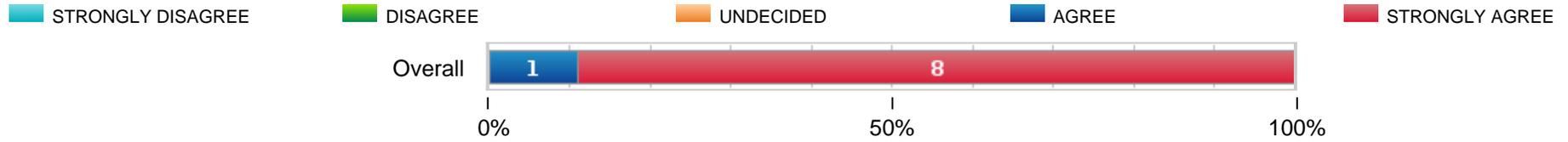


I feel that I made progress toward achieving course objectives.



Detailed Question Results

As a result of my work in this class, I gained new knowledge, skills, and/or insights.

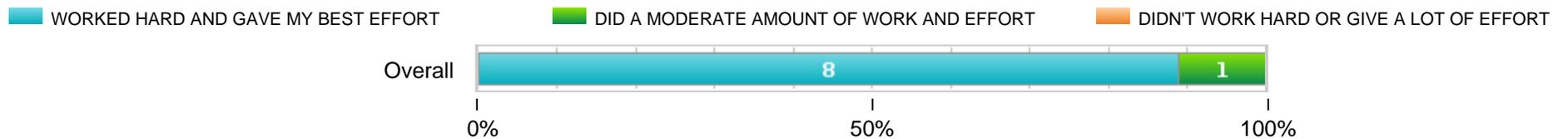


Student Engagement

The following best summarizes my class attendance.



The following describes my efforts and work in this class:



Detailed Question Results

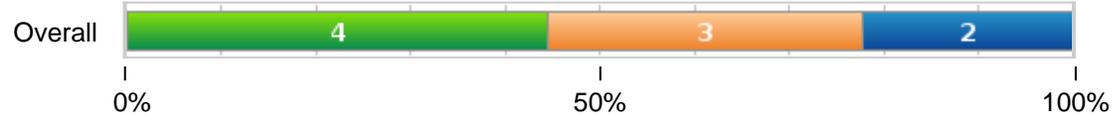
On average, I have spent _____ per week doing work outside of class for this course.

1 HOUR OR LESS

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5-6 HOURS

9+ HOURS



General/Summative

Overall, this class has stimulated my interest in this subject.

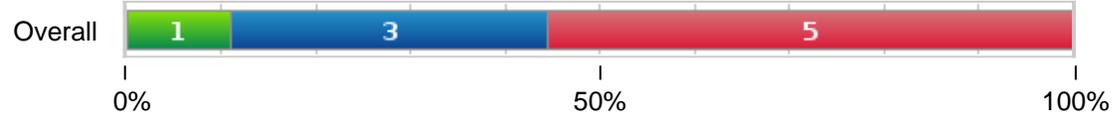
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Overall, the instructor has been an effective teacher.

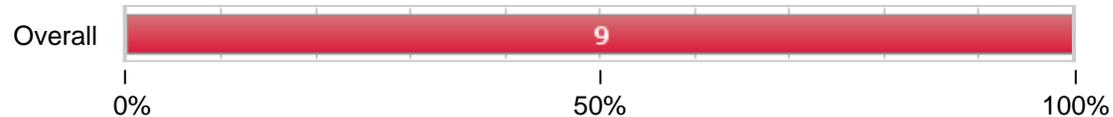
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Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (9 Comments)

Comments: Overall (9)

Absolutely adored the class and my professor was amazing!

Great, learned a lot :D

I adored this class!

I enjoyed this class very much. There was a reasonable amount of work load. I've learned a lot of new skills that I will take with me in the future.

I found this class to be really fun and a great way to learn how to do screen printing. All of the assignments were interesting and I felt like I learned something new each time. Myles was also really helpful whenever I had difficulty with a print or didn't understand something.

Myles allowed us to take risks! This was my first time take a studio printmaking class and I really enjoyed it. Our ideas were challenged and it helped me become a better artist. I was afraid to take this course, but it's definitely something I would recommend to anyone who wants to try print!

No comments or concerns.

This is a good beginning class for printing and the teacher is enthusiastic and kind. My disinterest in the medium is personal and in no way a reflection of the class itself.

The process is explained well and Myles has always been willing to repeat instructions when necessary. There is a reasonable frame of forgiveness within the due dates for illnesses or deaths.

I enjoyed the course and the art I made, however I hope to never print a series ever again for as long as I live.

Wonderful class!

Instructor Designed Questions

Survey Results for Fine Arts Course Evaluation Survey

CVPA Response Periods: Fine Arts Spring 2016 to present. Survey that collects student perceptions of VPA courses and instructors.

Included Response Periods: Course Evals Fall 2021 FA

Compare Results By: No Grouping

Overall Summary

Total Survey Recipients: 21



Detailed Question Results

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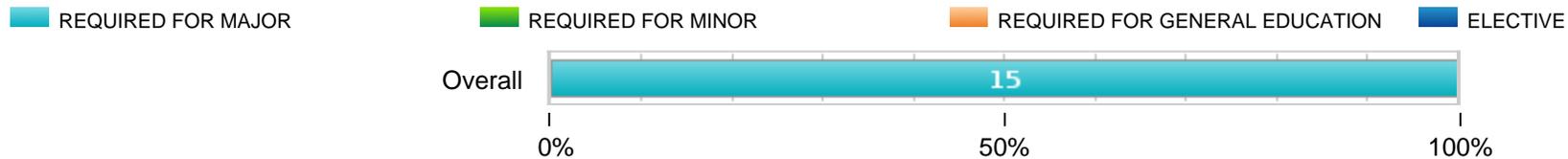
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Student Information

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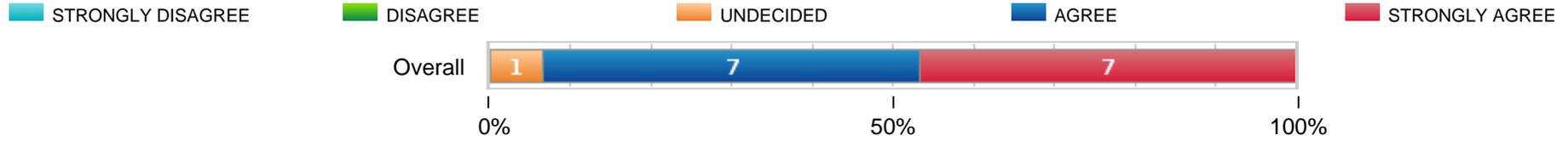
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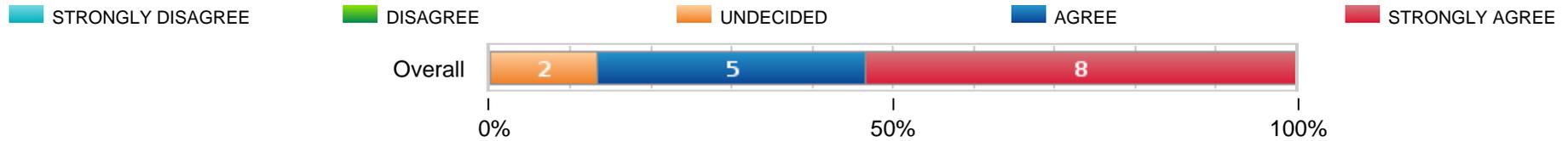
Detailed Question Results

Organization

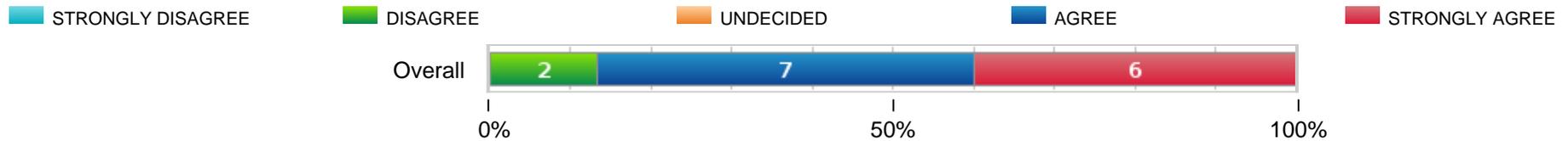
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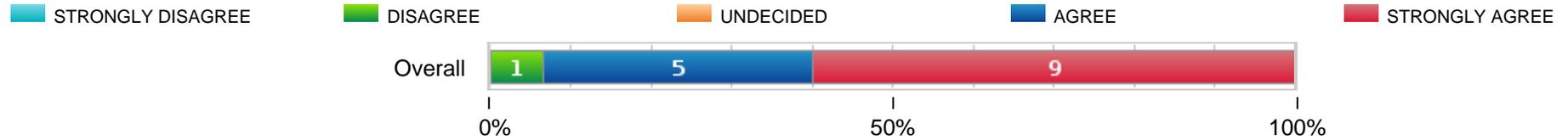


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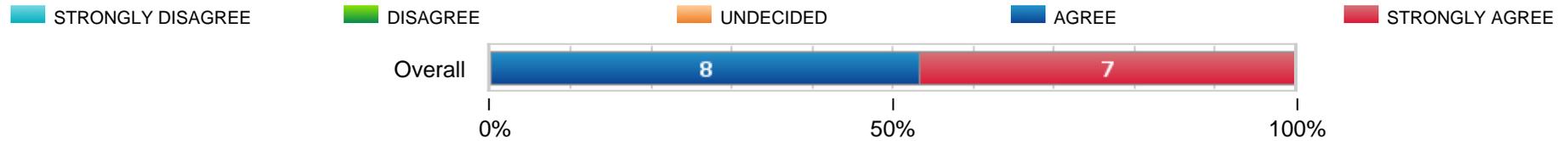


Detailed Question Results

The instructor is well prepared for class sessions.

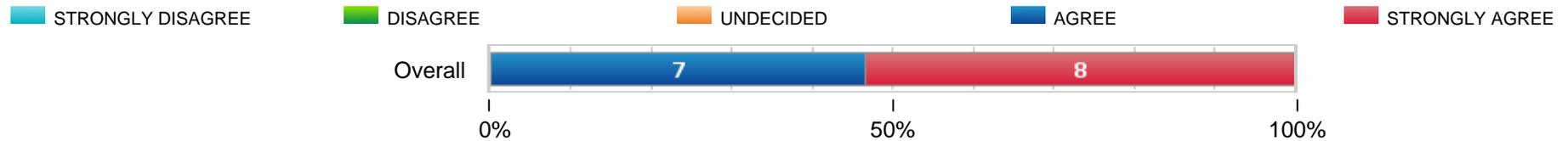


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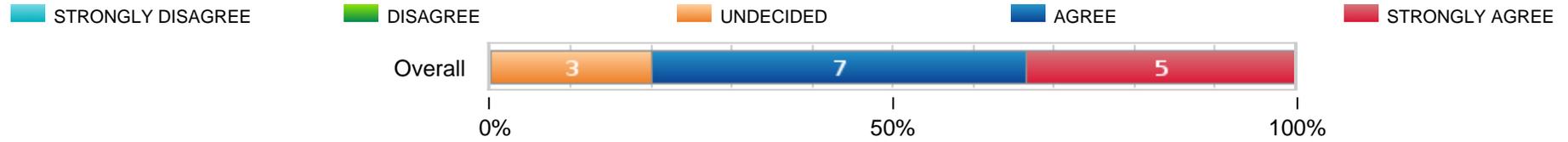
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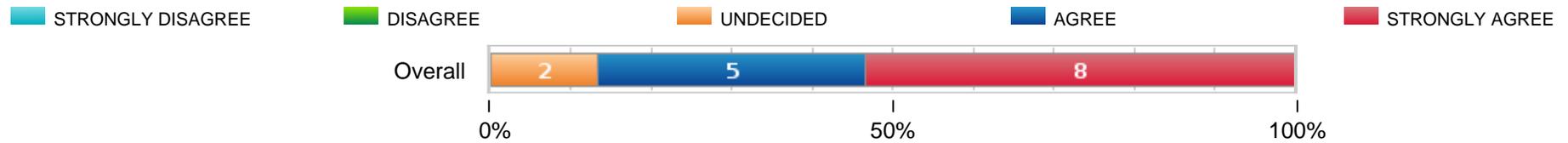
Detailed Question Results

Course content and assignments contributed to my intellectual and creative development.

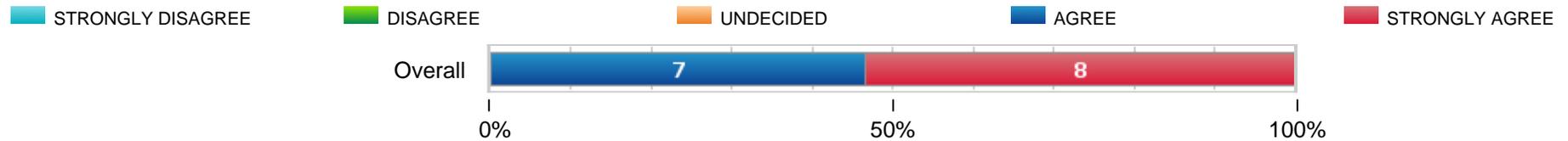


Teaching Methods and Pedagogy

The instructor provides clear evaluation criteria.

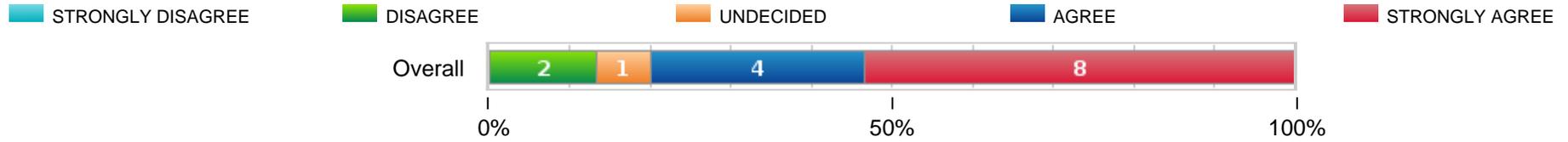


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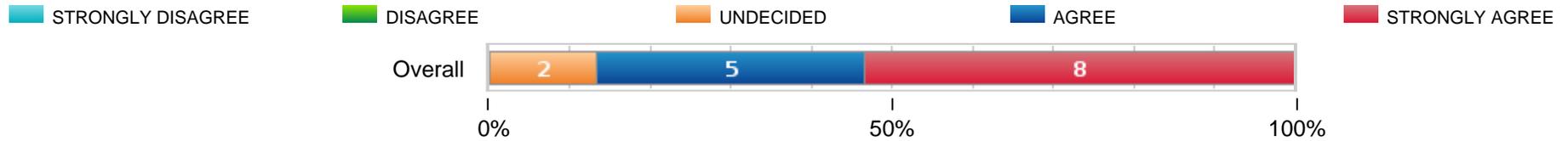
Detailed Question Results

The instructor evaluated me fairly.

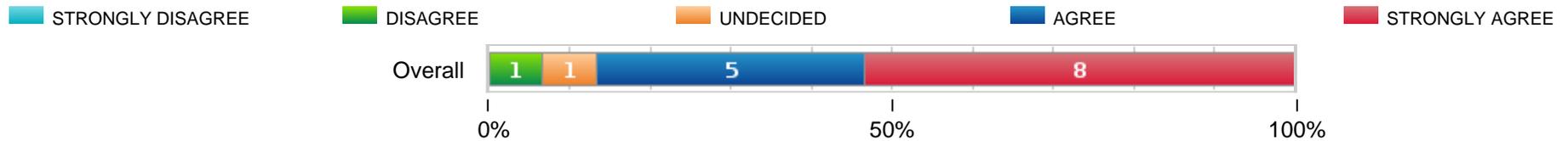


Student/Instructor Interaction

The instructor is available outside of regular class time.

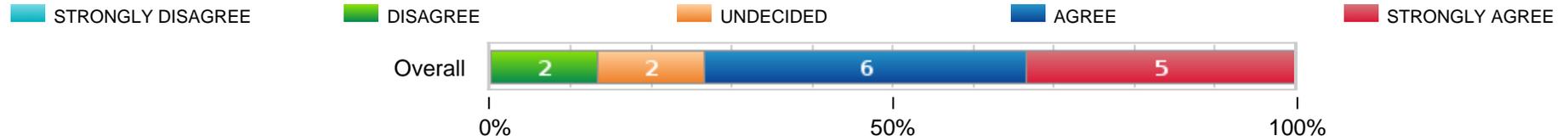


The instructor treats students fairly and respectfully.

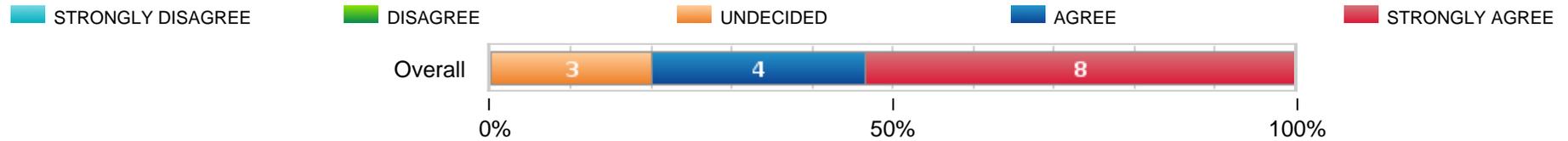


Detailed Question Results

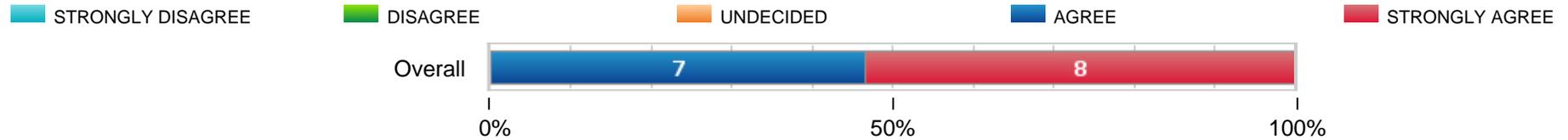
The instructor showed concern for my progress.



The instructor encourages independent thought and new ideas.

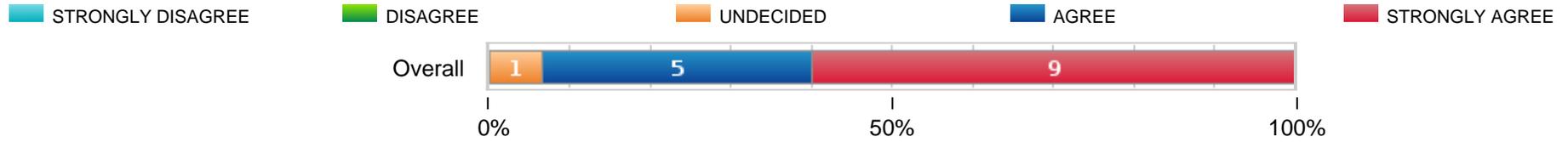


The instructor provides students with opportunities to ask questions.



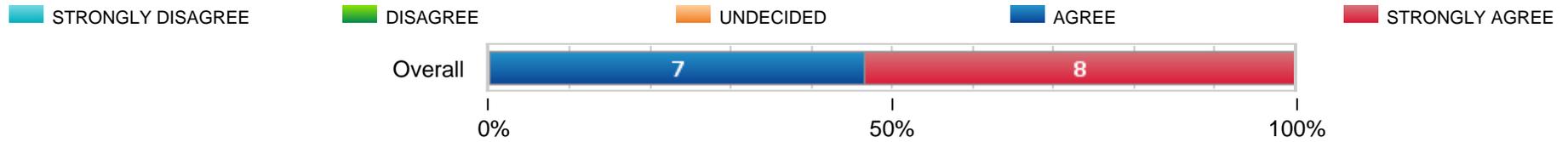
Detailed Question Results

The instructor shows enthusiasm for teaching.

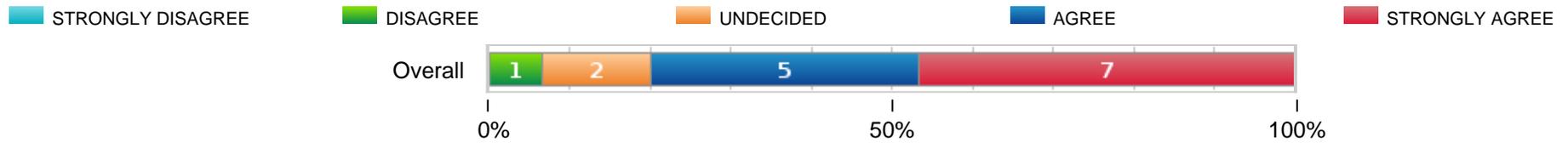


Student Learning

The instructor challenged me to think critically.

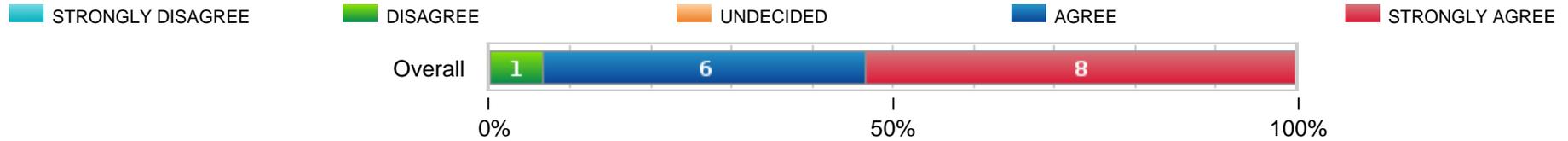


I feel that I made progress toward achieving course objectives.



Detailed Question Results

As a result of my work in this class, I gained new knowledge, skills, and/or insights.

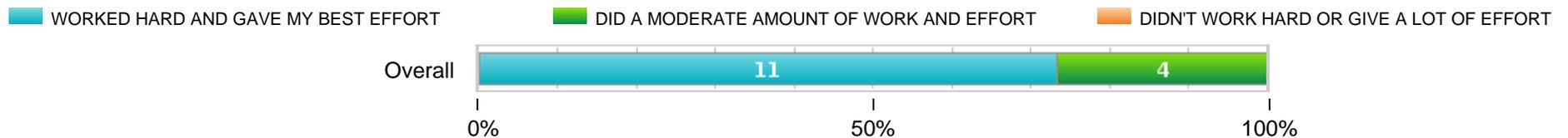


Student Engagement

The following best summarizes my class attendance.



The following describes my efforts and work in this class:



Detailed Question Results

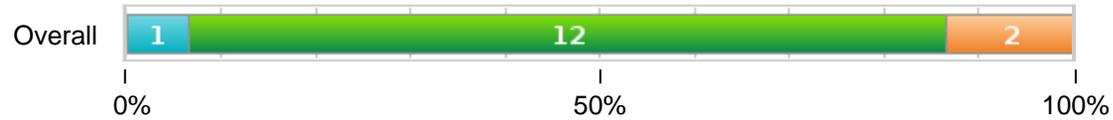
On average, I have spent _____ per week doing work outside of class for this course.

1 HOUR OR LESS

2-4 HOURS

5-6 HOURS

9+ HOURS



General/Summative

Overall, this class has stimulated my interest in this subject.

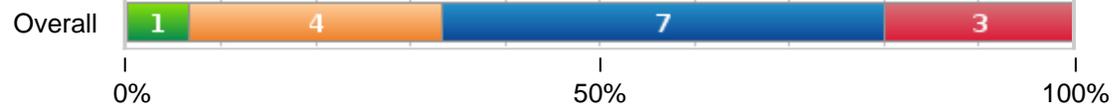
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Overall, the instructor has been an effective teacher.

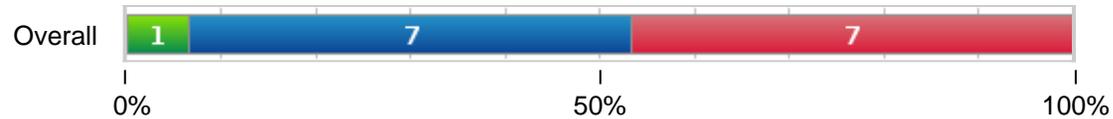
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (15 Comments)

Comments: Overall (15)

Both Sutton and Calvert did an amazing job at engaging students, teaching the required criteria, and making the class enjoyable.

Both instructors were organized and planned they had requirements and stuck to it.

Everything is good. It's just that sometimes grading confuses me. If it's not in the submission box then it will not be graded apparently. The main problem that arises simply comes from the fact that you don't have multiple attempts upon submitting for the documentation section. I feel that will allow students to not make mistakes

I believe that both my instructors provided me with a lot of new insight. I know how to professionally document my work, and have my own artist website space now. This class was fairly relaxing and simple, which I really enjoyed. I learned to be more open about my views and standpoints and be considerate of the others around me and listen to their views. I gained a lot of new inspiration from other artists too.

I didn't really like the writing critically part of the class. I have problems reading an article. And my writing isn't the best, but I do feel like I've gotten better.

I liked how informative the class was.

I really enjoy Myles's part of the class, I thought that the weekly discussion we have were very effective, and enjoyed having a guest speaker to talk about their artwork each week. In Sutton's class, I do wish that we had a better schedule. I feel like there was a lot of downtime that could have been utilized, this mostly was when we were waiting to use whatever the given photography space was. If we are doing just a documentation day I would suggest people coming in shifts to use the space, much like the staggering zoom calls.

I thought the course was taught very well. I liked that the class was split into smaller groups. I can't think of anything I would improve.

I've learned to be more precise.

Learning how to write critically within an art setting was helpful for any future engagement where I'll need to write anything to do with my work or other people's work. I feel like I learned the most in the portfolio lab because it will help me properly photograph my artwork and know how to edit them correctly.

Overall, I liked the class but I feel like we didn't always have enough time to work on assignments since they were due Wednesday and the class was on Friday, but I do understand why the Wednesday due date was there.

Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (15 Comments)

Comments: Overall (15)

Prof. Myles was great! Always provided comments to help us do better on the next assignment. Prof. Sutton unfairly graded an assignment and made a rude remark about it during the next class.

This class provided me with information that I will use later in life.

This course has been interesting and in Myles' portion of the class I enjoyed having discussions and being able to hear my classmates' viewpoints. Ms. Sutton's portion of the class had given me good insight about the photography and how to use Photoshop to better your work. I feel her way of grading could use empathy.

This course has two instructors. Both were okay. One of them was terrible and wasn't very good at teaching.

Instructor Designed Questions

Survey Results for Fine Arts and Design Course Evaluation Survey - Use this!

CVPA Response Periods: Fine Arts Spring 2016 to present. Survey that collects student perceptions of VPA courses and instructors.

Included Response Periods: Course Evals Fall 2021 FA

Compare Results By: No Grouping

Overall Summary

Total Survey Recipients: 7



Detailed Question Results

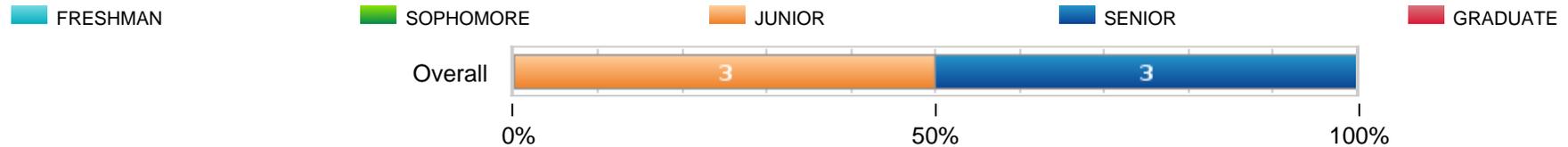
Please complete the survey and submit it before the deadline. Check only one response to each of the following statements or enter a brief statement where applicable.

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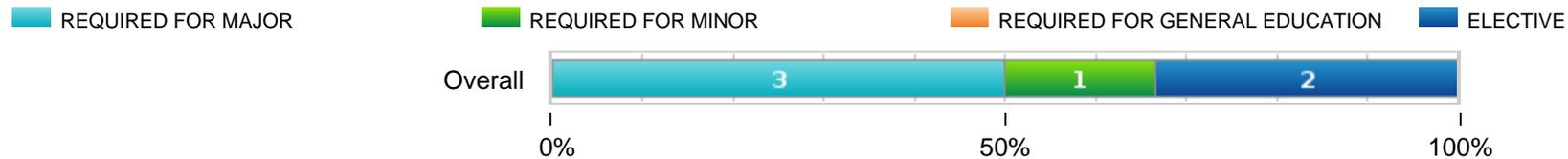
When you complete a survey in Blackboard, your identity remains anonymous. The system indicates whether or not you have completed the survey. The survey administrator has access to the information you provide in the survey, but only as part of the over

Student Information

What is your class level?



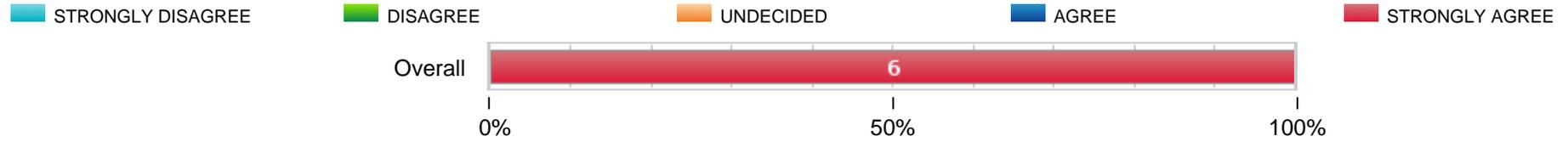
Why did you take this class?



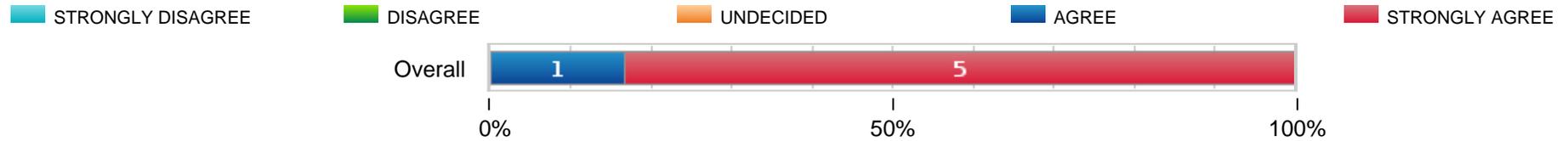
Detailed Question Results

Organization

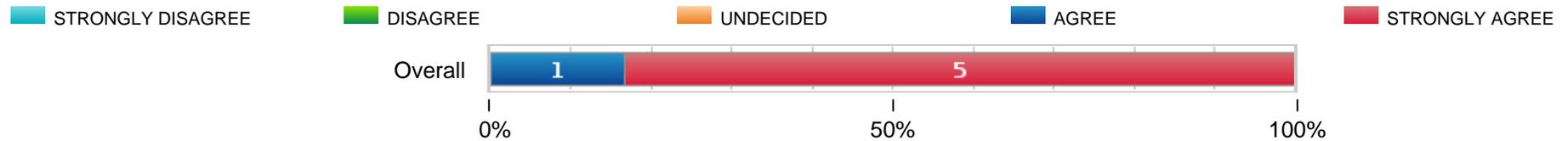
Expectations for the course were clearly outlined in the syllabus.



The course requirements and course content were clearly explained by the instructor.

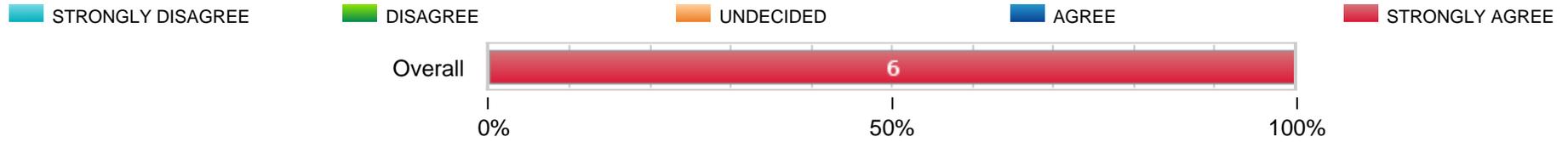


The course was what I expected based on the catalog description.

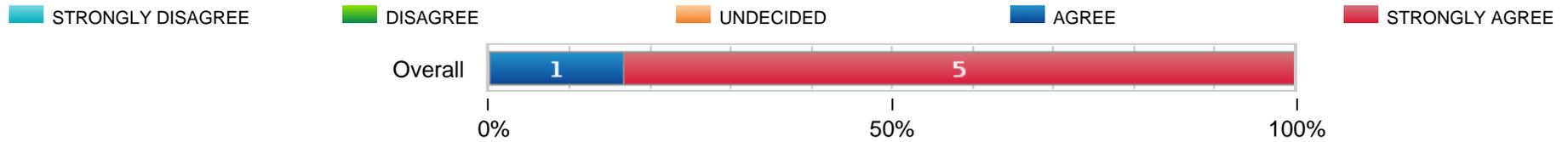


Detailed Question Results

The instructor is well prepared for class sessions.

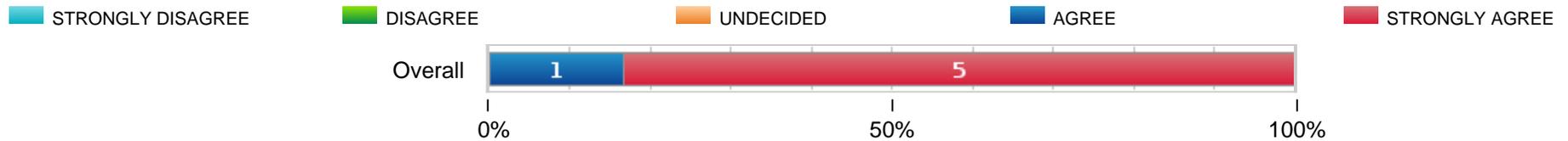


The instructor returns assignments within a reasonable time.



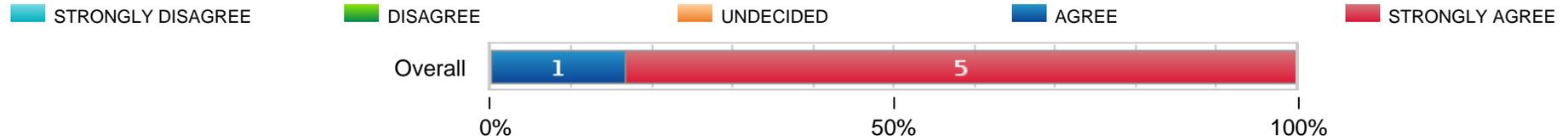
Course Materials

Exams and projects covered course material and content.



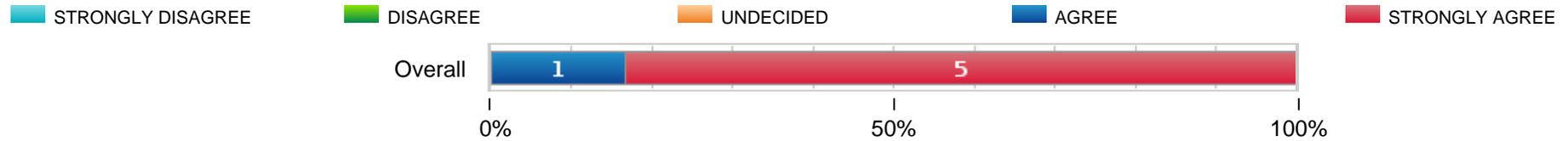
Detailed Question Results

Course content and assignments contributed to my intellectual and creative development.

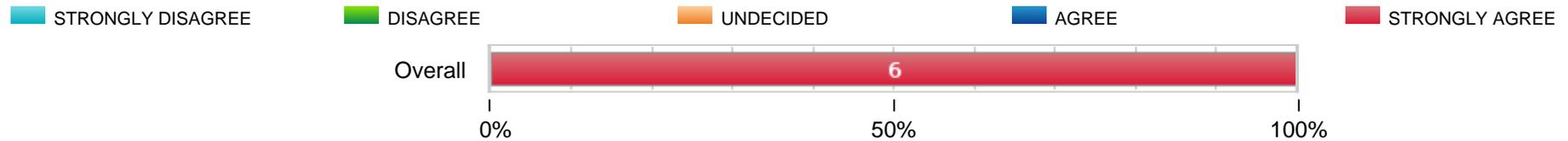


Teaching Methods and Pedagogy

The instructor provides clear evaluation criteria.

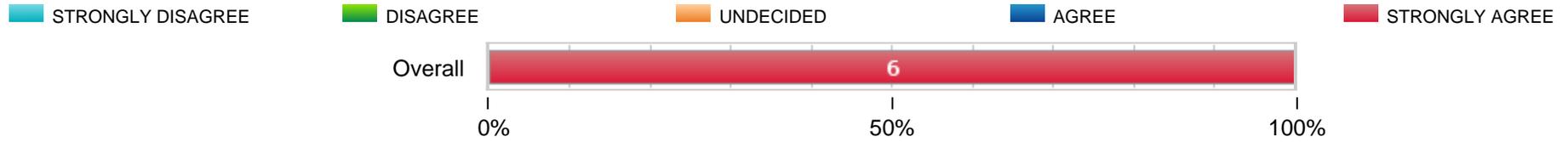


There were regular evaluations of my work.



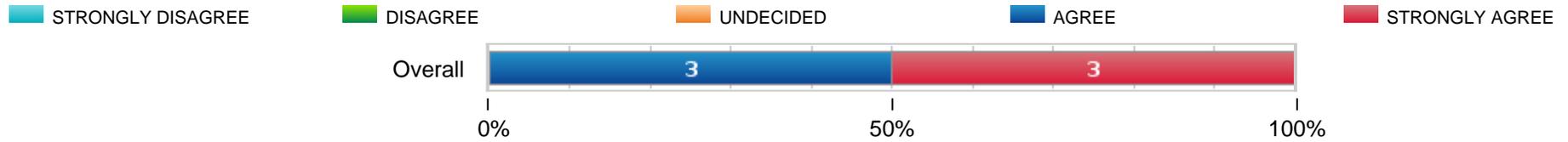
Detailed Question Results

The instructor evaluated me fairly.

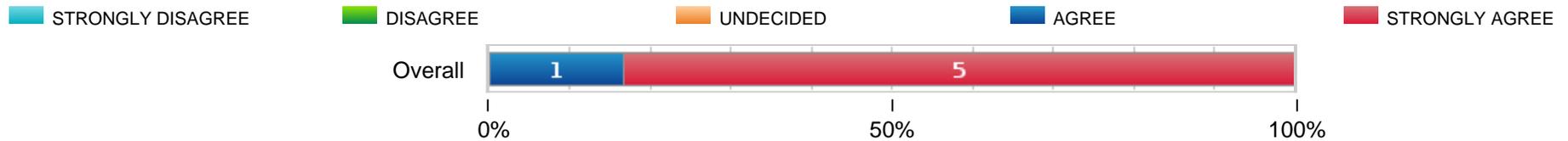


Student/Instructor Interaction

The instructor is available outside of regular class time.

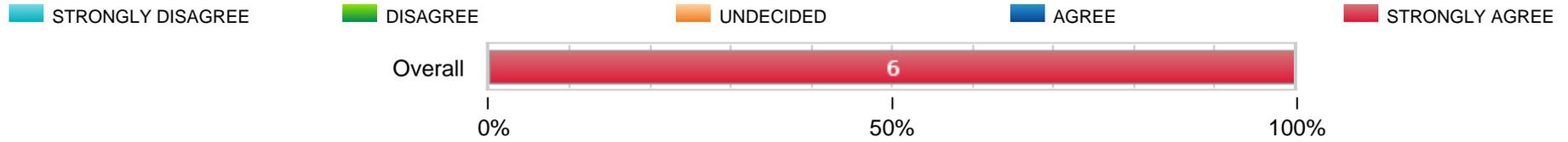


The instructor treats students fairly and respectfully.

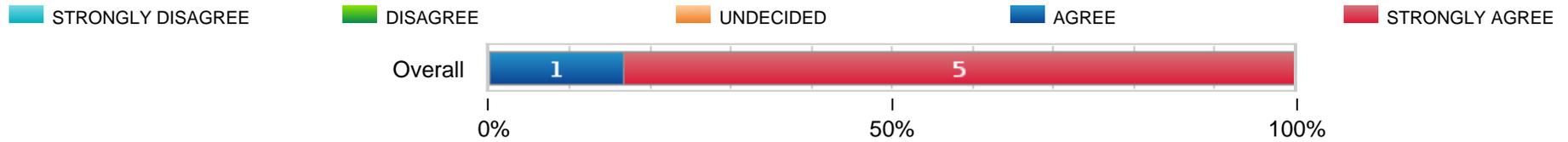


Detailed Question Results

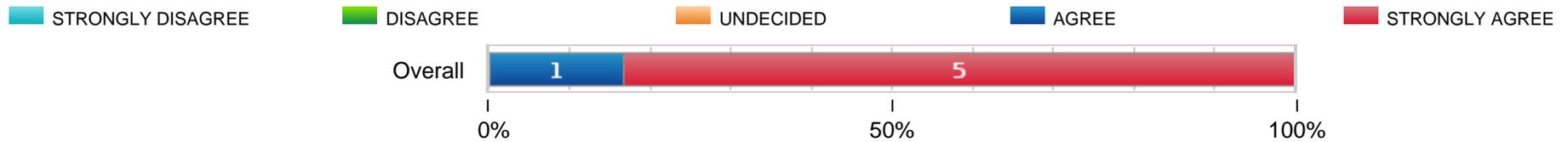
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The instructor encourages independent thought and new ideas.

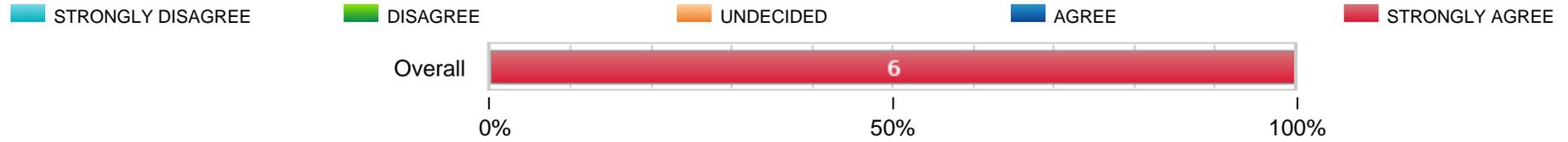


The instructor provides students with opportunities to ask questions.



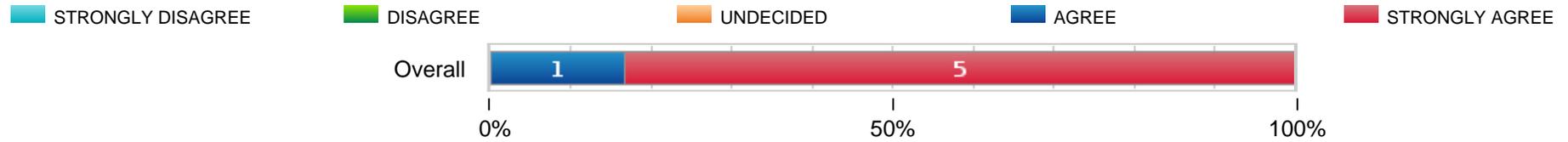
Detailed Question Results

The instructor shows enthusiasm for teaching.

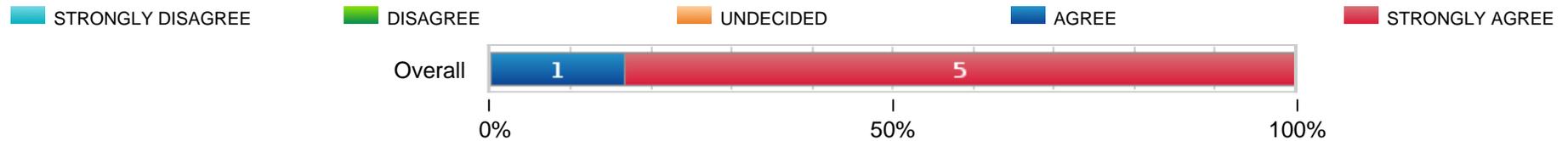


Student Learning

The instructor challenged me to think critically.

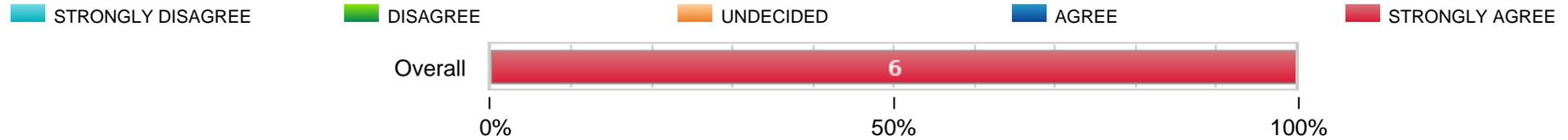


I feel that I made progress toward achieving course objectives.



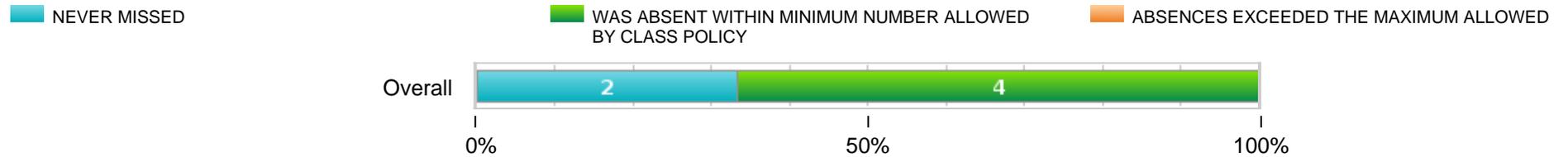
Detailed Question Results

As a result of my work in this class, I gained new knowledge, skills, and/or insights.

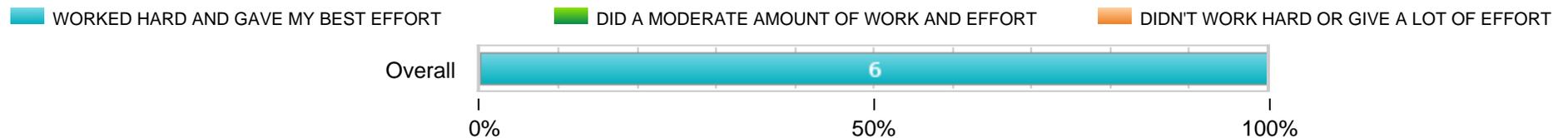


Student Engagement

The following best summarizes my class attendance.



The following describes my efforts and work in this class:



Detailed Question Results

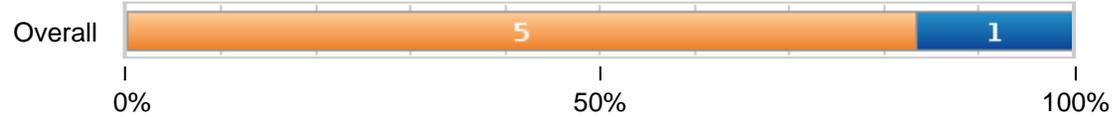
On average, I have spent _____ per week doing work outside of class for this course.

1 HOUR OR LESS

2-4 HOURS

5-6 HOURS

9+ HOURS



General/Summative

Overall, this class has stimulated my interest in this subject.

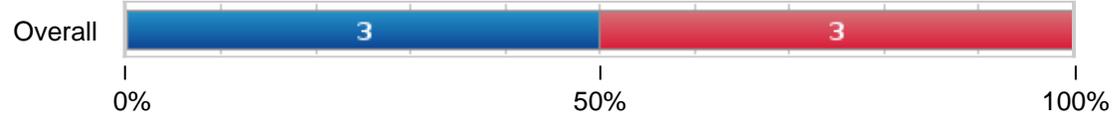
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Overall, the instructor has been an effective teacher.

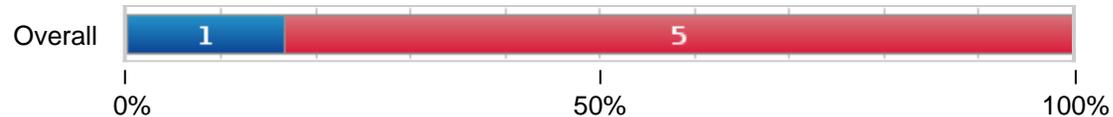
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (6 Comments)

Comments: Overall (6)

Great course good professor. A lot of busy work some of the time

I wish I could take another class with Myles.

Myles is a great professor and super personable with the students. He doesn't act like he is so far above us which some professors do. He was willing to help us if needed and gave us good ideas for improvements with our prints. He allowed us to switch it up a little and the idea of having a central idea for all of the projects so they are connected by the end of the semester was such a great concept! I was worried I would fail in printmaking because of the different things needed to create one print but I ended up doing pretty well. It was a great class and was stressful but it wasn't anxiety inducing

Myles was a delight to have this semester to the point that I am taking him again in the spring. He pushed me to be creative and gave me ample time to do my work.

NA

The professor really pushed for everyone to be their best and give their all. He'll work with students with any issues that come up and is very motivational. He makes everyone acknowledge that we can be artist no matter what experience we may or may not have.

Instructor Designed Questions

Survey Results for Fine Arts Course Evaluation Survey

CVPA Response Periods: Fine Arts Spring 2016 to present. Survey that collects student perceptions of VPA courses and instructors.

Included Response Periods: Course Evals Fall 2021 FA

Compare Results By: No Grouping

Overall Summary

Total Survey Recipients: 19



Detailed Question Results

Please complete the survey and submit it before the deadline. Check only one response to each of the following statements or enter a brief statement where applicable.

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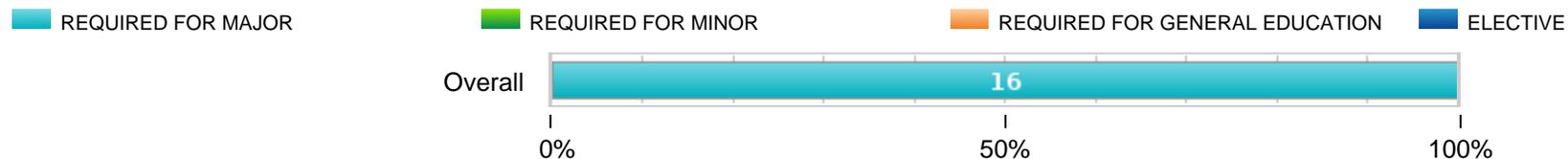
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Student Information

What is your class level?



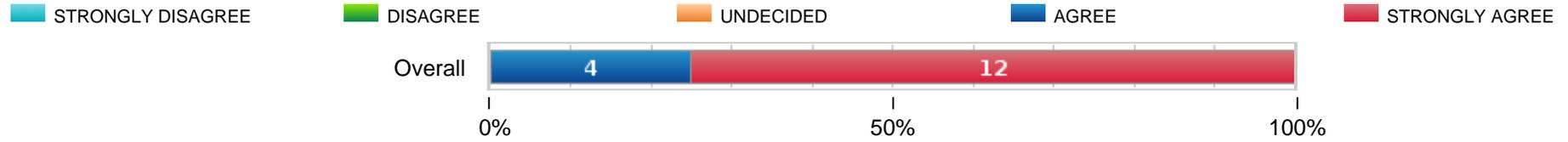
Why did you take this class?



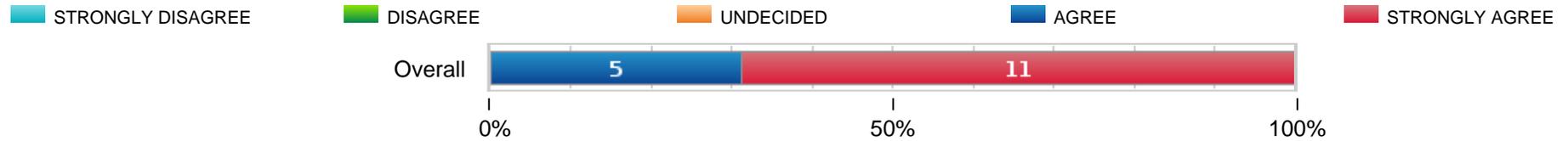
Detailed Question Results

Organization

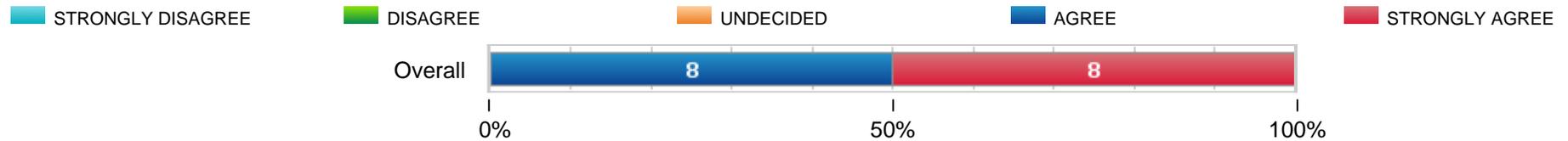
Expectations for the course were clearly outlined in the syllabus.



The course requirements and course content were clearly explained by the instructor.

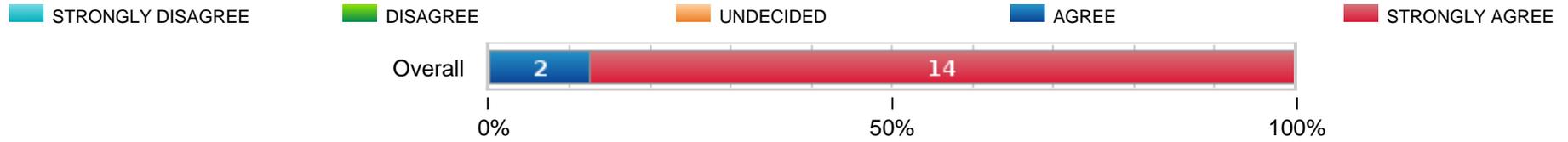


The course was what I expected based on the catalog description.

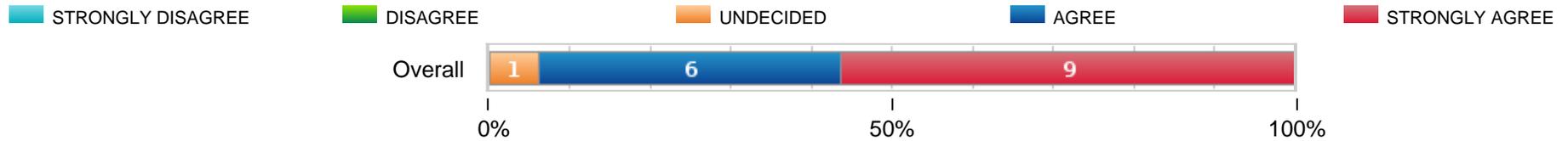


Detailed Question Results

The instructor is well prepared for class sessions.

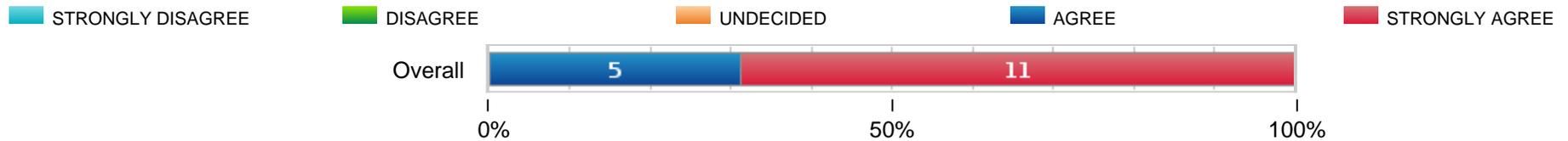


The instructor returns assignments within a reasonable time.



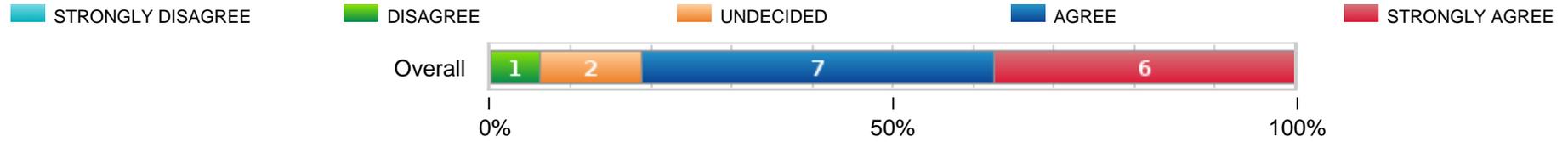
Course Materials

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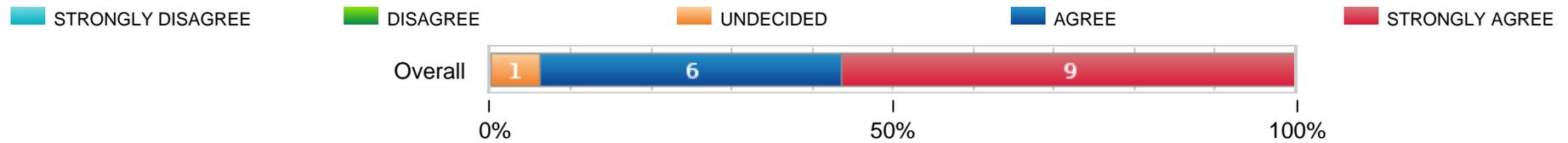
Detailed Question Results

Course content and assignments contributed to my intellectual and creative development.

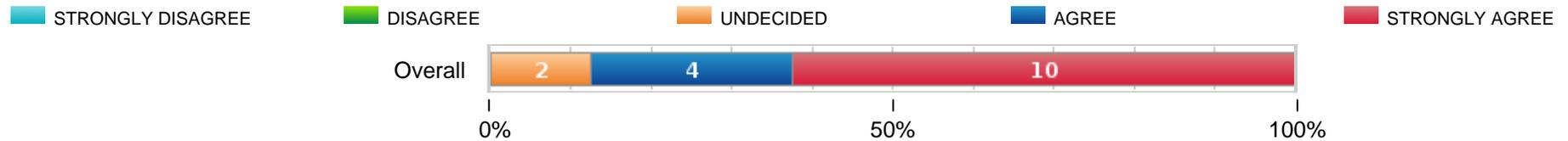


Teaching Methods and Pedagogy

The instructor provides clear evaluation criteria.

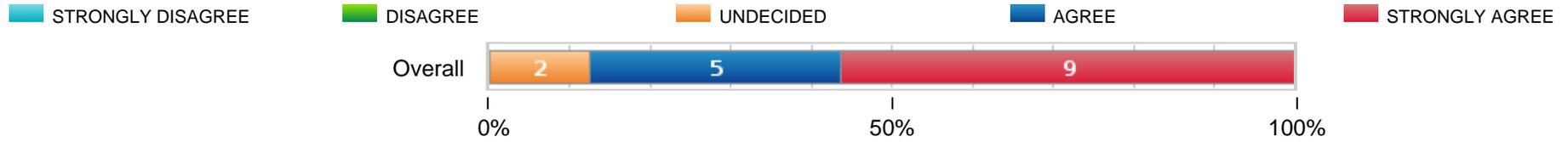


There were regular evaluations of my work.



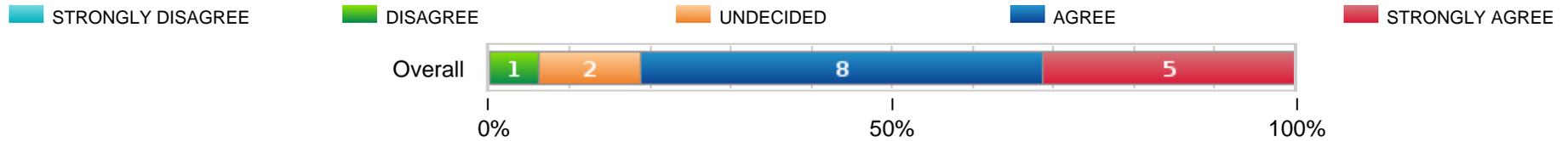
Detailed Question Results

The instructor evaluated me fairly.

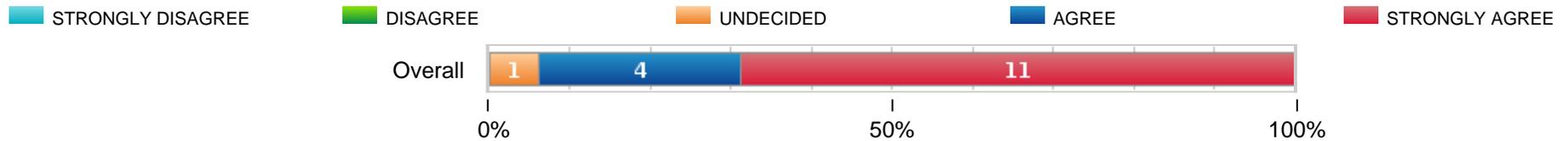


Student/Instructor Interaction

The instructor is available outside of regular class time.

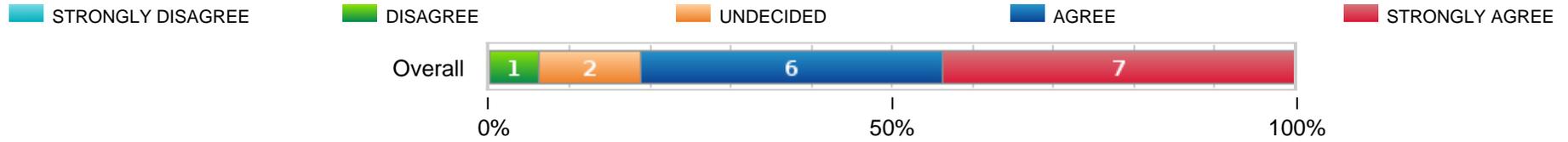


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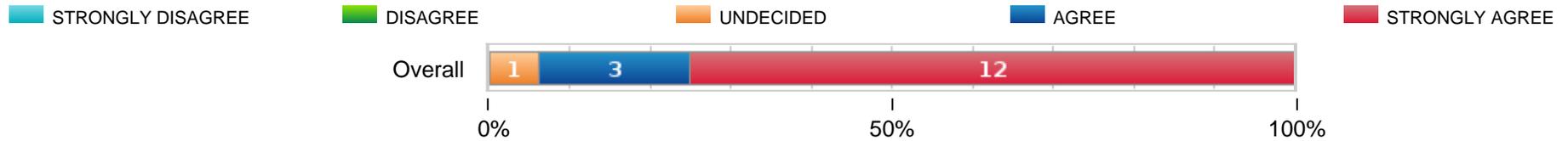


Detailed Question Results

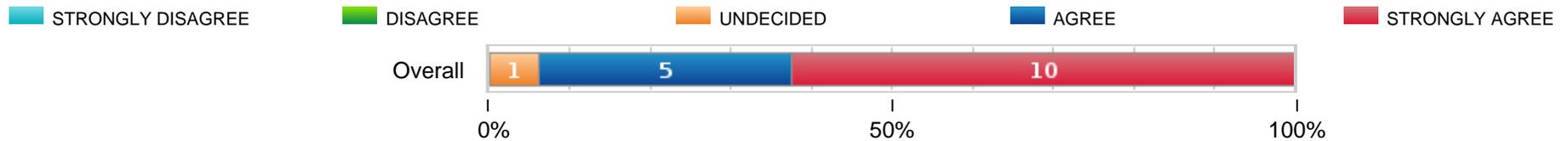
The instructor showed concern for my progress.



The instructor encourages independent thought and new ideas.

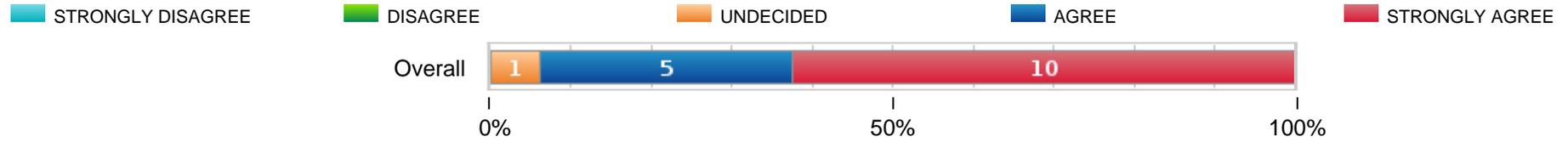


The instructor provides students with opportunities to ask questions.



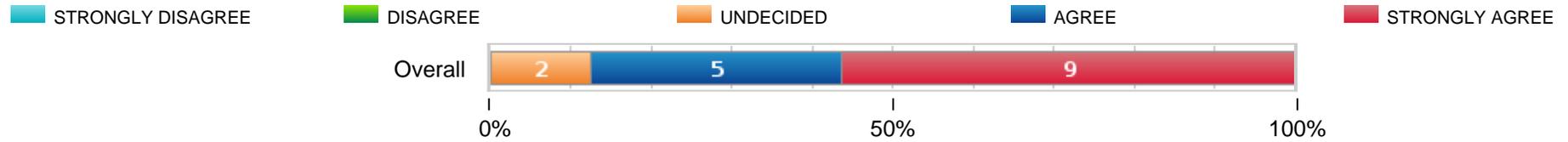
Detailed Question Results

The instructor shows enthusiasm for teaching.

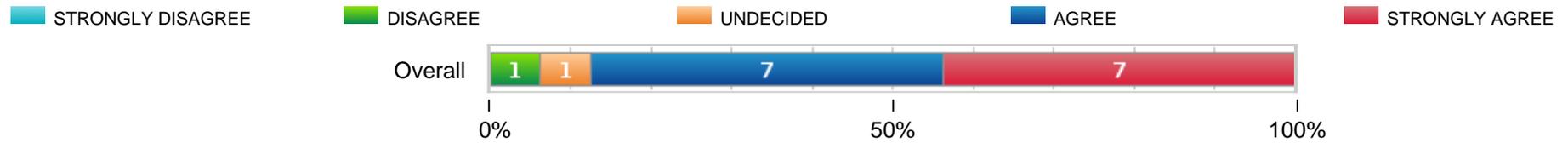


Student Learning

The instructor challenged me to think critically.

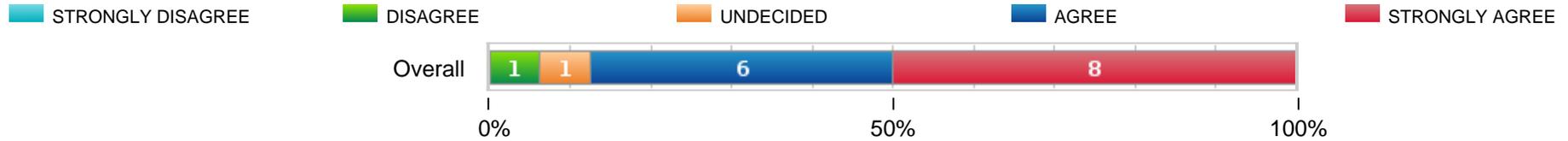


I feel that I made progress toward achieving course objectives.



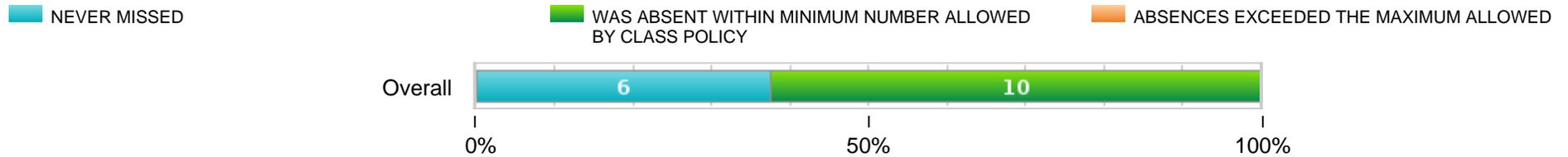
Detailed Question Results

As a result of my work in this class, I gained new knowledge, skills, and/or insights.

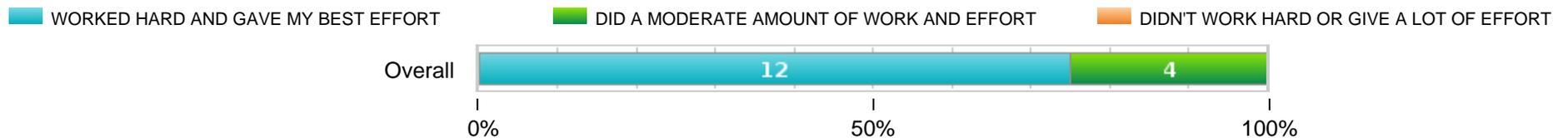


Student Engagement

The following best summarizes my class attendance.



The following describes my efforts and work in this class:



Detailed Question Results

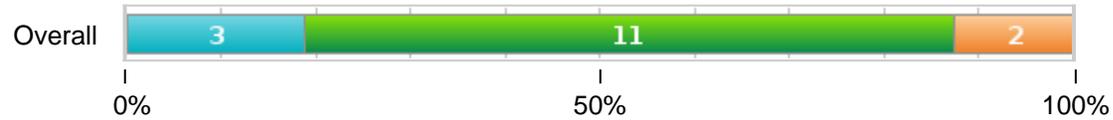
On average, I have spent _____ per week doing work outside of class for this course.

1 HOUR OR LESS

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9+ HOURS



General/Summative

Overall, this class has stimulated my interest in this subject.

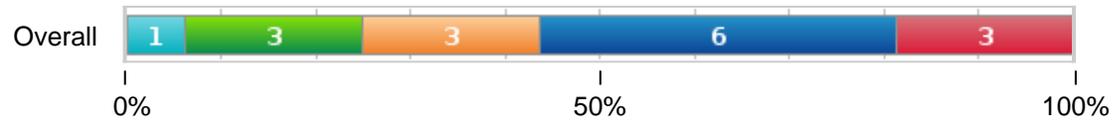
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Overall, the instructor has been an effective teacher.

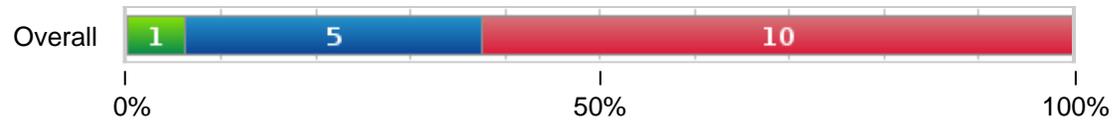
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (16 Comments)

Comments: Overall (16)

A well structured and organized class that taught me the fundamentals of fine arts documentation and review.

Both Professor's really do seem to care about this class and the students, even tho it's an introduction course you can tell they have a passion for teaching art. Plus they were really organized and very good at answering questions/ helping us.

Course was not transfer friendly for students who are already a BFA major. The writing section and website section could have been combined and taught by one professor. The critical writing wasn't important to our resume or website building. I personally would have the class spend more time on the CV and website. Other than that, this class would have been very useful to me as a beginning BFA student.

I enjoyed my work for this class. I definitely feel like I've learned many new skills in photography but, I don't really think the philosophical debates, however, weren't that necessary, but they were still enjoyable. The two instructors I had for this class were defiantly the strictest of my professors.

I loved this course. I was able to say my oppinions or readings and learn how to edit photos. Out of all of my classes, I learned the most from this one.

I really enjoyed this course and getting to see both the critical writing side and documentation side. The professors were great and very supportive.

I struggled sometimes with getting my assignments done but nothing was unreasonable and the professors were really cool. I don't feel like I've learned much that wasn't explained in other classes but having to create a website and CV was useful.

It is possible for the course to be more engaging, especially the documentation section. I enjoyed developing critical thinking and analysis skills in the writing portion.

Mr. Calvert and Miss Sutton were attentive and understanding. They were flexible with issues and willing to answer questions and offer feedback.

The class is successful in introducing arts students to skills that do prove valuable in other arts classes. The professors have a good handle on material and methodology and are responsive to student concerns

Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (16 Comments)

Comments: Overall (16)

The course taught me some new skills that are essential to the art field.

The instructors were good at their job and did the best they could to teach their hiven subjects.

The photoshop section was incredibly helpful and the instructors were amazingly welcoming.

This course was very phenomenal! I actually did enjoy Miles and Stephanie splitting the class into two groups and transitioning at half the semester. Although it pushed work to be completed sooner, there was still a moderate amount of time given to complete the assignments. Professor Sutton made sure we understood the concepts of what to do and had nice videos further exemplifying the assignments. Professor Calvert was great at pushing us to have our own opinions and thoughts on various topics and the readings were always very interesting and interactive. Overall, this course was great and I learned a lot as an artist and as a future educator.

it was alright

Instructor Designed Questions

Survey Results for Fine Arts and Design Course Evaluation Survey - Use this!

CVPA Response Periods: Fine Arts Spring 2016 to present. Survey that collects student perceptions of VPA courses and instructors.

Included Response Periods: Spring 2022 Fine Arts

Compare Results By: No Grouping

Overall Summary

Total Survey Recipients: 26



Detailed Question Results

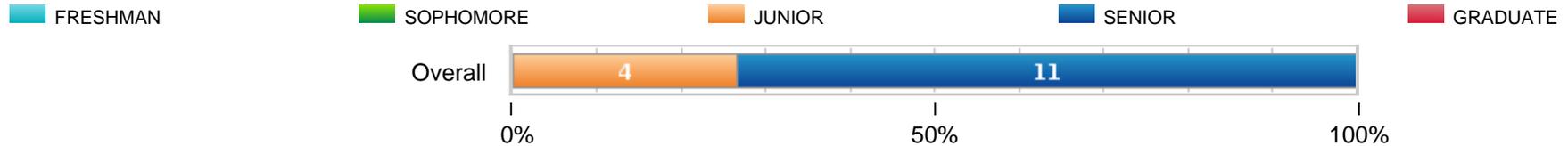
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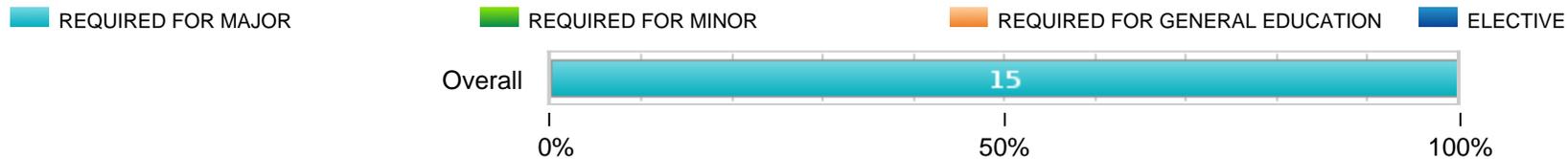
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Student Information

What is your class level?



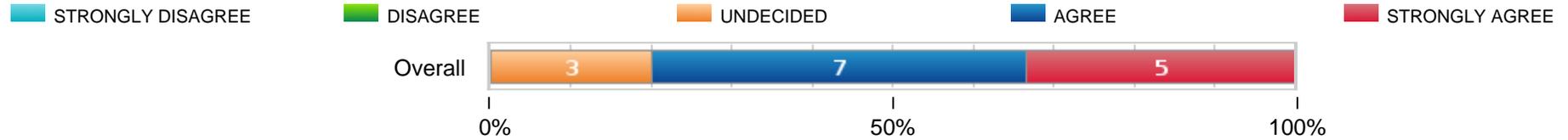
Why did you take this class?



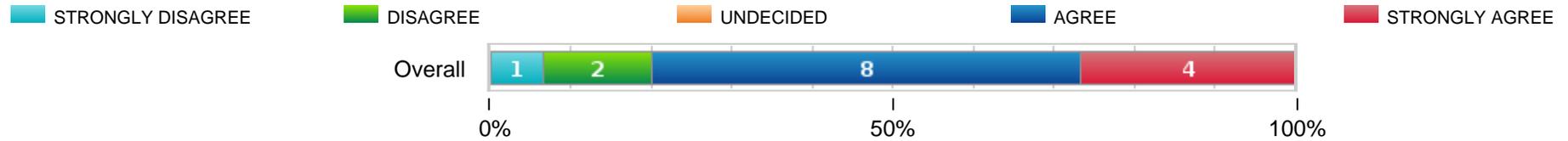
Detailed Question Results

Organization

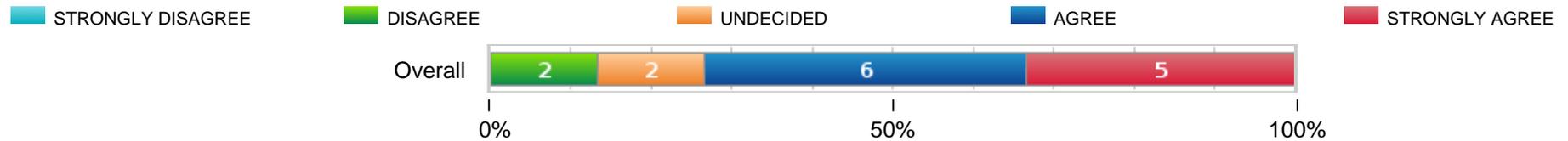
Expectations for the course were clearly outlined in the syllabus.



The course requirements and course content were clearly explained by the instructor.

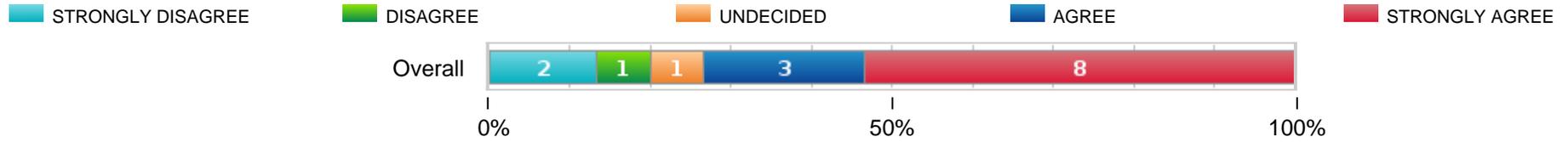


The course was what I expected based on the catalog description.

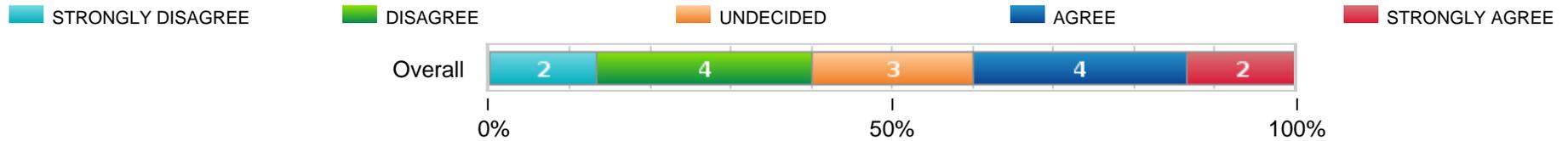


Detailed Question Results

The instructor is well prepared for class sessions.

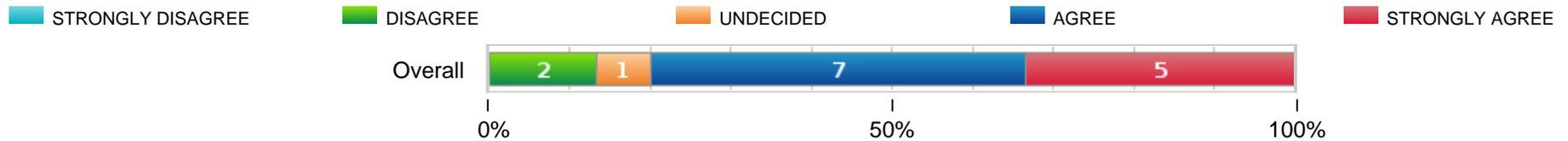


The instructor returns assignments within a reasonable time.



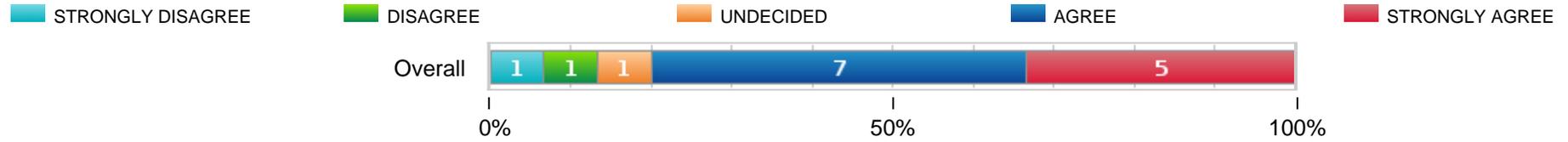
Course Materials

Exams and projects covered course material and content.



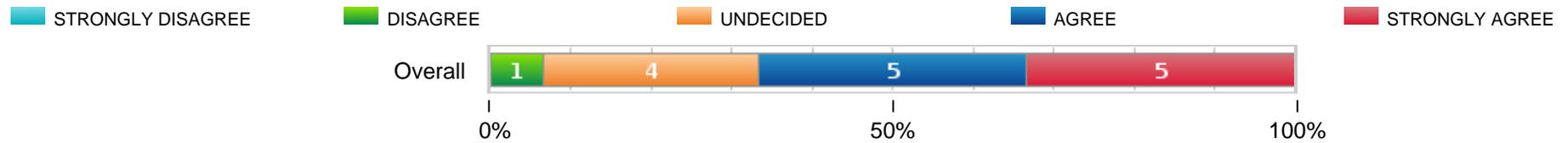
Detailed Question Results

Course content and assignments contributed to my intellectual and creative development.

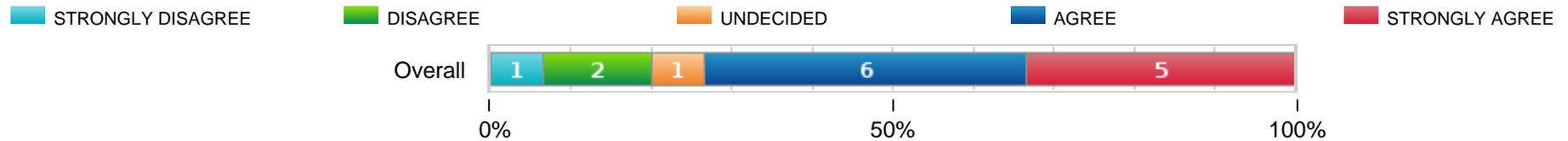


Teaching Methods and Pedagogy

The instructor provides clear evaluation criteria.

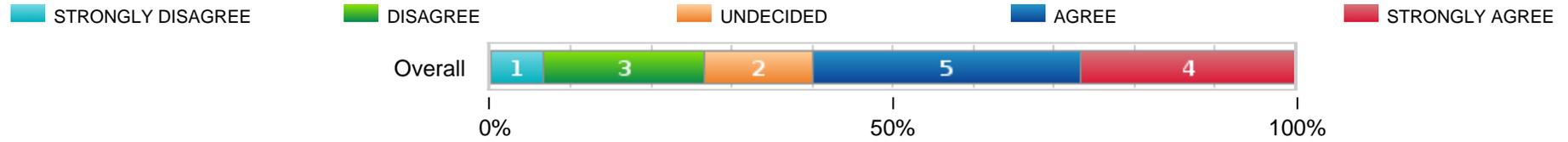


There were regular evaluations of my work.



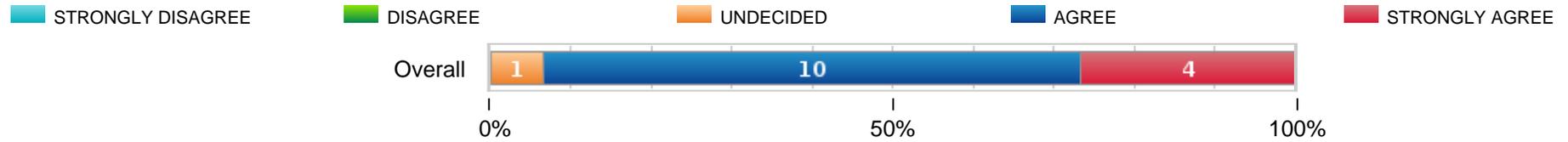
Detailed Question Results

The instructor evaluated me fairly.

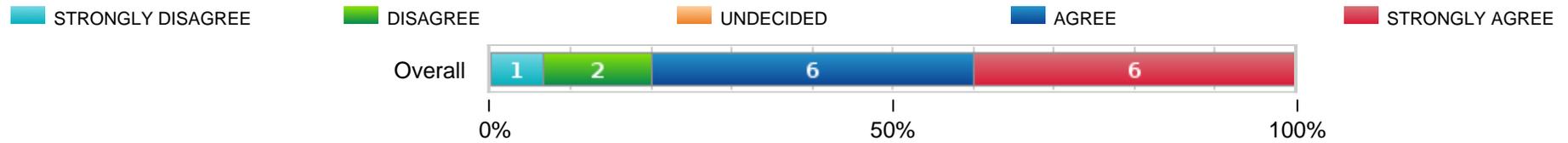


Student/Instructor Interaction

The instructor is available outside of regular class time.

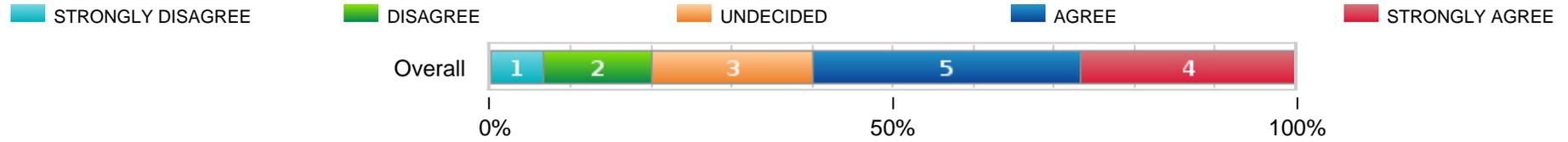


The instructor treats students fairly and respectfully.

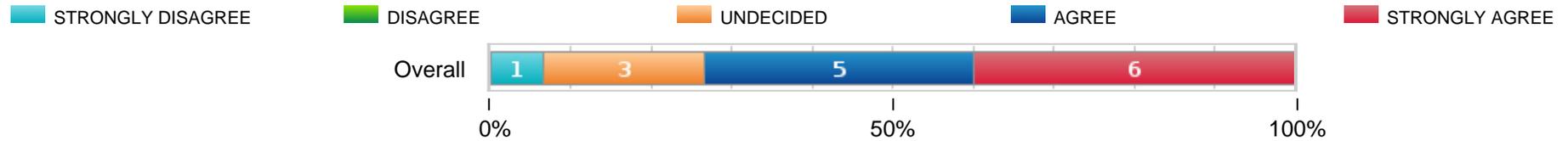


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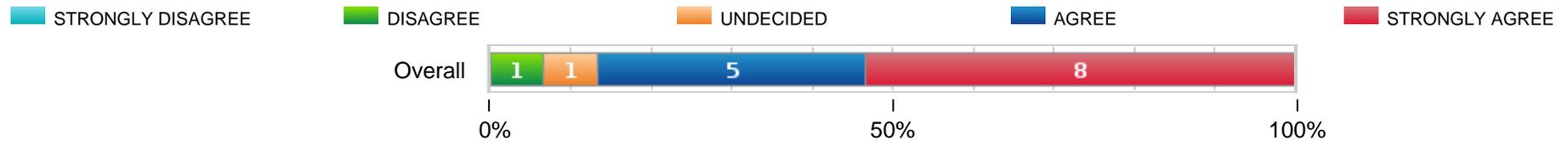
The instructor showed concern for my progress.



The instructor encourages independent thought and new ideas.

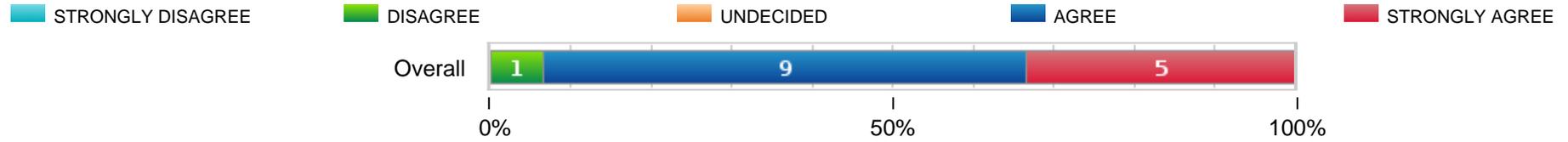


The instructor provides students with opportunities to ask questions.



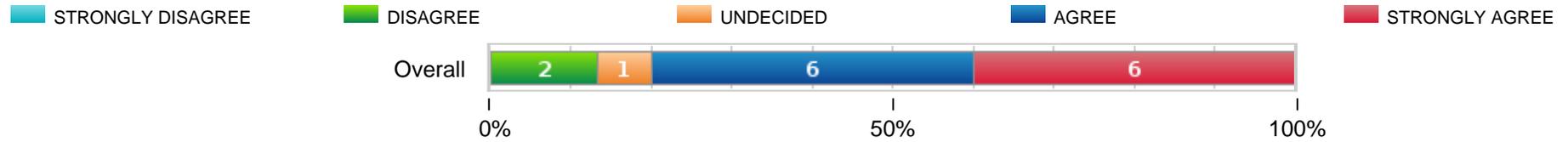
Detailed Question Results

The instructor shows enthusiasm for teaching.

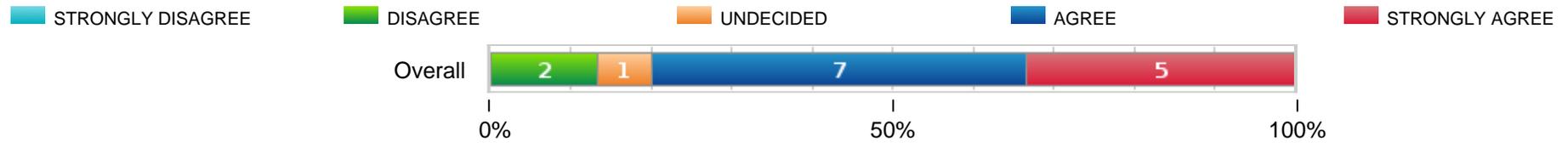


Student Learning

The instructor challenged me to think critically.

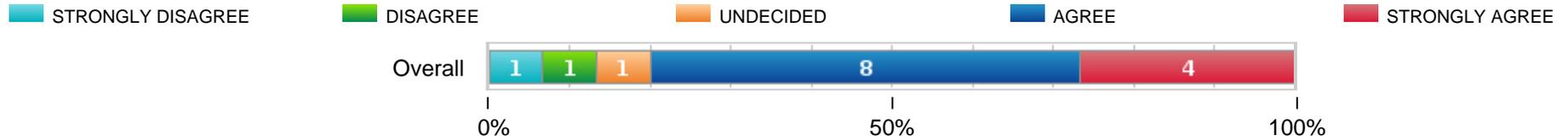


I feel that I made progress toward achieving course objectives.



Detailed Question Results

As a result of my work in this class, I gained new knowledge, skills, and/or insights.

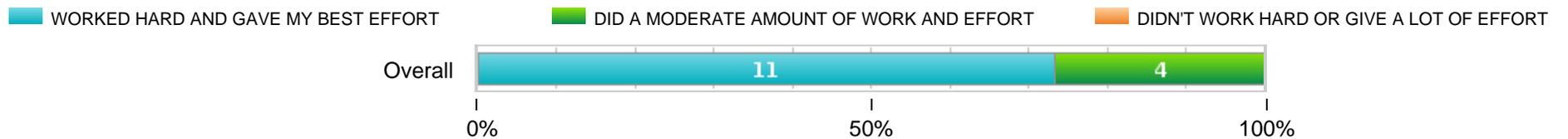


Student Engagement

The following best summarizes my class attendance.



The following describes my efforts and work in this class:



Detailed Question Results

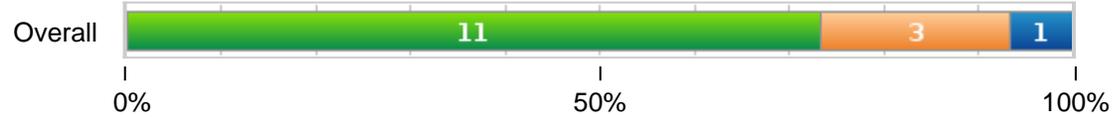
On average, I have spent _____ per week doing work outside of class for this course.

1 HOUR OR LESS

2-4 HOURS

5-6 HOURS

9+ HOURS



General/Summative

Overall, this class has stimulated my interest in this subject.

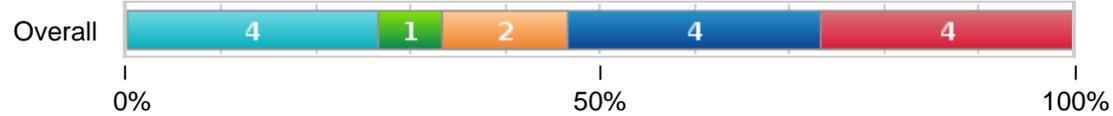
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Overall, the instructor has been an effective teacher.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (15 Comments)

Comments: Overall (15)

Although I switched my major back to traditional art ed, making this course no longer a degree requirement, I do not regret taking this course. The insights and experiences gained during this course will serve and complement my practice as an artist and future educator.

Feedback:

- I strongly feel that this class needs to be hybrid or online only. There were multiple times where I felt that being in person wasn't necessary. It'll be useful to have in person lectures when there's an in person visitor, and a zoom lecture if the guest is virtual.

- I despise the Owens location. Commuters don't have much parking around campus and the trek and parking is inconvenient. I found myself wondering why this class isn't located in the Rutledge auditorium (or another space in Rutledge that has the same or similar equipment).

Overall, I enjoyed the course and projects, and feel that it is a valuable experience.

I think this class was unnecessarily difficult, specifically because the grading was so harsh. It shouldn't be impossible to make an A. Feedback also isn't that great on many assignments, some of which have taken forever to be graded. However, I have learned some very important things in this class that I think will help me in my career after graduation. Plus the presentations from other people in the Arts field/other areas that are related have been very informational and interesting!

I thought that having the class in Owens was so far removed from the rest of the art courses. The place that we had class in was super loud. I think that this course would've been better suited with one teacher. Having two made it very hard to get constructive feedback. I found myself asking one teacher more than the other one for help because I knew I could get more help from one of them. This class could have been a zoom class since majority of the lectures were on zoom anyways. I also thought that my situation with being a BA and not having to take capstone made this class seem really unnecessary.

I thought this class was successful in the next step towards Senior Capstone. Although, I felt that there were some lectures and classes that were not relevant and think the class would be better if it had met once a week like it had used to with one professor. I thought Myles did a great job teaching but I was often confused by Seth's input and did not feel like two professors were necessary for the course to learn information that would benefit us. I did not mind meeting in Owens and had no problem with the meeting space.

Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (15 Comments)

Comments: Overall (15)

I took this class in Spring 2021, the class was online. As someone with attention issues, online classes were very difficult. I retook the class this semester and I feel like I did a lot better with the class being in person.

Out of both teachers, Seth Rouser was the most professional. Calvert on the other hand was...concerning. The class felt unnecessary and the only thing I gained from this course was a credit and the knowledge of how to build a frame from Seth Rouser. They held us to a double standard for attendance, we were required to be present but they both missed days, but their personal reasons for not being there was valued more than ours.

Overall, this class was... concerning. This class is taught by two instructors, Myles Calvert and Seth Rouser. Professor Rouser's performance in the overall class was impactful. I received the most help from this professor, and he made sure to clarify any of my questions and was always available to give me solid advice. However, Professor Calvert's performance in teaching this class was subpar. I felt as if I couldn't ask questions without being shut down and to be told to refer to the powerpoint or syllabus. Concerning a out of class weekend field trip, Professor Calvert was not in a position to excuse a family emergency absence. Even though 1/2 of the professors showed up to said field trip. Calvert is passive aggressive towards students, and consistently speaks in a negative and derogatory manner, but it's wrapped up in a friendly smile. As if always trying to have the last word. I did not learn much in this class, although, Professor Rouser taught us how to make a wooden picture frame.

Owens is fine, but the 3rd floor isn't the fastest to get to because of the elevator being slow and the flights of stairs are so long

Sometimes, you may have to repeat answers to questions that were already asked. Sometimes, students will have questions near the due date. When these situations occur, it is inappropriate to respond with snark and give vague responses. When more than 50% of the students in the class are confused by directions that were given, it is because they were not explained clearly enough. Sending out emails to the entire class with snarky remarks about progress is not a constructive way to teach or encourage your students either.

The co-teacher structure with Myles Calvert and Seth Rouser was beneficial when we had the chance to talk to each, however, it seemed Myles Calvert came more prepared to provide advice/feedback etc. I really enjoyed the weekly lectures from a variety of artists, as well as lectures from outside departments such as business. Overall, I learned quite a lot in this class.

Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (15 Comments)

Comments: Overall (15)

The overall class was a great class overall, however that assignments generated a lot of anxiety. The space the class was in a pretty good space, however for student sitting on the side of the room away from the windows, the professor on the other side of the wall bangs loudly on the wall when teaching. Both professors provided help above and beyond what was needed whenever it was needed, and the learning environment was obviously a safe space and had a lot of room to grow.

This class was not the worst class I have ever taken but there was times where i felt i could not improve my grade due to the harsh grading criteria and it felt like i was stuck at a low B or high C. There is also no need for two professors in this course. There also felt no need for two days a week for this class. Felt very forced to be here twice a week with minimal actual information needed

This course has been great to prepare me for the future of being an artist. I liked the guest speakers giving us advice and tips as well as the podcasts. The assignments prepared us for working in a professional environment.

This course introduced many skills, practices, and potential paths that students might take in the future as professional artists, such as how to install a gallery show, what a residency is, what a grant is, and how to apply for them. I thought the instructors did a good job with this class and I feel that I know much more about what to look for and what to expect in my future career.

Would have rather had the class in Rutledge but it wasn't a total inconvenience

Instructor Designed Questions

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Included Response Periods: Spring 2022 Fine Arts

Compare Results By: No Grouping

Overall Summary

Total Survey Recipients: 1



Detailed Question Results

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Student Information

What is your class level?

FRESHMAN

SOPHOMORE

JUNIOR

SENIOR

GRADUATE



Why did you take this class?

REQUIRED FOR MAJOR

REQUIRED FOR MINOR

REQUIRED FOR GENERAL EDUCATION

ELECTIVE



Detailed Question Results

Organization

Expectations for the course were clearly outlined in the syllabus.

STRONGLY DISAGREE

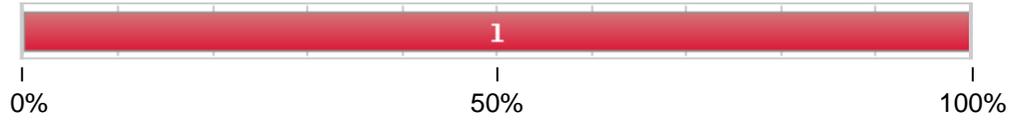
DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE

Overall



The course requirements and course content were clearly explained by the instructor.

STRONGLY DISAGREE

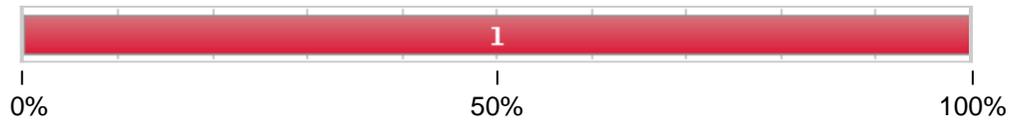
DISAGREE

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STRONGLY AGREE

Overall



The course was what I expected based on the catalog description.

STRONGLY DISAGREE

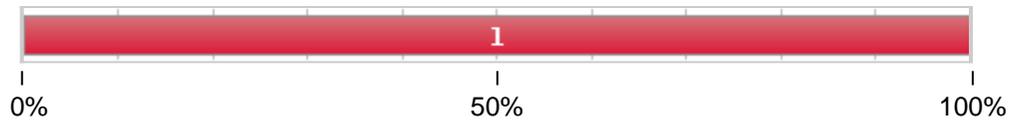
DISAGREE

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AGREE

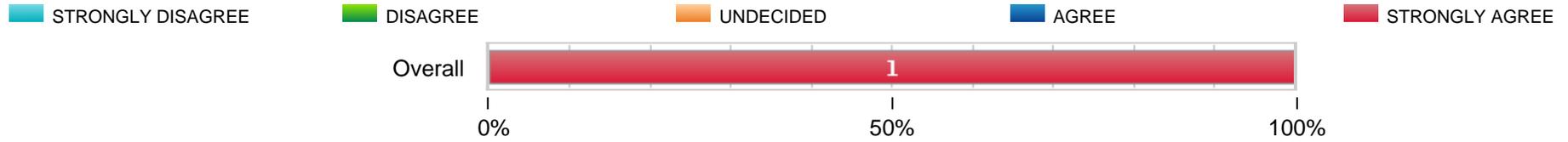
STRONGLY AGREE

Overall

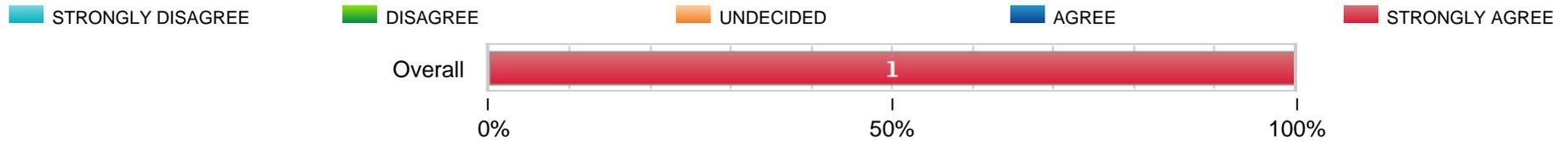


Detailed Question Results

The instructor is well prepared for class sessions.

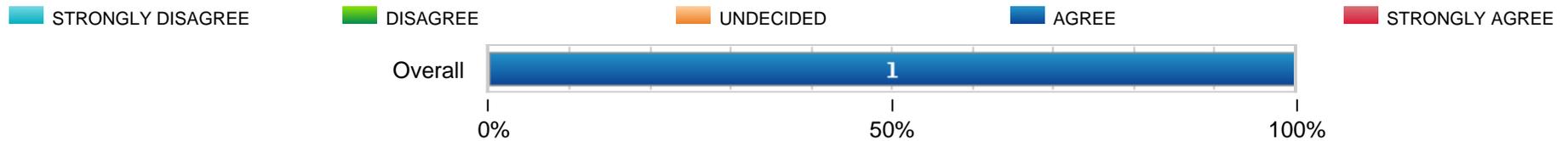


The instructor returns assignments within a reasonable time.



Course Materials

Exams and projects covered course material and content.



Detailed Question Results

Course content and assignments contributed to my intellectual and creative development.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Teaching Methods and Pedagogy

The instructor provides clear evaluation criteria.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



There were regular evaluations of my work.

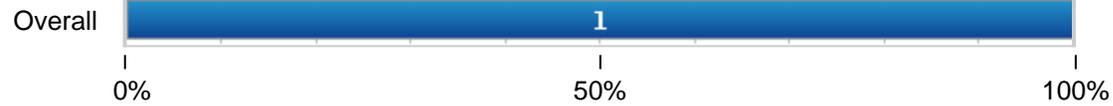
STRONGLY DISAGREE

DISAGREE

UNDECIDED

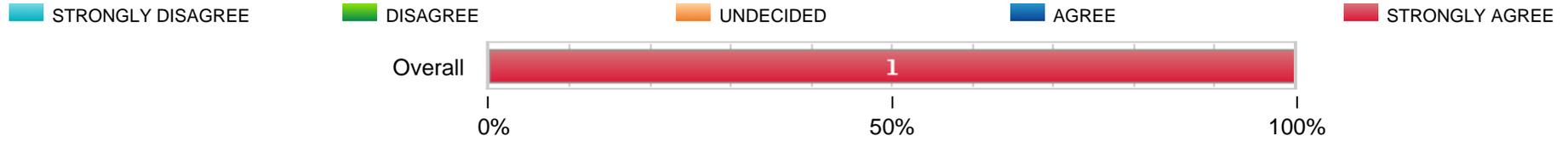
AGREE

STRONGLY AGREE



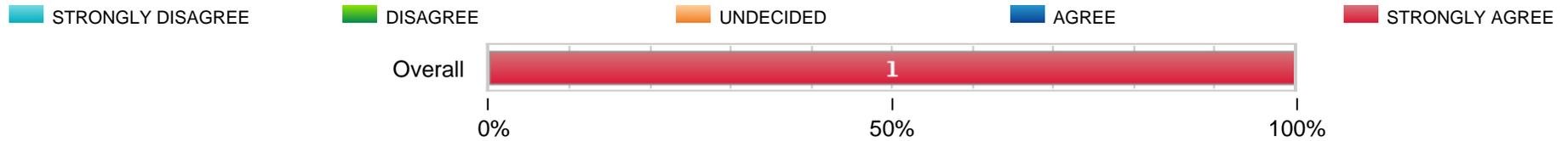
Detailed Question Results

The instructor evaluated me fairly.

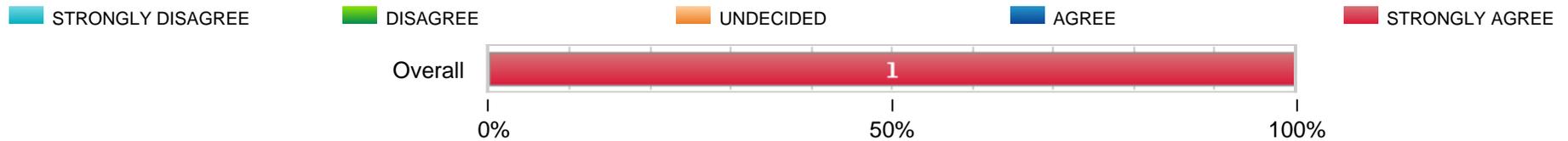


Student/Instructor Interaction

The instructor is available outside of regular class time.

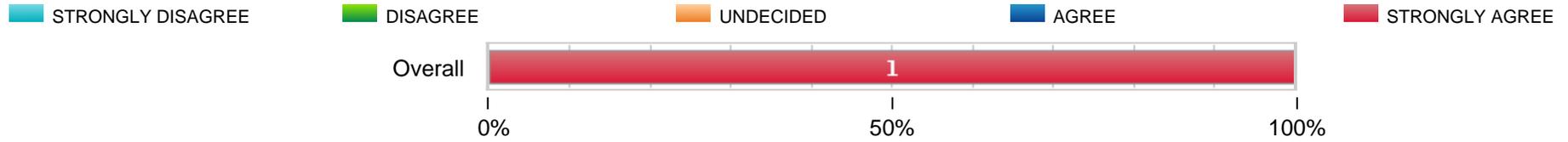


The instructor treats students fairly and respectfully.

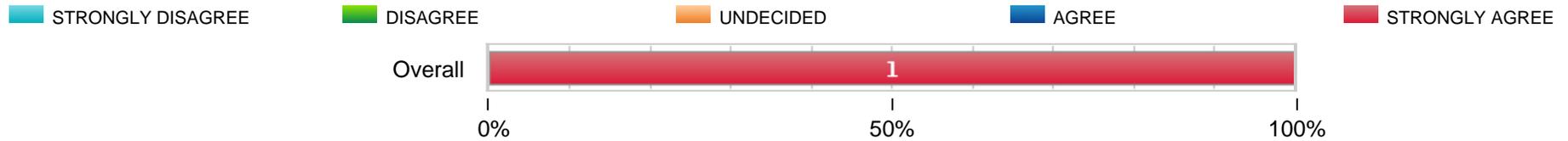


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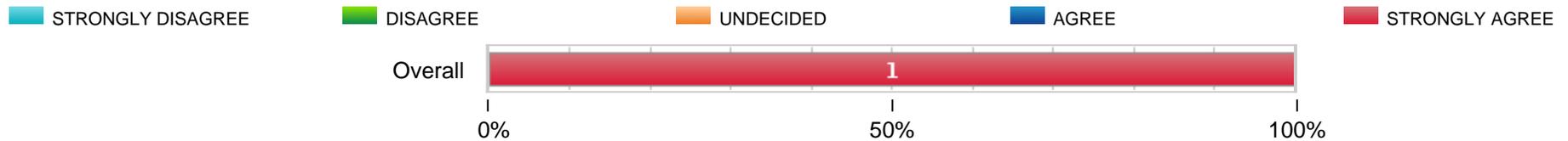
The instructor showed concern for my progress.



The instructor encourages independent thought and new ideas.



The instructor provides students with opportunities to ask questions.



Detailed Question Results

The instructor shows enthusiasm for teaching.

STRONGLY DISAGREE

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AGREE

STRONGLY AGREE



Student Learning

The instructor challenged me to think critically.

STRONGLY DISAGREE

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UNDECIDED

AGREE

STRONGLY AGREE



I feel that I made progress toward achieving course objectives.

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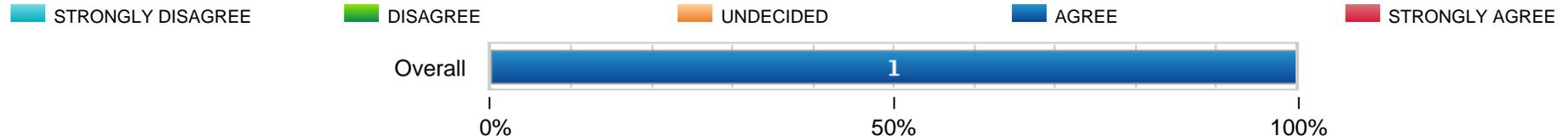
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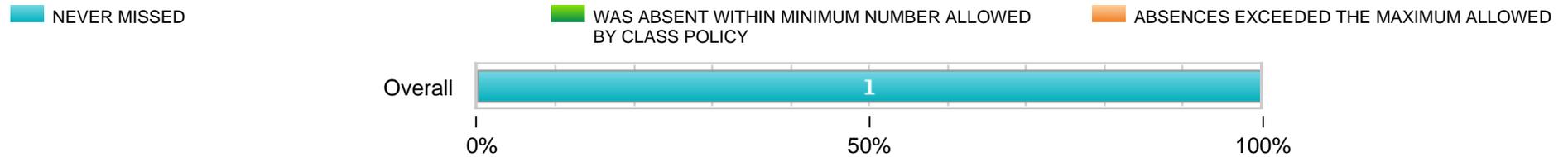
Detailed Question Results

As a result of my work in this class, I gained new knowledge, skills, and/or insights.

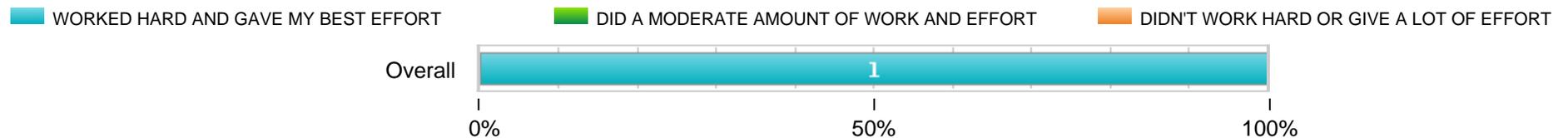


Student Engagement

The following best summarizes my class attendance.



The following describes my efforts and work in this class:



Detailed Question Results

On average, I have spent _____ per week doing work outside of class for this course.

1 HOUR OR LESS

2-4 HOURS

5-6 HOURS

9+ HOURS



General/Summative

Overall, this class has stimulated my interest in this subject.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Overall, the instructor has been an effective teacher.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (1 Comment)

Comment: Overall (1)

This class allowed for flexibility and support of my overall thesis work. Professors were accommodating and helped me fine tune research and practice presenting.

Instructor Designed Questions

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Detailed Question Results

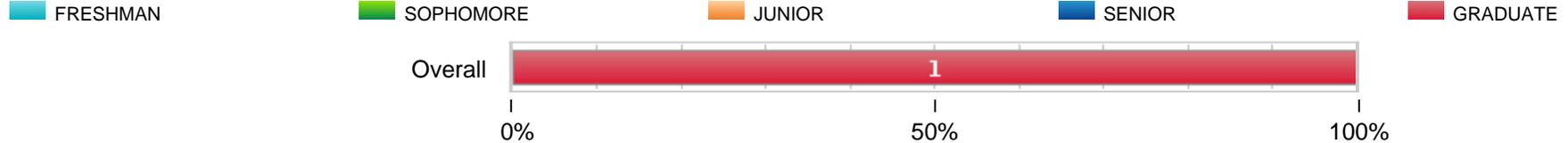
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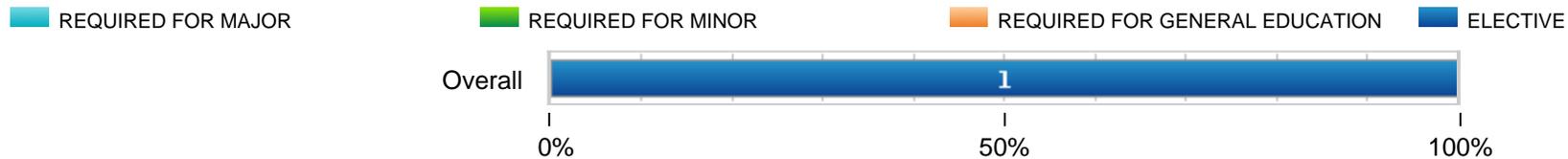
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Student Information

What is your class level?



Why did you take this class?



Detailed Question Results

Organization

Expectations for the course were clearly outlined in the syllabus.

STRONGLY DISAGREE

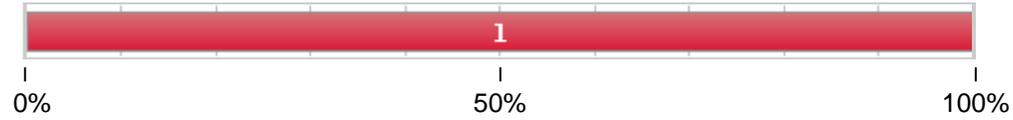
DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE

Overall



The course requirements and course content were clearly explained by the instructor.

STRONGLY DISAGREE

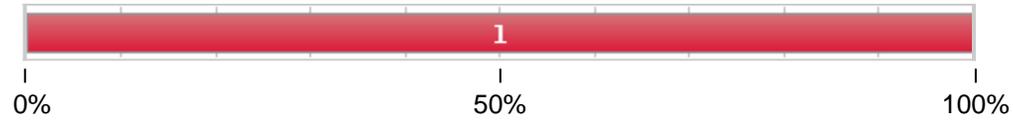
DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE

Overall



The course was what I expected based on the catalog description.

STRONGLY DISAGREE

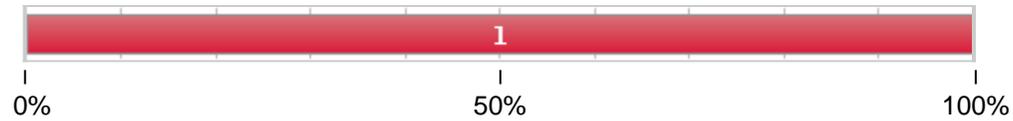
DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE

Overall



Detailed Question Results

The instructor is well prepared for class sessions.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



The instructor returns assignments within a reasonable time.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Course Materials

Exams and projects covered course material and content.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

Course content and assignments contributed to my intellectual and creative development.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Teaching Methods and Pedagogy

The instructor provides clear evaluation criteria.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



There were regular evaluations of my work.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

The instructor evaluated me fairly.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Student/Instructor Interaction

The instructor is available outside of regular class time.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



The instructor treats students fairly and respectfully.

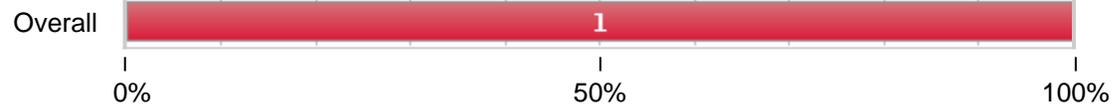
STRONGLY DISAGREE

DISAGREE

UNDECIDED

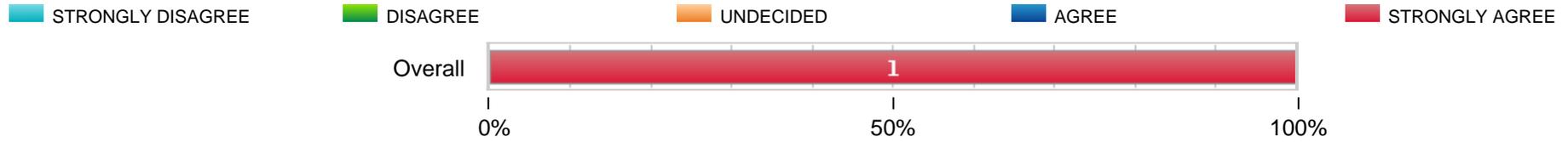
AGREE

STRONGLY AGREE

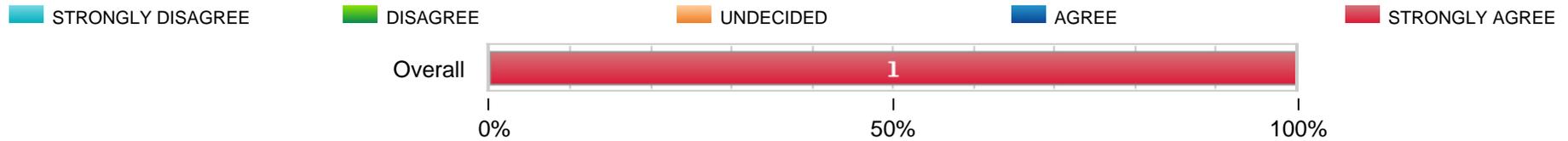


Detailed Question Results

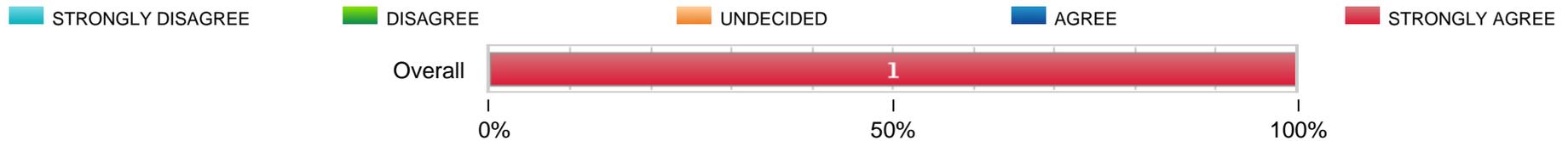
The instructor showed concern for my progress.



The instructor encourages independent thought and new ideas.



The instructor provides students with opportunities to ask questions.



Detailed Question Results

The instructor shows enthusiasm for teaching.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Student Learning

The instructor challenged me to think critically.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



I feel that I made progress toward achieving course objectives.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

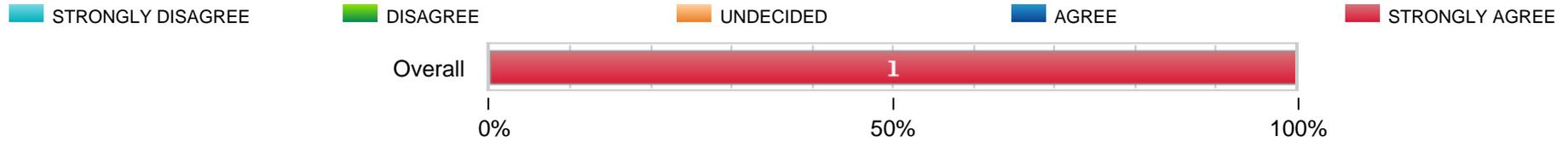
AGREE

STRONGLY AGREE



Detailed Question Results

As a result of my work in this class, I gained new knowledge, skills, and/or insights.

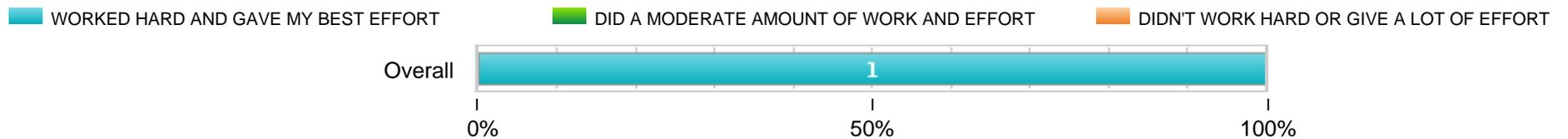


Student Engagement

The following best summarizes my class attendance.



The following describes my efforts and work in this class:



Detailed Question Results

On average, I have spent _____ per week doing work outside of class for this course.

1 HOUR OR LESS

2-4 HOURS

5-6 HOURS

9+ HOURS



General/Summative

Overall, this class has stimulated my interest in this subject.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Overall, the instructor has been an effective teacher.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (1 Comment)

Comment: Overall (1)

This course was very well organized to develop both hard skills and conceptually linked, purpose driven work in students. Myles is an enthusiastic and supportive teacher who offers challenging assignments and workload in a positive environment. The course allowed students to take part in an exhibition and develop professional skills alongside technical ones. There are certain materials which need to be purchased that can prove difficult for some students but flexibility on payment schedules was allowed. My only desire would be for more group critique, though this does allow for more work time so it's a give/take. I enjoyed and produced work I am proud of thanks to this class

Instructor Designed Questions

Survey Results for Fine Arts and Design Course Evaluation Survey - Use this!

CVPA Response Periods: Fine Arts Spring 2016 to present. Survey that collects student perceptions of VPA courses and instructors.

Included Response Periods: Spring 2022 Fine Arts

Compare Results By: No Grouping

Overall Summary

Total Survey Recipients: 9



Detailed Question Results

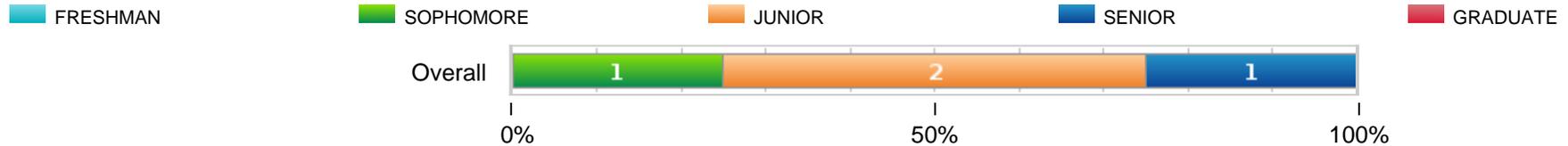
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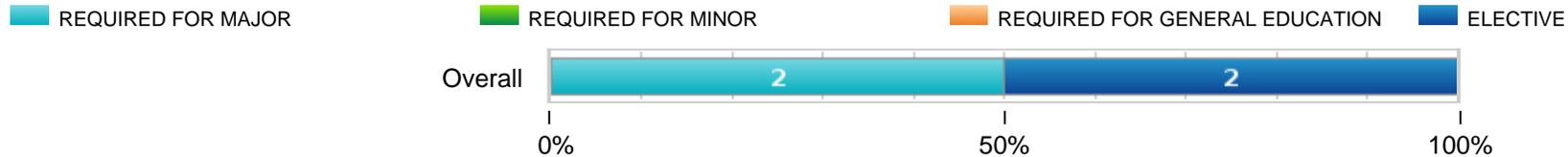
When you complete a survey in Blackboard, your identity remains anonymous. The system indicates whether or not you have completed the survey. The survey administrator has access to the information you provide in the survey, but only as part of the over

Student Information

What is your class level?



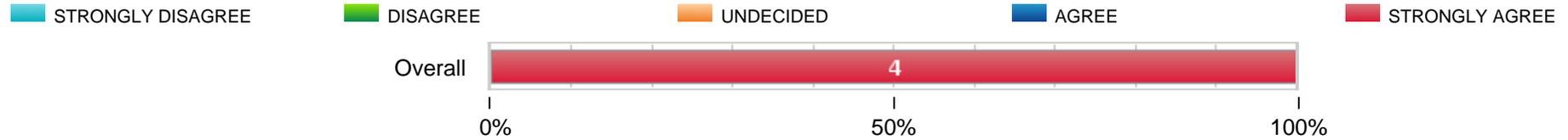
Why did you take this class?



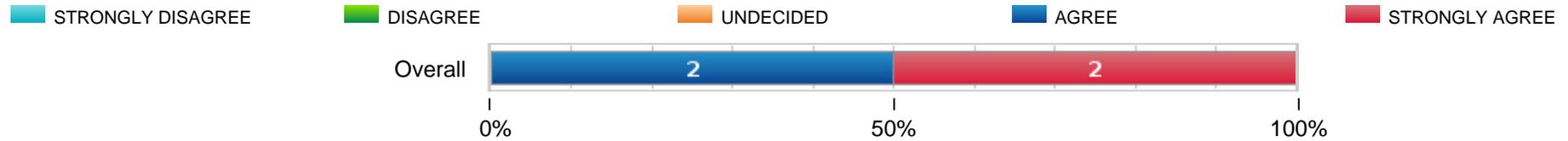
Detailed Question Results

Organization

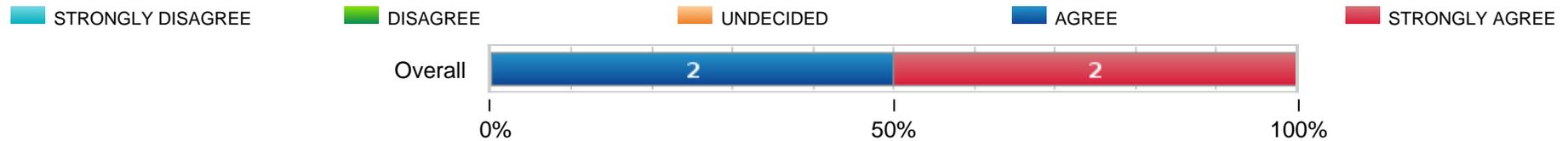
Expectations for the course were clearly outlined in the syllabus.



The course requirements and course content were clearly explained by the instructor.

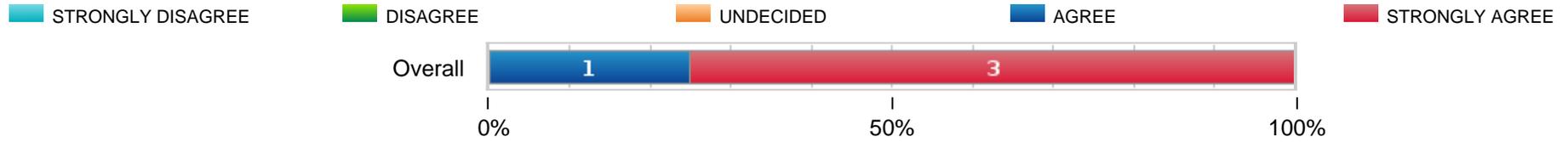


The course was what I expected based on the catalog description.

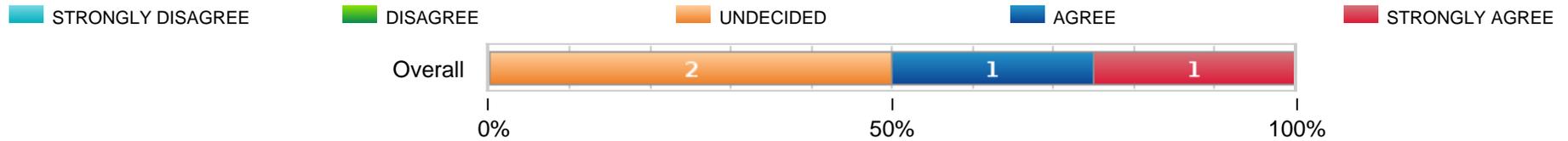


Detailed Question Results

The instructor is well prepared for class sessions.

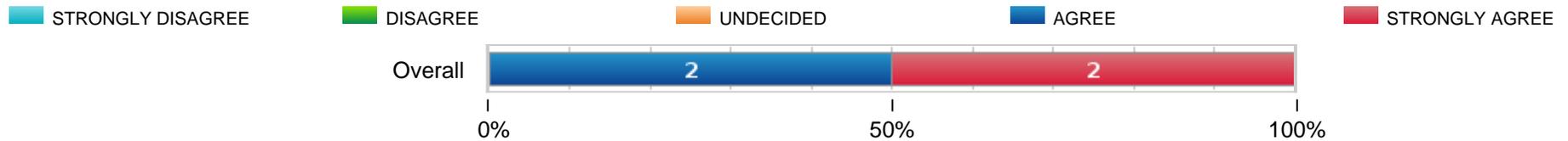


The instructor returns assignments within a reasonable time.



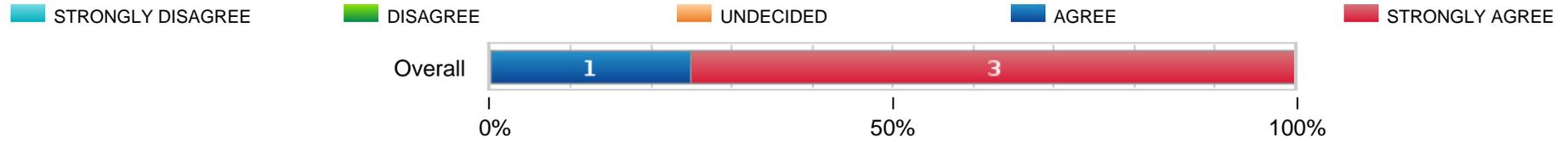
Course Materials

Exams and projects covered course material and content.



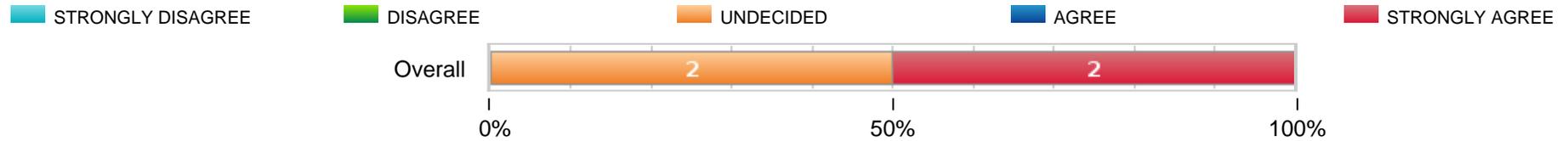
Detailed Question Results

Course content and assignments contributed to my intellectual and creative development.

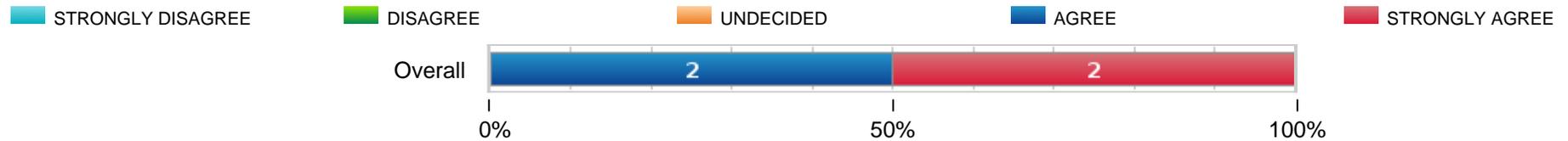


Teaching Methods and Pedagogy

The instructor provides clear evaluation criteria.

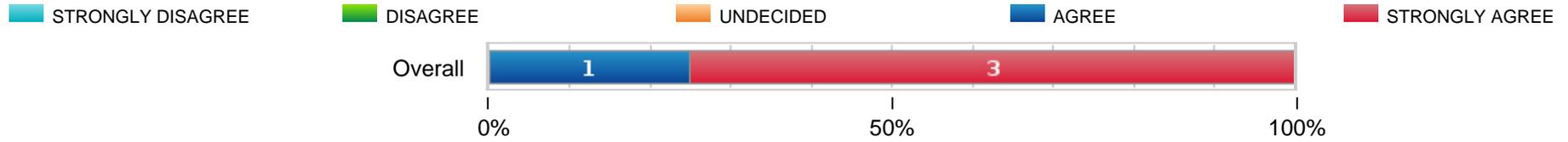


There were regular evaluations of my work.



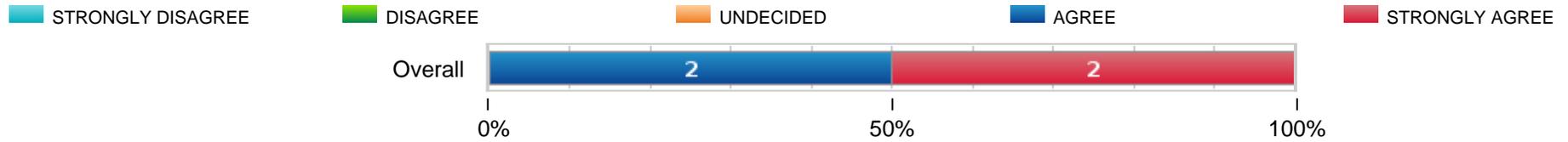
Detailed Question Results

The instructor evaluated me fairly.

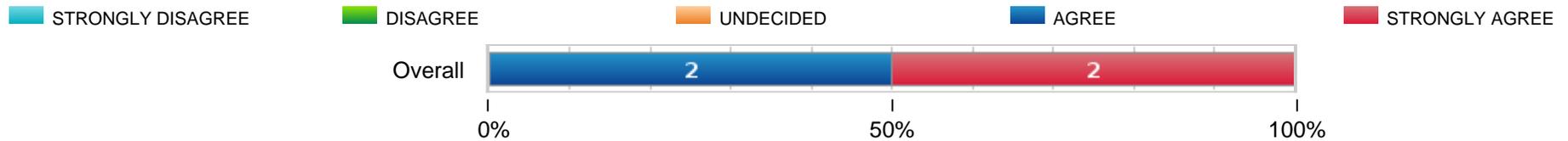


Student/Instructor Interaction

The instructor is available outside of regular class time.

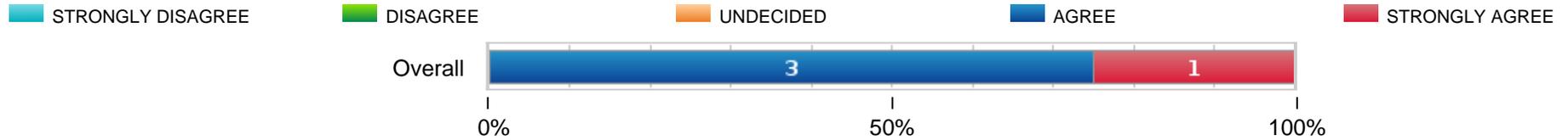


The instructor treats students fairly and respectfully.

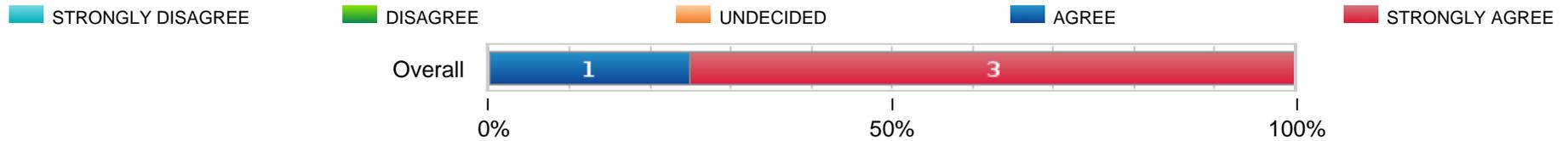


Detailed Question Results

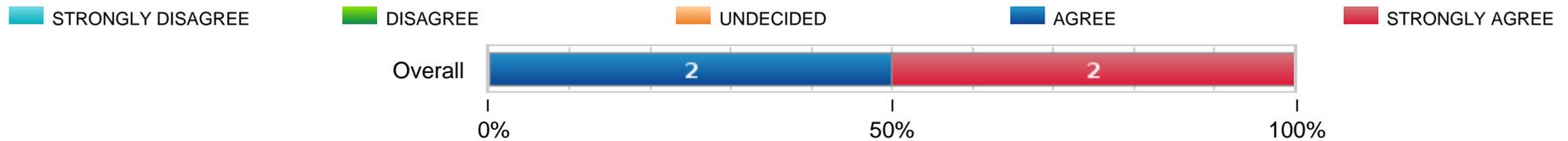
The instructor showed concern for my progress.



The instructor encourages independent thought and new ideas.

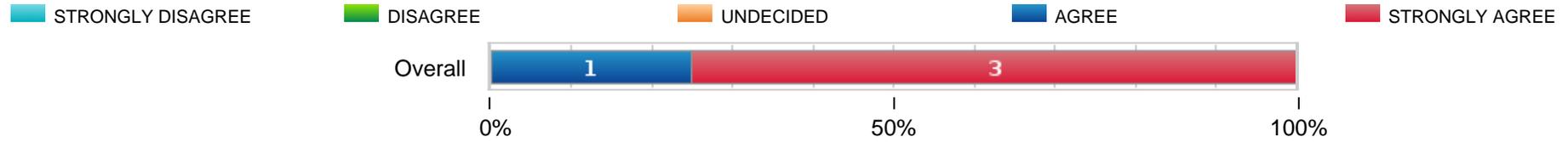


The instructor provides students with opportunities to ask questions.



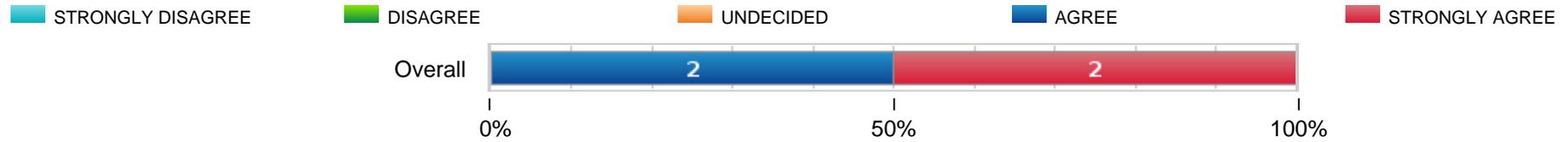
Detailed Question Results

The instructor shows enthusiasm for teaching.

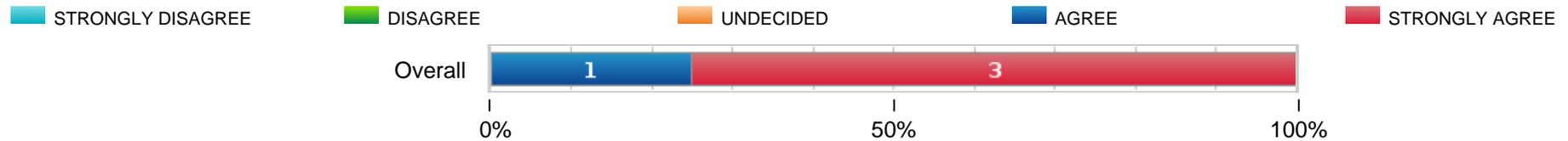


Student Learning

The instructor challenged me to think critically.

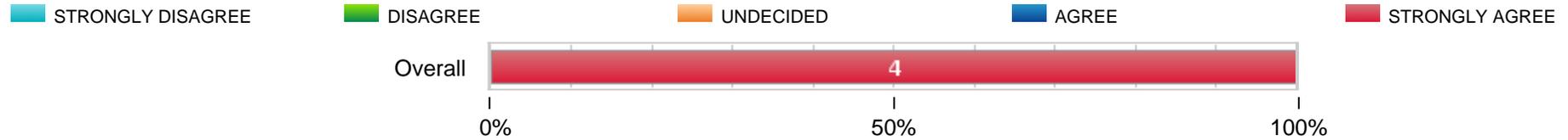


I feel that I made progress toward achieving course objectives.



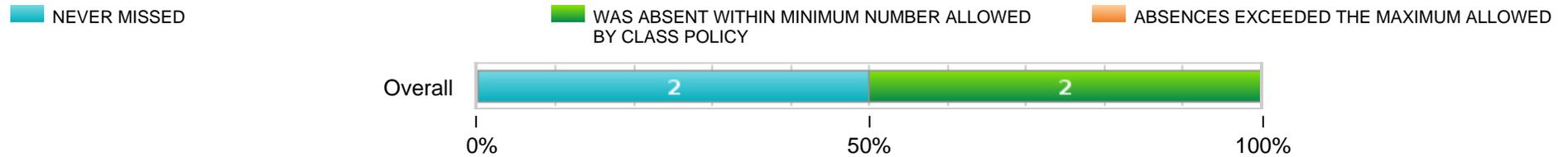
Detailed Question Results

As a result of my work in this class, I gained new knowledge, skills, and/or insights.

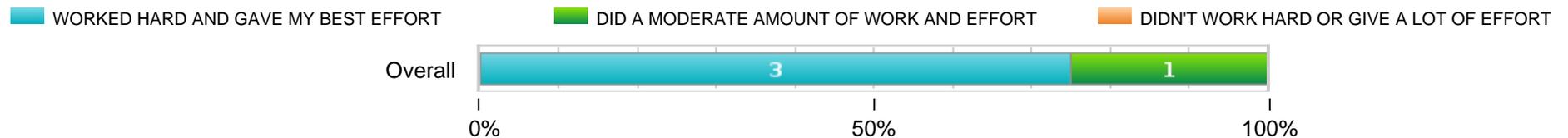


Student Engagement

The following best summarizes my class attendance.



The following describes my efforts and work in this class:



Detailed Question Results

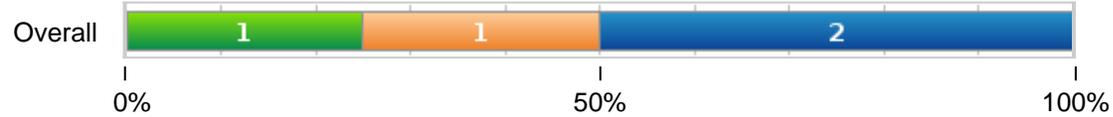
On average, I have spent _____ per week doing work outside of class for this course.

1 HOUR OR LESS

2-4 HOURS

5-6 HOURS

9+ HOURS



General/Summative

Overall, this class has stimulated my interest in this subject.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Overall, the instructor has been an effective teacher.

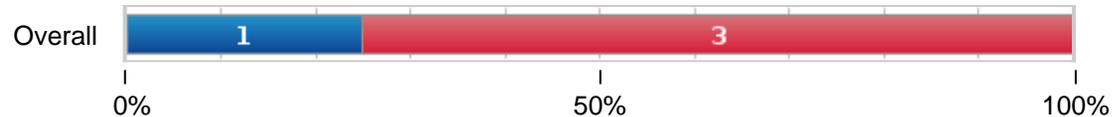
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (4 Comments)

Comments: Overall (4)

First off, this class is great. I enjoyed learning a new creative skill and would like to continue with it going forward. However.

I know that this was partially influenced by the exhibition downtown, but the professor asked too much of us. The big block portrait project was almost too much to handle, especially when we had to multi-task between that project and the others. Even if it was a bit of a joke or exaggeration and didn't actually come to pass, talking like we were expected to drop everything and devote an entire day in order to install the exhibition felt like disrespecting our time. Having multiple projects overlap felt like that too. I know that professors need to pull the best out of their students, but I also know that students exist outside of each professor's class and individual bests will look different for everyone. It isn't fair to expect perfection from a group of people who are beginners of any sort of craft. Our work is never going to be "immaculate" in this

I enjoyed this class very much. It required me to think and come up with new imagery constantly. The work was very doable, and not excessive. It was the right amount. This class has inspired me for future endeavors.

I genuinely enjoyed this class and will continue to do my own studies after it is over and hope to venture into other forms of printmaking as well

I thought all of the projects were very interesting and I loved that we did an exhibition. The cost of materials could be a lot sometimes, even though we were possibly getting money back from the tshirt sells. It was just a lot of money on top of the lab fee that we already paid.

I enjoyed the wall papering the most.

Instructor Designed Questions

Survey Results for Fine Arts and Design Course Evaluation Survey - Use this!

CVPA Response Periods: Fine Arts Spring 2016 to present. Survey that collects student perceptions of VPA courses and instructors.

Included Response Periods: Spring 2022 Fine Arts

Compare Results By: No Grouping

Overall Summary

Total Survey Recipients: 13



Detailed Question Results

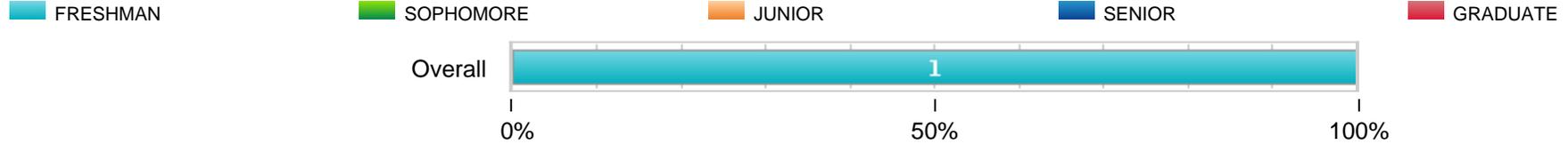
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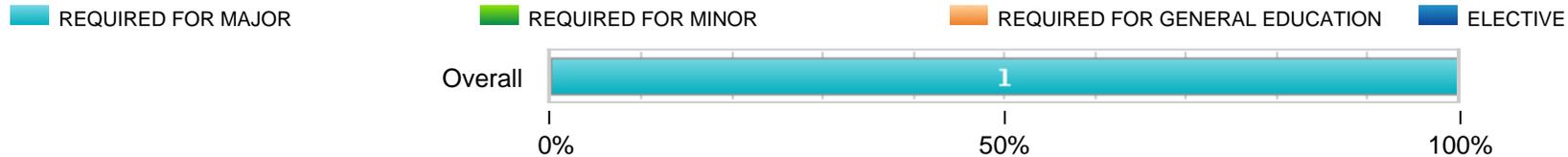
When you complete a survey in Blackboard, your identity remains anonymous. The system indicates whether or not you have completed the survey. The survey administrator has access to the information you provide in the survey, but only as part of the over

Student Information

What is your class level?



Why did you take this class?



Detailed Question Results

Organization

Expectations for the course were clearly outlined in the syllabus.

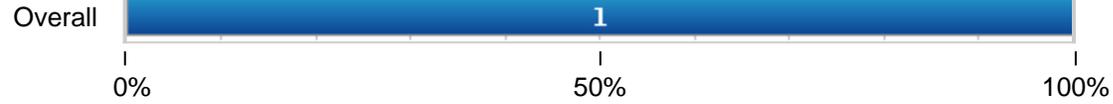
STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



The course requirements and course content were clearly explained by the instructor.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



The course was what I expected based on the catalog description.

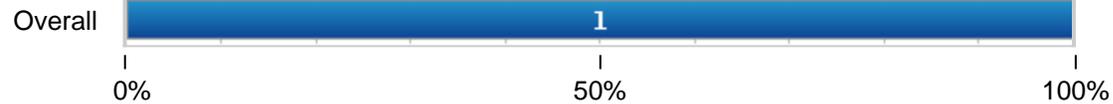
STRONGLY DISAGREE

DISAGREE

UNDECIDED

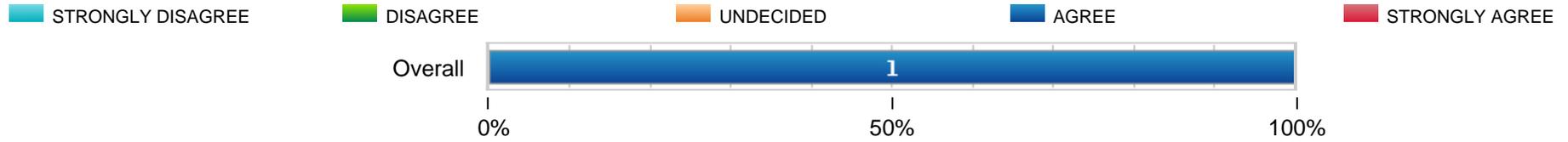
AGREE

STRONGLY AGREE

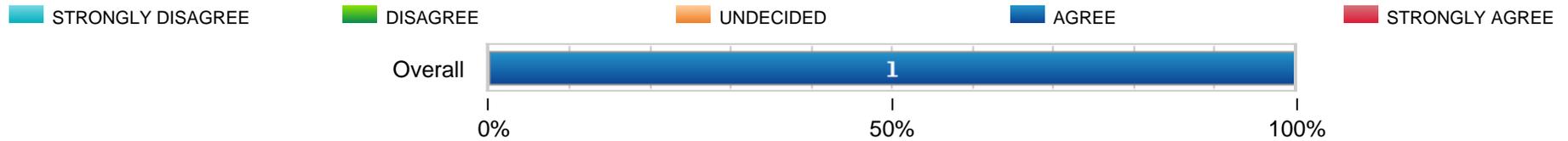


Detailed Question Results

The instructor is well prepared for class sessions.

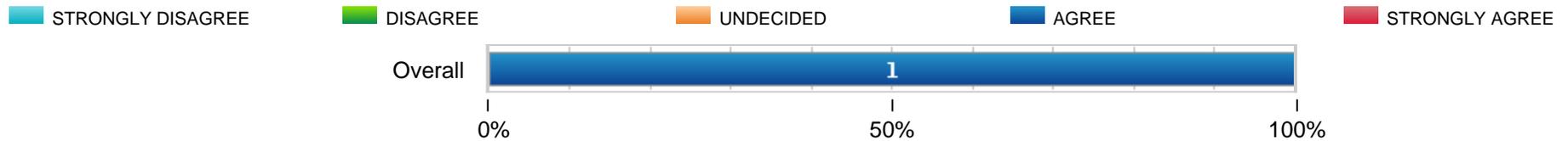


The instructor returns assignments within a reasonable time.



Course Materials

Exams and projects covered course material and content.



Detailed Question Results

Course content and assignments contributed to my intellectual and creative development.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Teaching Methods and Pedagogy

The instructor provides clear evaluation criteria.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



There were regular evaluations of my work.

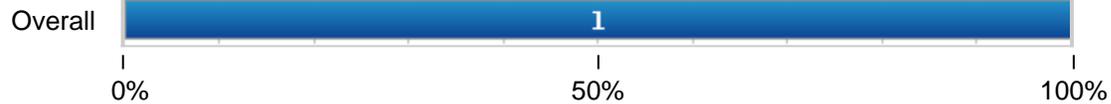
STRONGLY DISAGREE

DISAGREE

UNDECIDED

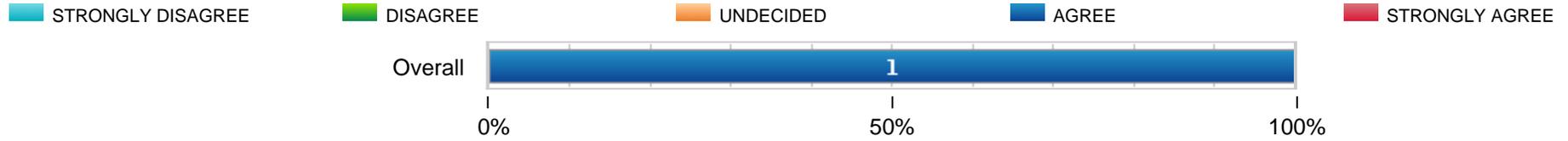
AGREE

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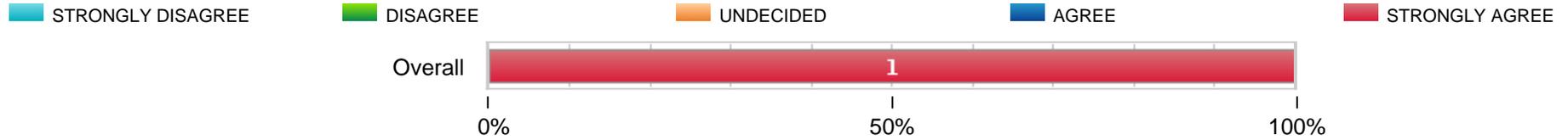
Detailed Question Results

The instructor evaluated me fairly.

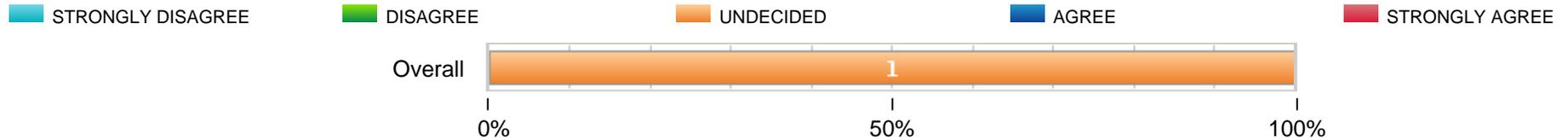


Student/Instructor Interaction

The instructor is available outside of regular class time.

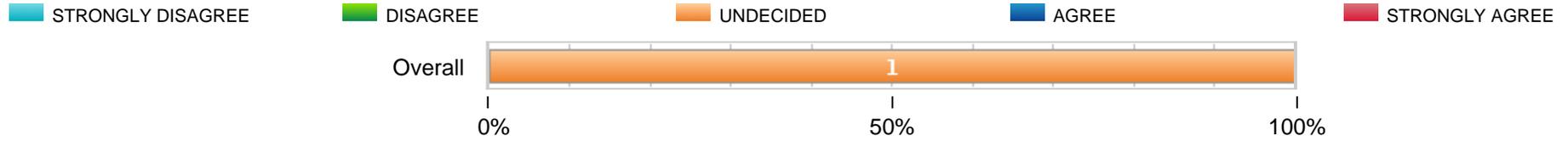


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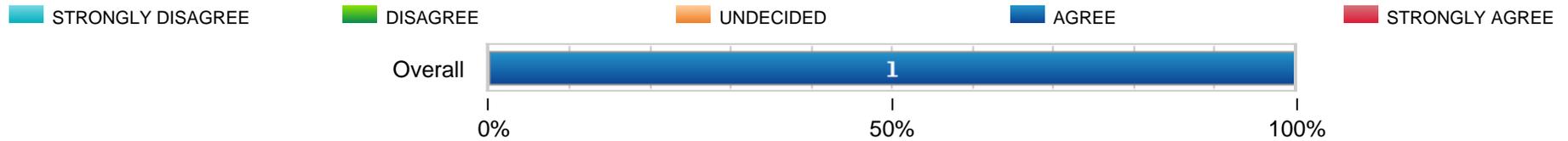


Detailed Question Results

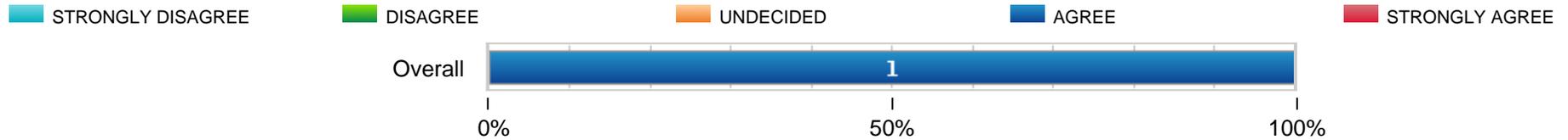
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The instructor encourages independent thought and new ideas.

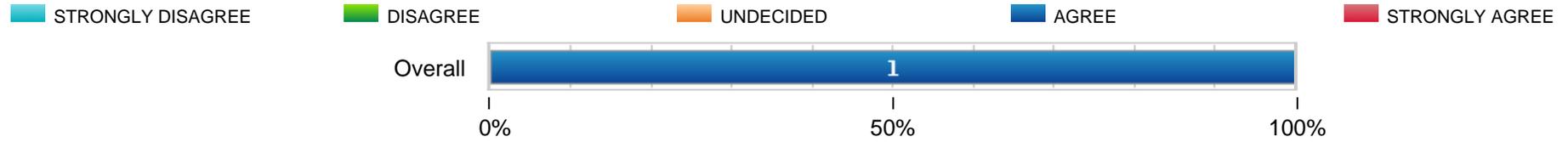


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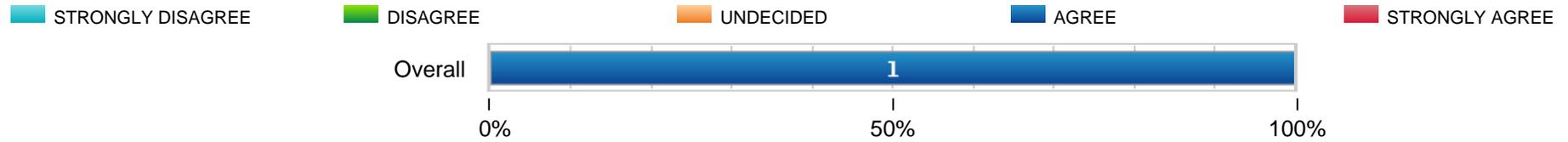
Detailed Question Results

The instructor shows enthusiasm for teaching.

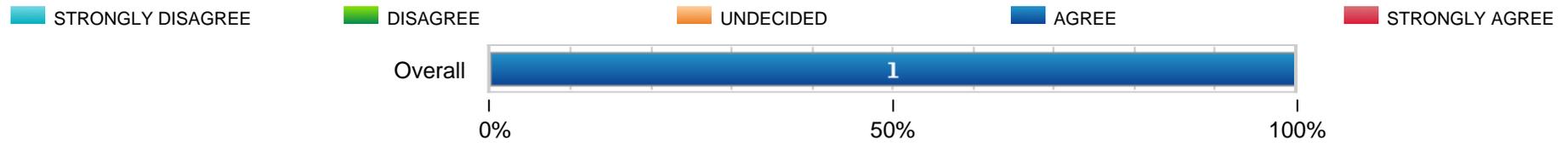


Student Learning

The instructor challenged me to think critically.

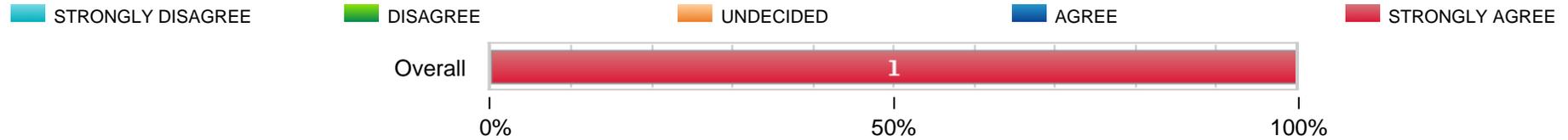


I feel that I made progress toward achieving course objectives.



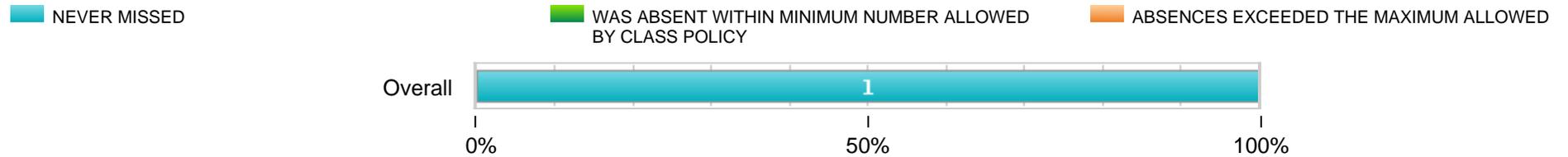
Detailed Question Results

As a result of my work in this class, I gained new knowledge, skills, and/or insights.

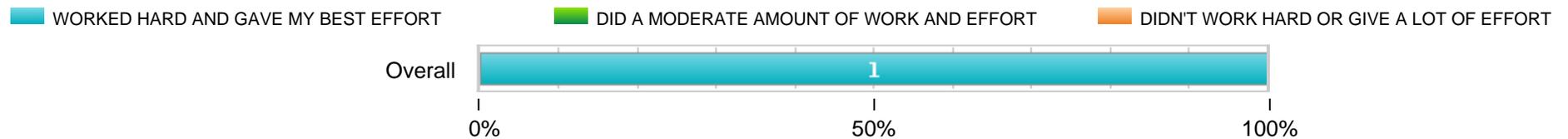


Student Engagement

The following best summarizes my class attendance.



The following describes my efforts and work in this class:



Detailed Question Results

On average, I have spent _____ per week doing work outside of class for this course.

1 HOUR OR LESS

2-4 HOURS

5-6 HOURS

9+ HOURS



General/Summative

Overall, this class has stimulated my interest in this subject.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Overall, the instructor has been an effective teacher.

STRONGLY DISAGREE

DISAGREE

UNDECIDED

AGREE

STRONGLY AGREE



Detailed Question Results

Briefly summarize your overall evaluation of the course and instructor (you might include ways the course could be improved as well as your thoughts on course organization, what you gained from the course, instructor's teaching & evaluation methods, course materials, etc. (1 Comment)

Comment: Overall (1)

The course as a class is an excellent class, especially for experimentation. Each of the instructors were interested in the progress of their students. My only complaint is the situation in the printmaking studio. With the screen washing station being in the printmaking studio, the room would be incredibly loud. Those with sensory issues would be overwhelmed with the loud noises.

Instructor Designed Questions

Calvert, Myles
CRN: 10690 ART 325 01
Advanced Print Media
Enrollment: 17

Fall 2016

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

Scott us an email before class started outlining the course and the specific projects need to be dealing with. Also when we approached each new project we were given a criteria for each individual assignment.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

Always. Even though he was busy himself Myles always kepted when ask. And he didnt just answer our questions he lookell into our ideas and assignments with genuine interest.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

Was more involved than any other professor I've had in the school of Art & Design before this year. I didnt feel like just another student when in class or discussing ideas outside of class.

4. Has the course added to your experiences and understanding? Yes No

Comments:

I've always been extremely interested in print but I've never really excelled at it. However with a bit of guidance I've managed to make ~~prints~~ prints this year that I've gotten external praise from. I myself have enjoyed

5. How well did you understand the course?

Explain:

Fairly well, as mentioned before we were given full outlines for each assignment. As long as you followed from each project was fairly self explanatory if you were got lost. Also Myles was always around to answer questions.

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

All in all I've never had a professor like Myles since starting college and I'm ~~looking~~ looking forward to continuing print.

Name of instructor Myles Calvert Name & Number of Course ART 325

Your name (optional) _____ Date 12/1/16.

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain:

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Myles Calvert Name & Number of Course Adv. Print
Your name (optional) _____ Date 12/1/16

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:
SOME TIMES RESISTANT TO ANSWER QUESTIONS

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain:
UNDERSTOOD WELL
Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:
NOT A FAN OF THE ONLINE SKETCH BOOK

Name of instructor MYLES CALVERT Name & Number of Course ART 325 ADV. PRINT
Your name (optional) Date 12/1/16

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

4. Has the course added to your experiences and understanding? Yes No

Comments:

5. How well did you understand the course?

Explain:

I understood what to do for each assignment. I didn't have to ask too many questions

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor Myles Calvert

Name & Number of Course Advanced Print / ART 32501

Your name (optional)

Date 12/1/16

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

4. Has the course added to your experiences and understanding? Yes No

Comments:

5. How well did you understand the course?

Explain: *Yes myles layed out a straight forward class, very organized*

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor *Myles Calvert*

Name & Number of Course *Adv. Print 325*

Your name (optional)

Date *12/11/10*

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments: Listed number of projects and assignments in beginning kept to that throughout the year.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments: Very available by email and office hours as well

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments: He is very invested in our improvement and development as printmakers ~~and~~ as well as our other studio work. He often provides us with showing opportunities.

4. Has the course added to your experiences and understanding? Yes No

Comments: I developed my work a lot this semester because of this course!

5. How well did you understand the course? Well

Explain: Learned several new printing processes and became better and more efficient at processes I learned last year.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

would like to take more classes w/ instructor or have him as an advisor

Name of instructor Myles Callert Name & Number of Course Advanced Print

Your name (optional) J. Stapf Date 11/30/2016

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

All the time! He's also very responsive to emails.

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

He's passionate about the craft and teaching.

4. Has the course added to your experiences and understanding? Yes No
Comments:

I've learned tons of new techniques, processes, and made progress in my own work.

5. How well did you understand the course?
Explain:

Very well, it was clearly outlined.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor

Myles Calvert

Name & Number of Course

Advanced Print Media
ART 325

Your name (optional)

Emma Oliver

Date

12/1/16

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

he was always around and stayed late for us.

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

I know more about myself as an artist

5. How well did you understand the course?
Explain:

I learned a lot

Comments:

he taught me a lot and made me challenge myself.

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Miles Calvert

Name & Number of Course Advanced Print Media

Your name (optional)

Date December 1, 2016

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

defined what he wanted and took our opinions into consideration and wasn't afraid to change things to make it better for us.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

Always made time for everyone and offered help to people even w/o request

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

He loves what he does and it shows

4. Has the course added to your experiences and understanding? Yes No

Comments:

I will only take print classes w/ myles I learn so much from him

5. How well did you understand the course?

Explain:

very well. even if there were things i didn't understand how to do, myles was always helping me and making

Comments:

things fun and interesting and making me want to do print

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

I honestly wouldn't have been interested in taking this class if myles wasn't my teacher

Name of instructor Myles Calvert

Name & Number of Course Adv Print

Your name (optional)

Date 12/1/16

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

4. Has the course added to your experiences and understanding? Yes No

Comments:

I learned new processes that I look forward to using in the next semester.

5. How well did you understand the course?

Explain:

The course was very straightforward. Myler made sure to do very direct demos and if I did not understand, I could ask for help.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor Myles Calvert

Name & Number of Course Advanced Print 10690 Art325 01

Your name (optional)

Date 12/01/16

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments: Both ~~in~~ with a printed outline and verbally

2. Were you able to get personal help from the instructor upon request? Yes No

Comments: Always - very available to students

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments: Extremely
Because Myles makes his own prints during non-class hours, ~~was~~ he models possibilities, is available & involved many hours beyond class time, and always interested

4. Has the course added to your experiences and understanding? Yes No

Comments: in offering advice, help and consultation.
Very much. Class critiques offer the opportunity to see the wide range of class works and to discuss and think analytically about their effectiveness.

5. How well did you understand the course? Well

Explain: To learn options and think about our content choices, experience a variety of techniques and developse habits (and methods) of making professional (and clean) prints

Comments: The number of prints required for each assignment could be challenging, but at the same time, ensured

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments: It's hard to think of any suggestions for change; I have enjoyed and learned a lot in this class.

deep exposure to each process

Name of instructor Myles Calvert Name & Number of Course Adv 12 Print

Your name (optional) Date 12/1/2014

The joint project w/ sophomores didn't quite mesh, perhaps because each instructor presented it differently to their class. A by-product was the opportunity to meet and development relationships between students - this would not have happened otherwise

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

o yea

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

very helpful + available when I needed him

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

4. Has the course added to your experiences and understanding? Yes No

Comments:

definitely! prior to this class I wasn't sure if I would continue with print

5. How well did you understand the course?

Explain:

pretty well! the only thing I would change is I'd like to know a little more about my grades before midterm

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor Myles Gilbert

Name & Number of Course JUNIOR Print

Your name (optional) Moody

Date Dec 1st

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

I really appreciated the 1-1 conversations about themes.

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

Definitely!

5. How well did you understand the course?
Explain:

I understood it to be an expansion + a refinement of the intro print class, and it was.
Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

I wish crits were more substantive in terms of developing themes. I find it difficult critiquing some people's ideas (or lack thereof) in fear of the backlash, which might

Name of instructor Myles Calvert Name & Number of Course Advanced Print

Your name (optional) _____ Date 12/1

Be more avoided if thematic critique were the norm or to be expected. (ie incorporating what we say on our blogs into crit.)

Calvert, Myles
CRN: 26484 ART 401 22
Senior Studio
Enrollment: 7

Spring '16

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

Because we all had different goals

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

4. Has the course added to your experiences and understanding? Yes No

Comments:

5. How well did you understand the course?

Explain:

We met in groups and one on one enough to have individual goals

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Myles is a D:ll well (In a good way I guess)

Name of instructor

Myles Culvert

Name & Number of Course

Senior print studio 401

Your name (optional)

Date

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

yes, when ever needed

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

4. Has the course added to your experiences and understanding? Yes No

Comments:

5. How well did you understand the course?

Explain:

Comments:

well, as a senior I have explored many methods and materials to better express and improve my own craft.

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

complete freedom to do what your interested in.

Name of instructor Myles Calvert

Name & Number of Course Senior Studio

Your name (optional) -

Date 4/28/16

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

Clear objective: Senior Year work, plan, execute

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

Printing, questions, tutorials

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

Very excited about artwork, down to earth

4. Has the course added to your experiences and understanding? Yes No

Comments:

I learned how to make a sugar lift!

5. How well did you understand the course?

Explain: Develop ideas around artwork and ~~make~~ make artwork. Show up to class and all that jazz. Ask questions when needed.

Comments: I was definitely able to speak with you in a down-to-earth way about artwork and understand what you expected of me.

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Something about a dilweed? I don't know, you'd probably understand more than me.

Name of instructor Myles Calvert

Name & Number of Course Senior Studio Print

Your name (optional) Elaine Kalinowski

Date 4/27/16

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?

Explain: *Myles has consistently assisted me in simplifying & breaking down both class & personal aspirations for the class.*

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Myles is a pleasant, friendly, considerate, & admirable instructor.

Name of instructor

Myles Colvert

Name & Number of Course

ART 401-22

Your name (optional)

Date *04/25/16*

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

individual meetings were very helpful

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

He was a very interested and enthusiastic dillweed when it came to my work.

4. Has the course added to your experiences and understanding? Yes No
Comments:

Through my own experimentation and freedom to do just that. I got a lot of new experience with the laser cutter and the teacher was very helpful with that.

5. How well did you understand the course?
Explain: senior studios. pretty straight forward. I was mainly setting my own objectives with the teacher to the end objective of my senior show.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Myles Calvert

Name & Number of Course Senior Studio ART 401

Your name (optional)

Date

4/28/16

Calvert, Myles
CRN: 24320 ART 325 01
Advanced Print Media
Enrollment: 15

Spring '16

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

Big yes, Myles is always around.

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain:

It's a studio so it requires hard work.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

He can have a bit of attitude

Name of instructor

Myles Calvert

Name & Number of Course

Advanced Print ART325

Your name (optional)

Date

4/15/16

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

For the most part he explained everything. Sometimes he added stuff to assignments... Kind of confusing.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

He gave us a lot of his free time to help in the studios.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

Yes! He loves print!

4. Has the course added to your experiences and understanding? Yes No

Comments:

I learned a lot! I didn't know much about screen print either so that was awesome.

5. How well did you understand the course?

Explain:

Comments:

Very well, we all took print so we knew what was coming.

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

He was great, he was just ~~the~~ new so he didn't know the flow.

Name of instructor

Myles Calvert

Name & Number of Course

Advanced Print Media
24320

Your name (optional)

Date

4/14/16

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

additional etching processes, Screen printing, Gradient's

5. How well did you understand the course?
Explain:

Very well

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Myles Calvert Name & Number of Course Advanced print media
Your name (optional) _____ Date _____

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments: ~~The papers~~ papers w/ instructions/expetation were nice but, I felt that there may have been to many objectives that I didn't feel free to create what I want in order to prep for senior yr.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments: Super great at this, thanks 

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments: Lots of enthusiasm

4. Has the course added to your experiences and understanding? Yes No

Comments: I learn some new processes which added to my understand in the aspect of new techniques.

5. How well did you understand the course?

Explain:

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments: I like the aesthetice ^{sry say 4} ^{spen} feed back during crit but, I feel like I was missing out on concept elaboration/furthering of ideas.

Name of instructor Myles Culvert

Name & Number of Course Advanced print Media ART 30501

Your name (optional)

Date 4/14/2016

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments: Professor was very clear with expectations.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments: Professor made him self available whenever needed.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments: Yes, he actnly encavaged and showed interest in all students work during and after production.

4. Has the course added to your experiences and understanding? Yes No

Comments: Yes, introduced me to new processes and applications

5. How well did you understand the course?

Explain: I understood this course to its fullest extent, was very happy with the level of instruction and enjoyed projects free form and openness.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor Myles Calvert

Name & Number of Course Advanced Print Media

Your name (optional) Max Mice

Date 4/14/16

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

All the expectations were well defined and reasonable

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

He was always ready to help out. He did a really good job in making sure we had everything we need to do the assignment. He was also easy to get to after class

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

He showed interest in everyone's work and projects for every assignment.

4. Has the course added to your experiences and understanding? Yes No

Comments:

I felt this class helped me improve my overall work. The projects challenged me to improve and expand the possibility of my work

5. How well did you understand the course?

Explain:

I felt I understood the course really well. The objectives were well defined and reasonable.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Overall I enjoyed the course. All the assignments were well planned and developed

Name of instructor Myles Calvert

Name & Number of Course ³²⁵ Adv Printmaking

Your name (optional)

Date 4/14/16

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments: Was very direct about what he was going to expect from us. Very tough + strict goals were set.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments: Always available when I needed him, even outside of class, he was grand.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments: Very interested in our work and our ideas, also how it effects us as people + artists

4. Has the course added to your experiences and understanding? Yes No

Comments: Feel more well versed

5. How well did you understand the course?

Explain: For the most part really well, gave me more practice.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor Myles Calvert

Name & Number of Course Advance Print

Your name (optional)

Date 4/15/16

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments: Very clear goals + grading - I have never had an art professor who was so clear in what they wanted, and actually tells us grades for individual projects.

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments: Was always around to help.

4. Has the course added to your experiences and understanding? Yes No
Comments: Yes - almost everyone in the class learned about the entire silkscreen process for the first time. The multi-plate etching + viscosity printing were also new techniques.

5. How well did you understand the course?
Explain: Great

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Myles Calvert Name & Number of Course Advanced Printmaking
Your name (optional) _____ Date 4-14-16

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

Almost always around when you need him.
Almost always around in general. Available for help and responds quickly to emails.

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?

Explain:

Very well. Objectives were clear and organized.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor

Mylee Calvert

Name & Number of Course

ADV. Print 325-01

Your name (optional)

Date

4/14/16

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

*makes himself visible and available on days he
doesn't teach, very helpful*

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain: *well, quite well... but now I question everything else*

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor *Myles Calvert* Name & Number of Course *Advanced Print*
Your name (optional) *John Doe* Date *4/14/16*

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments: *very straightforward*

2. Were you able to get personal help from the instructor upon request? Yes No

Comments: *Myler was always available and would consistently be in the print ~~lab~~ lab outside of class time*

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments: *Myler is basically singlehandedly reforming the screen print department.*

4. Has the course added to your experiences and understanding? Yes No

Comments: *I have learned so much about advanced techniques in carving, aquatint, screen print, and registration.*

5. How well did you understand the course?

Explain: *The course was very clear, and the requirements were explained at the beginning of the class*

Comments: *Good job!!*

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments: *I'm a sucker for a good print class!*

Name of instructor *Myler Calvert* Name & Number of Course *3DS 01 Adv. Print*

Your name (optional) _____ Date *4/14/16*

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

He is very nice.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

4. Has the course added to your experiences and understanding? Yes No

Comments:

5. How well did you understand the course?

Explain: Not good not bad.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor Myles Calvert Name & Number of Course ART 305-01 24320

Your name (optional) Date 04/11/2006

Calvert, Myles
CRN: 20999 ART 225 01
Introduction to Print Media
Enrollment: 16.

Spring '16

2. Were you able to get personal help from the instructor upon request?

Yes No

Comments: Any time I needed help in or out of class he made himself available. Always in the studio working and willing to drop his work to help you.

3. Does the instructor show involvement, interest and enthusiasm?

Yes No

Comments:

yes fun, down to business and down to earth

4. Has the course added to your experiences and understanding?

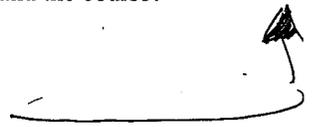
Yes No

Comments:

I came into this class knowing nothing about print and am comfortable with a wide variety of techniques and process

5. How well did you understand the course?

Explain:



Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?

Explain: Very Well

Learned a lot about Print Making

Comments:

2. Were you able to get personal help from the instructor upon request?

Yes No

Comments:

and always answers emails quickly and is extremely helpful in class

3. Does the instructor show involvement, interest and enthusiasm?

Yes No

Comments:

he gets me excited about the assignments and answers also questions

4. Has the course added to your experiences and understanding?

Yes No

Comments:

I was never interested in print until he got me excited about it, I only want him as my teacher for my next print classes

5. How well did you understand the course?

Explain:

at first it was really rough but myles helped me a lot and

Comments:

now it is something I am super interested in and want to continue with

2. Were you able to get personal help from the instructor upon request?

Yes

No

Comments:

He was always willing to stay & help.
Has personally helped me many times.

3. Does the instructor show involvement, interest and enthusiasm?

Yes

No

Comments:

Yes! So enthusiastic!!! Can tell he loves the class and Print. Makes you enthusiastic & interested. Wonderful!

4. Has the course added to your experiences and understanding?

Yes

No

Comments:

Yes. Actually Tim has taught me a lot, The Tech.

5. How well did you understand the course?

Explain:

~~I~~ fairly well.

Comments:

I wasn't a huge fan of print but that has nothing to do with Myles. I LOVED Myles. Make him permanent.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

Very helpful, easy to contact

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

Very much so. Shows more preference for certain processes

4. Has the course added to your experiences and understanding? Yes No

Comments:

Learned a lot of processes, made a lot of good work.

5. How well did you understand the course?

Explain:

Very well

Comments:

2. Were you able to get personal help from the instructor upon request?

Yes

No

Comments:

3. Does the instructor show involvement, interest and enthusiasm?

Yes

No

Comments:

4. Has the course added to your experiences and understanding?

Yes

No

Comments:

5. How well did you understand the course?

Explain:

I have never worked w/ print before and myles successfully illustrated different procedures.

Comments:

Myles made me enjoy 2D medium when I have never enjoyed before.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

He was available anytime.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

He is an incredible instructor and I highly recommend we permanently employ him.

4. Has the course added to your experiences and understanding? Yes No

Comments:

I have fallen in love w/ print.

5. How well did you understand the course? *perfectly*

Explain:

This is an excellent course.

Comments:

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

myles was extremely prompt and present in both online and in person communication.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

myles is the most enthusiastic print professa in the shop.

4. Has the course added to your experiences and understanding? Yes No

Comments:

This course has made me comfortable and confident to make print work and keep in contact with the shop.

5. How well did you understand the course?

Explain:

This course was really outlined in handouts and through myles' instruction. I was always aware of our objectives.

Comments:

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

We could ask in class, through email, at random and Myles would find a way to help.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

Super enthusiasm. Made the class extremely fun.

4. Has the course added to your experiences and understanding? Yes No

Comments:

I definitely want to do more print because of how good of an experience this class was.

5. How well did you understand the course? Very well.

Explain:

Myles made sure we understood everything at all times.

Comments:

[Handwritten signature]

2. Were you able to get personal help from the instructor upon request?

Yes

No

Comments:

3. Does the instructor show involvement, interest and enthusiasm?

Yes

No

Comments:

4. Has the course added to your experiences and understanding?

Yes

No

Comments:

5. How well did you understand the course?

Explain:

Comments:

had a really get time learning about Polytone the different mediums

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

great with answering emails and meeting with students outside of class

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

4. Has the course added to your experiences and understanding? Yes No

Comments:

5. How well did you understand the course?

Explain:

very well

Comments:

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

Myles Always was on top of his emails making it easy to get ahead of.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

4. Has the course added to your experiences and understanding? Yes No

Comments:

So glad The Screen Print Shop is up + Running!!! 

5. How well did you understand the course?

Explain:

~~Thorough~~ Thorough. Project descriptions

Comments:

2. Were you able to get personal help from the instructor upon request?

Yes

No

Comments:

3. Does the instructor show involvement, interest and enthusiasm?

Yes

No

Comments:

4. Has the course added to your experiences and understanding?

Yes

No

Comments:

5. How well did you understand the course?

Explain:

So well! Myles's energy, encouragement, and enthusiasm made the course for me!

Comments:

Calvert, Myles
CRN: 15670 ART 329 01
Digital Print Media
Enrollment: 13

FALL 2017

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

He was very clear on canvas for each project what he was looking for and expecting.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

Myles seems to always be in the studio Tuesday - Friday and he is always willing to help if he can. I know it isn't required of him, but if he was able to be here in Alfred on the weekends that would be amazing because it gets tricky having to wait 3 full studio days after class to ask a question if you are having critical project issues.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

Myles is always willing and excited to help with our projects. Though I admit, sometimes his head is in the clouds with our projects and he encourages us to do things that would cost us more money than a broke college kid can afford or that a spectacularly busy college student has time for (given other classes and studios). This said, I understand he does do it to push us farther which I appreciate.

4. Has the course added to your experiences and understanding? Yes No

Comments:

With the amount of projects we needed to complete, all contained different + complex processes so I feel more comfortable with digital processes.

5. How well did you understand the course?

Explain:

I think the course was ~~being~~ laid out clearly and effectively on canvas and this made the assignments clearly defined, though Myles was a really

Comments:

though grader so regardless if you fit in his criteria it was nearly always unlikely to achieve an "A". This being said, I am fully aware that A's are difficult to get and they shouldn't be easy to get but on some of the work I did, I did not understand how an "A" was not justified.

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

It was an intensive course and I enjoyed how "go, go, go" it was but I felt there was almost too much. I didn't have time to go through concepts and take my time as I would like, and as such, I wasn't as happy with what I produced as I think I could have been.

Name of instructor Myles Calvert

Name & Number of Course Digital Print Media Art 329

Your name (optional)

Date

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

Requirements for assignments were unclear and deadlines were changed

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

discussion with Myles, though frequent, was often unproductive, when I really needed help, he had me talk to the TA, who was worse

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

4. Has the course added to your experiences and understanding? Yes No

Comments:

did not learn or advance ANY digital methods

5. How well did you understand the course?

Explain:

The methods were easy to understand but the assignments weren't

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

very stressful

Name of instructor Myles Calvert Name & Number of Course digital print

Your name (optional) _____ Date _____

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

BY THE TITLE I THOUGHT THIS WAS GOING TO BE MORE DIGITALLY-BASED BUT IT WASNT. YES HE DID

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

HE'S ALWAYS AROUND/AVAILABLE THROUGH EMAIL EVEN WHEN IN CANADA LOL MORE AVAILABLE THAN MOST PROFESSORS THAT ACTUALLY LIVE HERE

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

!!!!YES!!!!

4. Has the course added to your experiences and understanding? Yes No

Comments:

IM USING FACILITIES I DIDNT EVEN KNOW WE HAD, WHICH IS AWESOME I STILL DONT REALLY KNOW HOW TO USE A COMPUTER IN THE WAY I WANTED (IE UNDERSTAND PHOTOSHOP, ILLUSTRATOR), BUT THAT WAS NEVER LISTED IN THE COURSE OBJECTIVE SO MY BAD

5. How well did you understand the course?

Explain: I CLEARLY UNDERSTAND WHAT HE EXPECTS FROM US, BUT AS AN ARTIST I JUST DONT KNOW HOW TO GET THERE. HE'S HELPFUL THOUGH

I GUESS

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

I'D NEVER TAKE IT AGAIN BUT ONLY BECAUSE IM NOT A DIGITALLY-ENCLINED PERSON

Name of instructor MULES CALVERT

Name & Number of Course DIGITAL PRINT

Date NOV 30th 2017

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

Depended on the project. While all were concept heavy, some assignments such as the screenprint, did not seem to have an overarching goal.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

Myles was available for more in depth consultation during class & could be reached through email.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

Myles clearly loves print & takes time to show work of current contemporary printers as well as give them detailed explanations of the print process.

4. Has the course added to your experiences and understanding? Yes No

Comments:

I now have great understanding in how to work the offset press, screen print from acetate, and have developed a fondness for woodblocks & laser cutting.

5. How well did you understand the course?

Explain:

Understood the processes fairly well, ~~wasn't~~ but I could have improved more on the application of said processes.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Course is very concept heavy which sometimes impedes exploration in technique. Making a requirement that every assignment be related to the previous one also stunted creativity.

Name of instructor Calvert, Myles.

Name & Number of Course Digital Print Media

Year (optional)

Date 11/30/17

Art 329 01

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

2. Were you able to get personal help from the instructor upon request? Yes No

Comments: yes!

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments: easy to approach, open to conversation. at times he'd be more inclined to talk to other students based on biases, I think.

4. Has the course added to your experiences and understanding? Yes No

Comments: It has helped me continually think and process my concept in a consistent way. I learned a lot of new techniques and processes.

5. How well did you understand the course?

Explain: I understood the course very well. Each project and objective was very straight forward.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments: It pushed my current way of thinking and producing art. One concern I have is that if a due date was accidentally wrong, instead of keeping it, he'd change it to the actual date he originally intended which was

Name of instructor Myles Calvert Name & Number of Course Art 329 01 Digital Print Media

Your name (optional) _____ Date 11/30/17

difficult to work around.

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

very clear, really helped us understand.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

always more than willing to help, even at night not during class/office hours

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

100% goes above and beyond

4. Has the course added to your experiences and understanding? Yes No

Comments:

learned alot about new processes

5. How well did you understand the course?

Explain:

everything was clear

Comments:

but still hard for me

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor

Myles Calvert

Name & Number of Course

digital print

Your name (optional)

Date

11/30/17

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

Good computer organization and layout of class expectations

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

Either available in his office or a quick email away

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

Very animated, constantly asking about project progress

4. Has the course added to your experiences and understanding? Yes No

Comments:

lots of different processes incorporated together

5. How well did you understand the course?

Explain:

Most everything was layed out and explained clearly

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor Myles Calvert

Name & Number of Course Digital Print

Name (optional)

Date

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

All assignments are posted on Canvas with all details needed (thanks)

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

We could arrange meetings and talks as needed

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

He is always excited about work and progress and encourages us constantly

4. Has the course added to your experiences and understanding? Yes No

Comments:

Yes, we learned many new techniques & applications

5. How well did you understand the course?

Explain:

it was ~~so~~ well-paced and all the information needed was provided

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

a creativity-based and exciting printmaking course in which experimentation is encouraged

Name of instructor MYLES CALVERT

Name & Number of Course DIGITAL PRINT

Year (optional)

Date

Calvert, Myles
CRN: 15188 ART 225 01
Introduction to Print Media
Enrollment: 15

FALL 2017

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

INSTRUCTOR GAVE CLEAR OUTLINE OF WHOLE COURSE BEFORE CLASS WAS EVEN HELD.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

INSTRUCTOR ALLOWED OPEN-NESS ABOUT ASSIGNMENTS AND OUTSIDE INTERESTS REGARDING SCHOOL & SUBJECT.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

PROFESSOR SHOWED GREAT ENTHUSIASM WITH EACH ASSIGNMENT & NEW PROCESS

4. Has the course added to your experiences and understanding? Yes No

Comments:

THE COURSE GREATLY BROADENED MY KNOWLEDGE OF SUBJECT MATTER

5. How well did you understand the course?

Explain:

I UNDERSTOOD THE COURSE EXCEPTIONALLY WELL

Comments:

THE PROFESSOR BROUGHT A GREAT DEAL OF LIGHT TO PROCESSES THAT WERE SHROUDED IN DARKNESS/IGNORANCE FOR ME.

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor MYLES CROFT

Name & Number of Course ART

Your name (optional)

Date NOV. 30 2017

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

I DON'T REMEMBER

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

4. Has the course added to your experiences and understanding? Yes No

Comments:

5. How well did you understand the course?

Explain:

Pretty good. It was easy to understand.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

We learned a lot of good processes.

~~to~~ I found it hard to understand what the teacher wished to see for each project though. I didn't know how to get a good grade?

Name of instructor MYLES CAWERT

Name & Number of Course Print 101 (?)

Your name (optional)

Date Nov, 30, 2017

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain:

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Myles Calvert

Name & Number of Course Intro to Print

Your name (optional)

Date 11/30/17

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

Always available when I needed help on projects

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

A Ton!

4. Has the course added to your experiences and understanding? Yes No

Comments:

5. How well did you understand the course?

Explain: Not a ton at first but I feel extremely capable and ~~informed~~ informed on technique and processes.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor Myles Calvert

Name & Number of Course Intro to Print

Your name (optional)

Date 11/30/17

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain: Sometimes during project introductions I didn't understand the processes being described but once the demos were done it was very comprehensible.
Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Love, Love, Loved it ♥

Name of instructor Myles Calvert

Name & Number of Course Intro to Print

Your name (optional)

Date 11/30/2014

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

4. Has the course added to your experiences and understanding? Yes No

Comments:

5. How well did you understand the course?

Explain: IT WAS A NEW PROCESS FOR ME AND EACH WEEK WAS A NEW EXPERIENCE FOR ME WHICH WAS A CHALLENGE AT TIMES

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor MYLES CALVERT

Name & Number of Course INTRO TO PRINT

Your name (optional)

Date 11/30/17

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course? .
Explain: *VERY WELL. EVERYTHING IS EXPLAINED PATIENTLY, AND MYLES MAKES SURE WE'VE GOT A GOOD GRASP ON THE MATERIAL.*
Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor *MYLES CALVERT* Name & Number of Course *INTRO TO PRINT*

Your name (optional) Date *11/30/17*

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments: Informed us

2. Were you able to get personal help from the instructor upon request? Yes No

Comments: Would answer emails, answer questions in or outside of class

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments: liked to see individual styles

4. Has the course added to your experiences and understanding? Yes No

Comments: New techniques, different each project

5. How well did you understand the course?

Explain: Processes were explained, expectations made clear

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor Myles Calvert

Name & Number of Course Intro to Print

Your name (optional)

Date 11/30/2017

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain:

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Myles Colvert Name & Number of Course Intro to Paint

Your name (optional) _____ Date _____

ART 401 02
Senior Studio
FALL 2017
Calvert, Myles

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain: He told me to get as much work done and to think about what I want/need to do for my senior show.

Comments: He pushed me to work hard and to think about concepts

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Myles Calvert

Name & Number of Course Senior Advisor

Your name (optional)

Date 12/6/17

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

super enthusiastic

4. Has the course added to your experiences and understanding? Yes No
Comments:

learned about processes I hadn't done before and learned more about processes I had previously done

5. How well did you understand the course?
Explain:

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

I wish Myles were advising next semester

Name of instructor Myles Calvert

Name & Number of Course senior studio 401 02

Your name (optional)

Date 11/29

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

TALKED TO ME AND ASKED
HOW EVERYTHING WAS GOING EVERY TIME
I WAS IN THE STUDIO

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

SUPER ENCOURAGING

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain:

EVERY THING WAS CLEAR

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

GREAT ADVISOR - DISAPPOINTED HES NOT ADVISING
IN SPRING

Name of instructor MYLES CALVERT Name & Number of Course SENIOR STUDIOS

Your name (optional) _____ Date 12/6/17

Calvert, Myles
CRN: 20999 ART 225 01
Introduction to Print Media
Enrollment: 11

SPRING 2018

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No

Comments: The instructor was very personable and easy to approach. I had many questions which he enthusiastically answered. He made the process very easy to understand.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments: Very passionate about print.
Knows more about paper than I ever will!

4. Has the course added to your experiences and understanding? Yes No

Comments: I have a MUCH greater appreciation for print making and art in general. It was an eye-opening experience to a secret and magical world.

5. How well did you understand the course?
Explain:

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments: Really, really, really, good stuff. Accessible to a novice like myself.

Name of instructor MYLES CALVERT

Name & Number of Course INTRO TO PRINT: ART225-01

Date 4/20/2018

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain: *pretty well, Good class learned alot.*

Comments: *Miles explains what to do pretty well*

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor *Miles*

Name & Number of Course *intro to print*

Date *apr 20 2018*

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

Sometimes descriptions on projects were vague and confusing but we powered through together

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

He was well versed in the field

4. Has the course added to your experiences and understanding? Yes No

Comments:

I've learned a lot of different skills and techniques

5. How well did you understand the course?

Explain: I understood it very well and took notes.

Comments: Sometimes it was aggravating to have to help fellow students that wouldn't pay attention

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments: It was interesting to go along with the confusion.

It kept me on my toes. It was really fun to learn so much in so little time (and very stressful)

Name of instructor Myles Colvert

Name & Number of Course ART 225 01

Date _____

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? (Yes) No
Comments:

2. Were you able to get personal help from the instructor upon request? (Yes) No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? (Yes) No
Comments: *Very strong involvement & enthusiasm*

4. Has the course added to your experiences and understanding? (Yes) No
Comments:

5. How well did you understand the course?
Explain: *Very well*
Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments: *Excellent*

Name of instructor *[Handwritten Name]*

Name & Number of Course *[Handwritten Course Name]*

Date *[Handwritten Date]*

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

Mylea was extremely present and helpful during class and was more than happy to help students

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain:

This class was a great intro. to print, as learning so many techniques kept the class interesting and exciting

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Mylea Calvert

Name & Number of Course ART 225 section 1

Date April 20th 2018

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

was almost always in the studio and willing to help

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

very excited about all projects

4. Has the course added to your experiences and understanding? Yes No
Comments:

felt like I learned a lot and want to continue to paint

5. How well did you understand the course?
Explain: well understood.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

loved it!

Name of instructor Megan Calvert

Name & Number of Course ART 22

Date 4/30/18

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments: Very easy to talk to for help

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

Probably the most enthusiastic prof I've had, made me love coming to class

4. Has the course added to your experiences and understanding? Yes No
Comments:

I knew nothing about print in the beginning, now I'm ~~becoming~~ a print professional (almost)

5. How well did you understand the course?
Explain:

clearly understood

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Myles was an amazing prof that made this course extremely interesting

Name of instructor: Myles Calvert
Name & Number of Course: Intro to Print
Date: Spring 2018
ARS 225 Sec. 01

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

yes very helpful ton 1
and I know in a needy student

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

very much so

4. Has the course added to your experiences and understanding? Yes No
Comments:

Absolutely

5. How well did you understand the course?

Explain:

Comments:

very well thanks
to explanation
and Myles teaching

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Myles is the best

Name of instructor Myles Calvert

Name & Number of Course pwhA

Date

Survey -- Student reactions to courses & instructors.

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

Very orderly and clear in what was expected

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

one on one instruction, help at all times

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

a little too much if you ask me
very kind and makes us feel safe

4. Has the course added to your experiences and understanding? Yes No

Comments:

I am infinitely wiser
showed us lots of tools and techniques

5. How well did you understand the course?

Explain:

very well

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor

Myles Calvare

Name & Number of Course

Print

Date

Calvert, Myles
CRN: 16278 ART 225 02
Introduction to Print Media
Enrollment: 10

Fall 2018

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

Very clearly organized class objectives.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

Always very helpful in person & via email.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

So enthusiastic. All the time.

4. Has the course added to your experiences and understanding? Yes No

Comments:

Learned so much about printing process and the history of printing.

5. How well did you understand the course?

Explain:

Very well.

Comments:

Always very clear cut with instructions.

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Really, really great class, but the workload was a lot.

Name of instructor MYLES CALVERT

Name & Number of Course INTRO TO PRINTMAKING

Your name (optional)

Date 12/6/18

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?

Explain: I understood very well - both our minds work alike so I understood him and he understood me.

Comments: I would love to work with Myles again. It would be an honor.

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Myles Calvert

Name & Number of Course Intro print 225

Your name (optional) Jessica Lake

Date 12/6

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain:

well

Comments:

None

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Give Myles a full time job Permanent

Name of instructor Myles Calder Name & Number of Course Intro print

Your name (optional) _____ Date 12/6/18

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

Very organized

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

Very good at helping

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

Love him!

4. Has the course added to your experiences and understanding? Yes No

Comments:

I love printmaking now

5. How well did you understand the course?

Explain:

It was very easy to understand.
Projects were fun

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Name of instructor Myles Calvert

Name & Number of Course Intro Printmaking
Printing Int

Your name (optional)

Date Dec 6

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain: *Very well as the course unfolded*

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor *Myles Calvert* Name & Number of Course *Intro to Printmaking 225*
Your name (optional) Date *12/6/18* 02

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain: *The course was great at showing us so many next experiences. The objectives + requirements were always layed out.*
Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Mylee Calvert Name & Number of Course Intro to Printmaking

Your name (optional) _____ Date _____

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?

Explain:

I knew nothing, and now I know everything

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Myles Calvert

Name & Number of Course INTRO TO PRINT 101

Your name (optional) Chloe ROBERTSON

Date 12/6/18

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?

Explain:

Very well

Comments:

good course

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Myles

Name & Number of Course Intro to Print

Your name (optional)

Date December 6th 2018

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments: N/A

2. Were you able to get personal help from the instructor upon request? Yes No

Comments: He was very helpful upon request & willing to take time out of his schedule to help in person.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments: seemed happy to be working with students

4. Has the course added to your experiences and understanding? Yes No

Comments:

5. How well did you understand the course?
Explain:

as a senior studio I was allowed a lot of free reign, so the question isn't quite applicable

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments: I liked the amount of help I was able to get & the feedback I got on projects

Name of instructor Myles Calvert

Name & Number of Course Senior Studio

Your name (optional)

Date 12/1/19

Calvert, Myles
CRN: 10690 ART 325 01
Advanced Print Media
Enrollment: 12

FALL 2019

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

Sometimes I would ask for help & Miles would be there right away and other times we would come up w/ a time to meet & he would just disappear hours before I got there

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course? Well
Explain:
No

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Miles Colvert

Name & Number of Course Adv. Print making

Your name (optional)

Date 12/5/19

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

He goes over all projects multiple times, and post them on canvas.

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

He's always there if you need help. He's very responsive ~~too~~ if you email him.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

He goes over each project with you individually. gives great feed back. Always supportive of ideas.

4. Has the course added to your experiences and understanding? Yes No

Comments:

I came into an advanced class with out ~~and~~ taking an intro class, and he explained every thing clearly and I was able to learn all new printing processes.

5. How well did you understand the course?

Explain:

Very, it was described very well.

Comments:

Myles is a great educator. He has been there through each process fully.

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

Would highly recommend ^{the} class.

Myles is one of my favorite teachers.

Name of instructor Myles Calvert Name & Number of Course Advanced print 10690

Your name (optional) _____ Date 12/5/19.

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain: *Everything was very well explained, and help was always available. There was plenty of clarification.*
Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Myles Calvert Name & Number of Course Art 325 Advanced print
Your name (optional) _____ Date Dec 5th

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments: very specific

2. Were you able to get personal help from the instructor upon request? Yes No

Comments: very quick to answer email

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments: super enthusiastic every class, he really cares about print and his students

4. Has the course added to your experiences and understanding? Yes No

Comments: yes! I learned many different print practices

5. How well did you understand the course?

Explain: pretty well, it was fairly easy to do well if you did your work properly

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments: Myles is awesome!

Name of instructor Myles Calvert

Name & Number of Course ART 325

Your name (optional)

Date 12/5/19

NEW YORK STATE COLLEGE OF CERAMICS at Alfred University-School of Art & Design

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No
Comments:

2. Were you able to get personal help from the instructor upon request? Yes No
Comments:

3. Does the instructor show involvement, interest and enthusiasm? Yes No
Comments:

4. Has the course added to your experiences and understanding? Yes No
Comments:

5. How well did you understand the course?
Explain:

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor
Comments:

Name of instructor Myles Calver Name & Number of Course Advanced Print

Your name (optional) _____ Date _____

Survey -- Student reactions to courses & instructors

Your response to this survey is to assist your faculty and contribute to the success of your education. Frank, genuine and objective replies are encouraged. Thank you.

1. Did the instructor initially define the class objectives/goals? Yes No

Comments:

yes, they had a clear syllabus of the plans for each day

2. Were you able to get personal help from the instructor upon request? Yes No

Comments:

yes! They always respond very fast to email if I have an issue or need help.

3. Does the instructor show involvement, interest and enthusiasm? Yes No

Comments:

yes! He is always helping out or finding ways to improve my projects

4. Has the course added to your experiences and understanding? Yes No

Comments:

yes! I learned so many new techniques in this class

5. How well did you understand the course?

Explain: I had a lot of fun in this class and the demos were fairly clear and very defined.

Comments:

6. Considering all the above, how do you rate this course? Excellent Good Fair Poor

Comments:

only thing is I wish that we could decide what print media techniques to do projects on.

Name of instructor Myles!

Name & Number of Course ART 325

Your name (optional) Mia B

Date 12/5

Student Intellectual Development

I have used the challenges presented by Covid during the last two years as fuel for staying motivated with regard to Student Intellectual Development. I remain determined to accomplish pre-established goals on behalf of my students, the department and its related facilities. 'Print community' has been the essential term I have introduced to students, referencing the need for peers and support when working on assignments, which reflect the actual practices within the printmaking industry. Physical distancing (not social), sign-ups for studio access sessions, and the doubling of demonstrations to allow for smaller group learning experiences. These alterations to programming have allowed for a sense of safety while ensuring learning goals remained on track. I reached out to global connections and organized Zoom interviews and presentations with colleagues specific to course content. I also created multiple Cultural Credit possibilities for the university at large by inviting artists to present including: [Jenny Robinson](#) (UK/Australia), Professor [Kathryn Vajda](#) (NY), MFA Candidate Raj Bunnag (NC), and Professor [Rachel Singel](#) (IA).

Since receiving Graduate Faculty status in my first year, I have been successfully instructing across all levels (Freshmen through to MFA candidates). I have been thoroughly invested and have enjoyed teaching [ARTS600 \(Graduate Research A\)](#) and [ARTS636 \(Graduate Research in Printmaking\)](#) as MFA candidate Bethany Salisbury's primary professor (expected graduate Spring 2023). This has been in addition to [ARTS601 \(Graduate Research B\)](#), serving on Grant Mahan's graduate committee (Fall 2022 completion) and also Tricia Schmoutz' graduate committee (Spring 2022 completion). I had the opportunity to co-teach ARTS601 in my first year with Professor's Karen Stock and Ron Parks. I plan on continued involvement with future incoming candidates.

The evolution of the undergraduate first year course [ARTS112 Introduction to Art](#), has proven successful. Co-taught with Professor Stephanie Sutton (Fall 2021 and 2022), we have honed in on the needs of our first year students, streamlining the critical writing, reading, and conceptual components. Success has been demonstrated by our Foundation Review numbers and students have become more confident with their approach to writing, which is carried forward to sophomore / junior level courses. The clarification of terminology (for example, Artist Statement vs. Project Statement, etc) has eased stressors and provided a more focused direction, aligning with the goals and needs of the department. I am eager to further evolve this course to give incoming students the most informative and insightful experience possible as they begin to navigate the university system. I comment more on ARTT112 in my Goals section of this packet.

One of the largest highlights of the Fall 2021 / Spring 2022 academic year was the ambitious approach to [ARTS337 Relief Printmaking](#). Having revamped the entire printmaking course catalog, alongside Professor Karen Oremus during my first year at Winthrop (see Professional Stewardship), I was able to push forward the possibilities for this course via a partnership for our students with the York County Arts Council. Students worked tirelessly to plan, design, and install a month-long public exhibition of life-sized, hand-carved woodblock prints. To have an

external exhibition on their CV prior to graduation, is a large step forward for their future success in grant, residency, and job applications. Titled [Block. Hand. Fiber.](#), works were promoted across all social media via the popular #ArtsWinthrop Instagram platform (managed by CVPA Director of Communications, Lauren Taylor Grad) and also during live streaming events from [@YorkCountyArts](#) and our generous sponsor [@Speedball_art](#) (Statesville, NC). This successful exhibition gained substantial positive attention from alum, who were elated to see the new growth and energy emanating from the printmaking courses since the passing of Professor Paul Martyka in 2016.

With specific courses to highlight in mind, the [ARTS 491 Professional Practices](#) course (co-taught with Professor Seth Rouser) has evolved with our takeover and continual improvement planning via departmental meetings. We reached out to successful alumni (Matt Duncan, Distinguished Alumni Award 2022 recipient) and secured a special tour of The Bechtler Museum in Charlotte. This behind the scenes tailored tour focused on museum and gallery professionalism, the job market, marketing for artists, and gave insight into the inner workings of a successful institution within the arts. This course covered an extensive list of topics and narrowed in on students' feedback from previous years, listening to what they wish they would have known before graduating with a BFA or degree in Art Education. Extensive focus is now placed on grant and residency applications, addressing the continual and practical need to generate funds in a desperately challenging climate. We reached into our vast global connections and invited guest artists and arts professionals to lecture on their specialisms. Notable guests: Alicia Candiani (Director, Artist Residencies, Argentina), alum Lia Newman (Director, Curation of Artworks and Gallery Management, Davidson College, NC), and John Blomberg of the South Carolina Small Business Development Center. John was able to address many concerns of our students in regards to starting out as a professional artist, art supply write-off options, and the very realistic and often confusing topic of artists and taxes. Professional Practices offers students a launching pad to successfully enter their Capstone Senior year and, ultimately, real world situations.

Post-Covid-19 barriers, learning opportunities outside of the classroom are progressing. I postponed plans to take 10 students to [Art Print Residence](#) in Barcelona and now feel comfortable revisiting that proposal, having already taken Alfred University students in January of 2019. This opportunity proved to be a highlight of their university experience and a life-changing event. I am eager to make this opportunity available to Winthrop students bi-annually. I will be chaperoning with Professor Elizabeth Dulemba for VCOM492 Illustrated Scotland during Maymester 2023. We have connected via our successful co-teaching of [VCOM425/ARTS323 Persuasion and Propaganda](#). This course blended the Fine Arts and Design students, recognizing another overlap between departments and benefiting from our individual skill sets. Lastly, an additional experience outside of the classroom is the upcoming MAPC 2022 conference at Kent State University in Ohio. The Mid America Print Conference is an exceptional showcase of undergraduate, graduate, and professional print-based work. I have proposed to take four students to exhibit which affords them the opportunity to participate in panel discussions and benefit from a portfolio review, and other printmaking-related vendors

With rejuvenation at the forefront of my strategies for continual improvement to the courses and facilities, technology as demonstrated through social media, has proven to connect past, present, and future students. I began the [@PrintmakingWinthrop](#) Instagram account during the first week of my employment. Within a short two years, 350 members and 250 informative posts have shared opportunities to exhibit, learn, and connect our students to resources and courses available across the Winthrop campus. This has become a powerful social and recruitment tool for the department and university as a whole.

A vital focus during my two years at Winthrop, has been to overhaul the printmaking studio. You'll find specific attention given to health and safety in the Professional Stewardship section. Restricted from flying to visit family in December of 2020, I dedicated my personal time to the studio, removing bulky storage units, removing a clutter-filled partial wall, recycling two metal units, painting walls, and organizing and condensing decades worth of supplies and chemistry. Since then, ceiling tiles have been updated, two presses have been repainted, surfaces have been refreshed and the overall space has been streamlined — all upgrades achieved using minimal funds. Space acquisition has been proposed for future improvements that bring the facility forward, as noted by NASAD suggestions for increasing the studio footprint. I would also like to reiterate department Chair Karen Oremus' comments in her [Annual Report from 2022](#), which positively noted my positive approach, delivery, and environment based on trust, community, and high expectations for our students.

The four years I spent at Alfred University (2016-2022) allowed for a reworking and personalization of individual course formats and assignments. Courses met over two adjacent days (example: Monday and Tuesday), allowed for intense information sharing, discussion, demonstrations, and clarification, before allowing time for students to research, plan, attempt the task and execute. I highly favor this scheduling method. My syllabi and assignments were available as hard copies but also online via the Canvas software program for greater accessibility. These online methods allowed me to link to videos and examples, giving students proactive self-help options before coming to me.

Through mentoring and supportive letters, I was honored to assist two students with prestigious opportunities. Esmé Saccussimorano was awarded the [Anderson Ranch](#) (Snowmass Village, CO) Partnership Scholarship in 2019 and Nathaniel Atkinson was awarded the [Windgate-Lamar Fellowship](#) (with a \$1,5000 stipend) at the Center for Craft (Asheville, NC) in 2020. Please also note the [supporting letter](#) attached from Esmé Saccuccimorano.

As mentioned in the Academic Responsibility section, senior advising was an important additional role. My senior students were the driving force behind the university-sanctioned Print Club, and responsible for organizing community and campus events. I became the faculty advisor to this student group, assisting with budgeting, opportunities and ways to approach the administration to help realize their ambitions. I worked with this group extensively to raise money to attend multiple [Southern Graphics Council International](#) conferences (Portland, OR - Atlanta, GA - Las Vegas, NV), assisting with housing and flight bookings, and the occasional driving through winter conditions (New York to Atlanta). Additionally, I took the initiative to drive

my senior students (two minivans) across the border to a planned visit to the Art Gallery of Ontario's special [Prints and Drawings Collection](#), where I was able to curate a selection of prints tailored to their research. This weekend escape also included a tour of [Open Studio](#), Canada's largest member-run printmaking studio, and various smaller contemporary galleries in the city of Toronto.

I worked tirelessly to organize a study-abroad two-week printmaking experience to Barcelona, Spain - just weeks before the Covid global shutdown. Ten students attended [Art Print Residence](#) (which I plan on taking Winthrop students to in 2024), and were able to produce large-scale works on copper with the assistance of a master plate maker and master printer. Dubbed the 'Dream Team', these ambitious students made full use of the facilities and their time by exploring the Catalan region, cuisine, and wealth of galleries and museums in the area. This was truly a highlight and exceptional event for the students, but also for myself as an educator. Images [here](#).

Lastly, it is important to note the work the printmaking students at Alfred University created during my tenure. Through the [New Impressions Arnhem Paper Competition](#) (organized and sponsored by Speedball Art in Statesville, NC), my students excelled at a variety of categories over a three year period. These students were awarded generously in art supplies, an amount that was matched and donated to the department budget (\$8,000) for future students to utilize. Their work was shown at each SGCI conference and included in a month-long exhibition at the Sawtooth Gallery in Winston-Salem, NC.

Creative and Scholarly Activity

My most recent successful solo exhibition, [Surface Appeal with Fringe Benefits](#) was peer reviewed by the Director of Davidson's Galleries (Davidson College), [Lia Newman](#), for my month-long exhibition at the York County Arts Council (YCAC). Newman's review can be found [here](#). This exhibition coincided with the [ARTS337 Relief Printmaking](#) student [exhibition](#), transforming the entire venue into a printmaking event. This exhibition, for which I received an YCAC grant, included research found within the archive of Springs Creative, in Rock Hill, SC. It was also supported through large-scale digital printing and materials by [Springs Creative](#) and [Speedball Arts Supplies](#) (Statesville, NC). These two companies have been supportive of my career, as well as the success of my students, via supply donations and impressive purchase discounts. My exhibition has been accepted to expand and travel to the [Sawtooth School of Art](#) gallery space, in Winston-Salem, NC, in 2023.

The 2021/2022 academic year was not hindered by Covid. My research into, and use of, non-toxic / alternative printing processes was featured in the Galaxy International Interdisciplinary Research Journal ([The Range of Creative Exploration and Technical Experimentation in Printmaking Practices and Importance of Environmental Conservation, ISSN: 2347-6915](#)) by Pranjit Sarma, Assistant Professor at Bangalore University, India. I was invited to take part in the global printmaking project [The World is a Handkerchief](#), exhibited at [The Centre for Print Research](#) (Bristol, UK), and [Proyecto'ace](#) (Buenos Aires, Argentina). My work was featured in a multitude of group exhibitions such as the Mid-America Print Council Member's Exhibition (Kent, Ohio), the traveling Boston Printmaker's Member's Exhibition, the annual PrintAustin (Austin, Texas) event, and via the International Print Exchange Program (IPEP) in India, which will be disseminated across the globe for exhibitions within the next two years. I encourage you to click on the above links to view these prestigious events and my involvement, which are also [listed in their entirety on my personal website squirrelpigeonfish.com](#). The [forty IPEP prints](#) will be on display within the Winthrop Lewandowski Gallery in Spring 2023. You will note an extensive 'applied to' list within Interfolio, not only for group shows, but also for solo exhibitions and residencies. Covid has postponed three residencies to be rescheduled for the 2023/2024 academic year: [Art Basel](#) (Basel, Switzerland), [Art Print Residence](#) (Barcelona, Spain), and [Cork Printmakers](#) (Cork, Ireland) - all month-long opportunities to utilize specialized equipment to further my research practice and to bridge connections for future student opportunities abroad.

I have been successful with my recent application to be [Artist In Residence at the McColl Center](#), in Charlotte. My AIR dates run September 12 - December 19, 2022 and include a lengthy exhibition during that time. This opportunity was made possible with respect to my Fall teaching schedule and the generous housing provided at the residency. Part of my proposal was to involve my ARTS436 Intermediate Printmaking course by visiting artist studios and receiving outsider critique. I have also offered to manage a high school student drop-in portfolio review, which will greatly benefit Winthrop recruitment efforts, among other community projects.

In addition to other upcoming exhibitions and opportunities, I have accepted an offer to be the 2023 Visiting Artist at Murray State University, Kentucky. [Assistant Dean and Professor of Printmaking, Nicole Hand](#)'s invitation has requested me to give a lecture as part of the [Patricia Summerville Lecture](#) Series, and to work directly with her printmaking students for one week to produce a print edition. Exact dates (within January - April 2022) to be finalized.

Since beginning my tenure at Winthrop, I have been active with opportunities to lecture and present my research. I lectured to advanced printmaking students at the Myers School of Art in Ohio, where I also had a solo exhibition featuring fifteen works. This invitation was courtesy of Professor Charles Beneke, whom I had the pleasure of working with while at the [Tamarind Institute](#) (University of New Mexico, summer 2021). I received professional development funds to assist with this prestigious opportunity, as this month-long residency is the pinnacle for learning the lithographic process in North America. Students at the University of Indiana (Bloomington campus, for Professor Rachel Singel) attended my lecture about technology in printmaking, with a focus on laser engraving and photographic processes. In addition to speaking engagements, Instagram has proven to be an effective way to reach the masses. I have taken over the Speedball Art (Statesville, NC) account on two occasions, and given hour-long demonstrations in the print studio, while simultaneously answering technical or theoretical questions. These opportunities have allowed me to reach a wide audience for additional residency opportunities and exhibitions and also strongly supported recruitment efforts for Winthrop Fine Arts programs.

My first year at Winthrop began strong with a publication of my research in the [California Printmaker's Journal - So Saturated It Hurts](#). This was the basis of my introductory presentation to the CVPA faculty assembly at the start of the year. I also carry forward the responsibility from my time at Alfred University (2017-2020) of two exchange portfolios (delayed by Covid), with international participants, which will be exhibited at two conferences: Southern Graphics Council International (SGCI), *Resurgimiento: Over Land and Sea*, in San Juan, Puerto Rico - 2024, a portfolio of eighteen artists using the stone lithographic process, and the Mid-America Print Conference (MAPC2022), and *Screenprint: Beyond DIY Culture* - a portfolio featuring professors and recent graduate / undergraduate students who use the screenprint process in non-traditional or enhanced ways. I have applied to take Winthrop students to the MAPC event in October of 2022.

My four years as a Visiting Professor at Alfred University (2017-2020) provided me with a wealth of exhibition, residency, and scholarly activities - all accurately detailed on my [CV](#). Originally a one year contract, Alfred extended my contract for three more years, unable to offer a tenure-track due to lack of a hire line / a full department. Links to appropriate visuals and galleries are provided, where possible:

Solo / Two-Person Exhibitions (2016-2020)

Solo Exhibition - [An Opulence of Ottomans](#) - Rochester University, Sage Art Gallery, Rochester, NY

Two Person Exhibition (Myles Calvert / Kathy Vajda)- [Objects of Convenience and Desire](#) -

Indigo Art Gallery, Buffalo, NY

Solo Exhibition - [Ottoman Empire Series](#) - Hastings Arts Forum - Hastings, East Sussex, UK

Solo Exhibition - Arts Council of Southeast Missouri, Cape Arts - Cape Girardeau, MO

Solo Exhibition - [Romancing the Toaster](#) - The Cohen Gallery, Alfred, NY

Solo Exhibition - [Romancing the Toaster](#) - [Cedar Ridge Creative Centre](#) - Toronto, ON,

[Grants \(2016-2020\)](#)

Bernstein Funds, Alfred University - Alfred, NY (personal)

Bernstein Funds, Alfred University - Alfred, NY (student travel abroad)

Stipend and Acquisition - [Hawaii State Foundation on Culture and the Arts](#) - Honolulu, HI

Residencies, Guest Lectures, Curation, and Workshops (2016-2020)

Interview - Unknown Arts Group - Instagram Live - Bangalore, India

Curator - Evolution, Homage, and Advancement in Print - portfolio for [IMPACT 11](#), Hong Kong

*COVID-19 postponement

Residency - [Remarque Print Workshop](#) - Albuquerque, NM

Residency - [Proyecto Ace, Print Production Residency](#) - Buenos Aires, Argentina

Curator - [East Sussex Print Exchange](#) - Hastings Arts Forum - Hastings, East Sussex, UK

Curator - Print exchange between Alfred University and Plymouth College of Art, Plymouth, UK

Curator - Print exchange between Alberta College of Art and Design (ACAD), Calgary, Alberta, Canada

Curator - Print exchange: Alfred University and Southeast Missouri State University (SEMO), MO, USA

Guest Artist - Masculinity in Art / Gender in Art Class, Alfred University - Alfred, NY

Significant Group Exhibitions (2016-2020)

[Print Club of Rochester](#) (Juror's Choice Award) - Main Street Arts - Rochester, NY

Fractured Habitats - [AC Gallery](#) - Beijing, China

[Stand Out Prints](#) - Highpoint Center for Printmaking - Minneapolis, MN (and magazine cover image)

Second International Triennial of Contemporary Graphic Arts - Novosibirsk, Russia

InkMasters Print Exhibition - Tanks Arts Centre - Cairns, AU

6th Biennial [FOOTPRINT](#) International Competition - Center for Contemporary Printmaking - Norwalk, CT

The Contemporary Print - [PrintAustin](#) - Flatbed Press - Austin, TX

[CHAO International Fine Art Print Fair](#) - Chao Art Center - Beijing, China

Mini Print International of Cadaqués - Cadaqués, Spain

[6th Guanlan International Print Biennial](#) - Guangdong, China

1st International Printmaking Alliance Invitational Exhibition - The Working People's Cultural Palace (The Imperial Ancestral Temple), The Forbidden City - Beijing China

[Southern Tier Biennial](#) - Tri-County Arts Council Gallery - Olean, NY

Professional Stewardship

Perhaps one of the most rigorous categories during my tenure at Winthrop, Professional Stewardship overlaps extensively with Student Intellectual Development and Academic Responsibility.

In addition to physical studio improvements (below), I worked closely with Professor Karen Oremus to reorganize the flow of the printmaking courses, in effort to provide a more diverse, inclusive, and engaging sequence. We successfully adopted ART/HART334 Beginning Printmaking into the General Education curriculum, and updated an additional six courses across sophomore, junior, senior, and graduate levels. All curriculum updates are available [here](#).

To improve the overall health and safety of the printmaking facilities, I worked alongside OSHA Compliance Officer, Katharyn Tedford, and department technician/instructor, Andrew Davis, to ensure the swift removal of unlabelled and unnecessary chemicals from the studio. I became [certified](#) in Hazardous Waste Management from the [Environmental Resource Center](#)'s 8hr live webinar program. The removal of a half wall and expansion into an adjacent room proved helpful when physical distancing regulations were imposed.

The resulting upgrades allowed me to more quickly maneuver heavy presses, disassemble bulky wall unit fixtures, and reimagine the studio layout to allow for better flow, enhanced cleanliness, and an overall more appealing workspace. I built a hanging, print-drying system with MFA (now graduate) Oscar Soto, using our CNC router unit, and placed all tables and heavy glass inking/storage units on castors for ease of movement and room flexibility within the room. A new vacuum screenprint table was acquired, allowing for precision printing and the ability to work larger. Students noted the refreshed, open, and welcoming nature of the space, as evidenced in several course evaluations. Before and after videos and images can be viewed [here](#).

Moving forward, my plans include the separation of water and oil-based processes, which logically separates chemistry into specific and controlled zones. I will continue to outline the importance of moving the loud washout booth from the center of the studio, to a more convenient dedicated room of its own. While we await approval and assistance from facilities, it's important to share the [Chair's comments](#) in support of this.

Walls have been refreshed, ceiling tiles replaced, two presses maintained and repainted, and additional safe storage for screens have enhanced the aesthetics of the facility, and, in-turn, the morale and productivity of the students at work in the space. I have assembled an active and responsible group of studio monitors to assist me with the maintenance and operation of the studio allowing additional student access outside of scheduled course time.

These changes were but a small step towards future goals for the printmaking concentration within the department, but also informed decisions based on 10+ years of international printmaking studio management.

The studio has accumulated an extensive selection of past student and faculty prints. An additional grant was submitted to properly store and digitize the 1,000+ items, dating back to the early 1980s. Talks have begun to set up two work-study student positions in the [Louise Petus Archive](#), to begin to document, edit, and label this extensive learning resource, which was introduced by my predecessor, Professor Paul Martyka.

As my research fuses tradition with technology, the active [Creator Space](#), managed by the CVPA Dean's office, has been a significant resource to enhance the possibilities of print. I have incorporated the facility into my curriculum and dedicated time to improving and refining how the space is managed and utilized. Non-teaching days and weekends have been devoted to fixing, troubleshooting, and assisting with the laser engraver, specifically, and I am grateful for the part-time support of our hired alum, Anna Dean. There is considerable potential for more engagement and collaboration with this space.

Technology improvements remain at the forefront of my plans, to not only make our facilities more innovative, but to also attract and retain students. With the assistance of Professor Karen Oremus and Kristen Smith (Grants and Sponsored Research Development Director), we have successfully submitted a private grant application to the Hearst Foundation for the purchase of an industrial strength laser engraver for the Department of Fine Arts. Although unsuccessful in this cycle, we now have the information and hard work completed to apply elsewhere, as we revisit this effort in the Fall of 2022. Our substantial grant information is available [here](#). Future grants will lead towards the purchase of a larger Takach etching press, a larger UV exposure unit, an additional vacuum printing table, and brayers necessary for the intaglio and relief courses. The afore-mentioned items appear on the department Wish List, but will also be actively sought-after through grant applications.

My engagement and participation for recruitment has come in many forms. I held two First Friday events within the printmaking studio, speaking virtually with students during the early days of the pandemic. I have actively prepared supplies for workshops, open houses, and assisted with promotional materials and campus tours. Alternatively, my presence at campus events with students, such as [WUCon](#) (images on design Professor Elizabeth Dulemba's blog), has allowed for active engagement, recruitment, and student paid opportunities. Knowing that students are our best ambassadors, I have taught the [ST-ARTS](#) program for the past two years, giving middle school students a taste of what Winthrop can offer them in the future. A local connection, through my sponsor [Speedball Art](#), I have given multiple virtual and in-person demonstrations that promote Winthrop courses and facilities. These have been via Instagram Live takeover events and a full-day workshop for art teachers at Fort Mill schools. Similarly, I have made contacts with local [Springs Creative](#), which have led to student internships and access to state-of-the-art facilities for both student and faculty access. My assistance and mentoring of the [Union of Student Artists](#) (USA) has allowed them to use screenprint to promote

their events and connect with Rock Hill business opportunities, such as a commission during the [White Home's Annual Oyster Roast](#), where they printed over 200 tote bags live. The USA has also engaged with the departments [Diversity, Equity, and Inclusion Committee](#), of which I am a member in addition to the university-wide Rules Committee, and department' Scholarships and Awards Committee, Health and Safety Committee, and Recruitment Committee. Our campaigns over the past two years have engaged the student body via student-led charges, town hall events, movie evenings, and significant changes to faculty's approach to assignments and curriculum design. My DEI resources presentation can be viewed [here](#).

I maintain active, annual professional memberships with the following prestigious groups and organizations: [Southern Graphics Council International](#), [IMPACT](#), [Boston Printmakers](#), and [Mid-America Print Council](#). As a result of these memberships, and participation within the local creative community, I have been contacted and given the opportunity to judge the following regional art competitions: [2022 Scholastic Art Awards](#), [2022/2021 Southern Arts Society Annual Awards](#), [2021 York County Middle and High School Teacher's Choice Awards](#).

My time at Alfred University and Alfred State College of Technology allowed for ample opportunity to provide professional service beyond the expectations of regularly scheduled courses. Geographic proximity allows the two institutions to co-exist and share resources, as well as academic staff and facilities.

I assisted with [gallery installations](#) at the professional and student-run spaces (Cohen Gallery, Fosdick-Nelson, Robert C. Turner) as well as various community spaces within the region of Alfred, Hornell, and Canisteo, NY. This assistance often led to opportunities to jury art competitions such as the Hornell Middle and High School or [Print Club of Rochester](#). Within this small community, it was not uncommon to see an 'all hands on deck' attitude during all community events, including support from upper administration and the President's Office.

Although in a visiting position, I was supportive with ideas, troubleshooting, and input into departmental events and strategies regarding recruitment, restructuring, and support for the renowned [Institute for the Electronic Arts](#), a funded residency program ([National Endowment for the Arts](#)), associated with the [Expanded Media](#) department - founded by Professor's Joseph Scheer and Peer Bode. The IEA offers two residency programs which results in a constant influx of diverse artists using facilities alongside students. I worked alongside these artists to ensure their time was productive and engaging, often recruiting students to assist with their ambitious projects, giving them 1:1 time with established professionals and future contacts. These enriching interactions have afforded both me and my students successful residency applications, exhibitions, and international travel.

Academic Responsibility

During my tenure at Winthrop, I have worked diligently to participate in all department, college, and university level faculty and staff meetings. It has been a pleasure to attend both the graduate and undergraduate commencements since joining Winthrop, in addition to additional graduate celebrations planned by the department and college to celebrate our successful, and award winning, students. I have attended all required events for the New Hire Mentoring Program, led by Associate Provost of Academic Affairs, Meg Webber, and my mandatory HR training sessions are complete and up to date.

I continue to be actively engaged with the following committees: Winthrop University Rules, Fine Arts DEI (university level [DEI certificate](#) achieved for attending 5+ sessions, to be awarded in Fall 2022), Recruitment, Scholarship and Awards, and Health and Safety. I look forward to putting my name forward for a Chair position for one or more of these committees for the 2022/2023 academic year.

I have assisted my fellow colleagues with regular improvement reports that satisfy the mission and goals of the department, college and university at-large. As a result, the clarification of terminology and requirements for Foundation, Sophomore, and Capstone / Senior Review, have been rigorously overhauled providing more consistent, useful feedback to the students. This collaborative effort has allowed for more streamlined grading rubrics, an essential enhancement in advancing the department's work toward assessment re-certification.

As mentioned under my Student Intellectual Development section, there have been extensive improvements made to the [ARTT112 Introduction to Fine Arts](#) and [ARTS491 Professional Practices](#) courses. The content updates and modifications are requisite for aligning with the learning needs of our fine arts students and continuing to serve them post-graduation.

Academic advising has become a highlight of my position at Winthrop. As students often unofficially seek out advice and course scheduling assistance from me, I am eager to help plan course pathways that balance a healthy lifestyle with educational requirements. I shadowed Professor [Sutton](#) and Director of Student Services, [Anna Fredericks](#), in order to more fully understand the university systems (Wingspan, DegreeWorks, etc) which ultimately allowed me to better serve, and advise, our students.

Multiple students from the Design and Illustration programs seek out my [ARTS335 Screenprint](#) and [ARTS336 Relief Printmaking](#) courses, which are excellent elective pairings and strong examples of where our two departments could overlap in the future. An example of one such pairing was the fusion of [Persuasion and Propaganda](#) ([Dulemba](#) and Calvert, VCOM425 and ARTS373), mixing illustration and fine arts students, Spring 2021. I see these advising times as an opportunity to expand interest within printmaking and the fine arts, in general.

In an attempt to provide a smoother transition into the first year experience, the majority of classes have turned to an online or hybrid model. To facilitate this shift, I helped organize an art supply pick-up event in Fall 2020 in order to meet new students in person and bridge the virtual gap. The success of this event was echoed by the recognition of parents who acknowledged our efforts to go above and beyond. I further engaged my students by inviting my global network of arts professionals to participate in virtual demonstrations, lectures, and guest critique sessions. A more detailed account of this work can be found under Student Intellectual Development.

Prior to my contractual hire, I connected Fine Arts faculty with the global [Hello World](#) project based out of Boston, MA, organized by [Professor Mary Sherman](#), Interim Director of MIT's Program in Art, Culture, and Technology. The project's aim was to bring institutions and artists together during the difficult early stages of Covid-19. I worked with our previous Director of Communications, Whitney Hubbs, to dedicate traffic and departmental web space for this growing endeavor. This began my constant interaction with the colleges social media platform hashtag [#ArtsWinthrop](#) / [#FineArtsWinthrop](#), and the beginning of the printmaking focused [@PrintmakingWinthrop](#) Instagram account, which I manage and maintain to support college branding standards.

I was responsible for Senior advising during my four years at Alfred University (2016-2020) in addition to a full 3/3 course load. This advising consisted of weekly 1:1 meetings about personal practice and creative direction and bi-weekly group meetings for peer feedback and evaluation. Additionally, it is worth noting that students choose their advisor and their advisor did not have to be directly related to their specialism. Because of this, each advising session reached capacity and contained a diverse grouping of students from across the college (video, sound, printmaking, sculpture, painting, and drawing). I am grateful for this experience and have incorporated several aspects forward into my Intermediate and Advanced Printmaking courses at Winthrop. Though uncommon for a Visiting Professor to be allocated to this responsibility, I was honored to engage at that level with the students and continue to unofficially advise Alfred students to this day.

Although not required, I gladly attended all faculty and university meetings, including graduation ceremonies, retreats and weekend events. One such event is my attendance at the [Albright-Knox Art Gallery](#) in Buffalo, NY. I spent the day meeting potential students, reviewing portfolios, speaking to parents, and promoting the courses and pathways available. I was pleased to see many of these students again the following Fall, while teaching the Foundations 2D course.

Within my [course evaluations](#) students regularly noted how available and accessible I was outside of scheduled class times. Because my office was located within the printmaking studio (24hr student access area), I utilized the same facilities as my students as I worked on personal research. Students came to understand that, if my door was open, I was eager to assist them, regardless of the hour. This generous and sustained student interaction allowed me to establish trusting relationships that encouraged the creation of several, successful projects. As a result, I

was comfortable escorting these same students to numerous conferences and external opportunities. Highlights can be found in Student Intellectual Development.

Goals and Objectives

Student Intellectual Development

To address the ever-evolving needs of our incoming students, [ARTT112 Introduction to Art](#) is perfectly positioned for further enhancements. With faculty support, I endeavor to lead this initiative and plan to incorporate a more interactive approach via online components. Pairing ARTT112 with the summer 'onboarding' orientation events for prospective and accepted students, could provide the first step of pulling together a tight and comprehensive cohort. Prior to stepping foot on campus, students could connect through a social group platform, general information forums, live discussion meet and greet events, and invitations to ask faculty and current students questions. As many of our students on scholarships require volunteer hours and are already excellent ambassadors for our programs, this would be a perfect pairing to satisfy both requirements.

I speak at length about specific courses and plans to improve them under the Student Intellectual Development section, but wish to reiterate how each course is tied to a desperate need to update facilities and equipment. I will continue to be the champion for studio improvements, making requests to the department, Dean's office, and facilities, to review, quote, and push forward important initiatives to increase the printmaking studio footprint. Acquiring nearby space/rooms (courses which could be reallocated) will allow for currently enrolled student numbers to work effectively without damaging equipment and sacrificing artwork scale / methods of production.

In an effort to make Winthrop a destination for printmaking, my plans include highlighting specialized equipment, such as the Charles Brand lithography press. This hidden press is an impressive visual recruitment tool, and sought-after by contemporary artists globally. Currently, vital equipment such as this remains inaccessible and unusable despite the fact that all the necessary chemistry and supplies are at the ready.

Harnessing my extensive professional network, I will continue to connect students with residency, award, and travel opportunities. I plan to launch travel abroad opportunities (Barcelona residency proposal 2024), provide reference letters for students to open calls, and share invitations to attend workshops such as Penland (North Carolina), Proyecto'ace (Buenos Aires), Arrowmont (Tennessee), and Art Print Residence (Barcelona). Through these opportunities, I have been fortunate to maintain a valuable relationship with international artists who will virtually lecture and interact with our students. I will continue to apply for visiting artist funds and suggest names for the Distinguished Visiting Artist and Scholar Lecture Series within the department - a program which I will be offering / volunteering to Chair during this upcoming academic year.

Creative and Scholarly Activity

I am eager to schedule three postponed residency opportunities for the summer of 2023. Each residency offers a unique opportunity to access specialized facilities to enhance my practice and

revisit essential studio requirements to better support student projects and studio longevity. Residencies include: [Art Print Residence](#), Barcelona (large scale copper etching), [Cork Printmakers](#), Ireland (large scale stone lithography), and [Edition Basel](#), Switzerland (community and collaborative projects). These opportunities allow me to produce new bodies of work for entry to solo and group exhibitions as well as research award proposals and applications. Annually, I strive for a minimum of one solo exhibition, and am currently applying for panel discussions of topics related to my interests at the [SGCI](#) and [Impact](#) conferences. After the success of my [published article](#) on color saturation, I hope to revisit the subject, focusing on the “novel sublimation process”, which is heavily used at local [Springs Creative](#) in Rock Hill.

In addition to my upcoming curated exhibition within the [Lewandowski Gallery \(accepted proposal attached\)](#), I am seeking courses in gallery curation to deepen my understanding of gallery best practices. I would like to utilize summer months, or short courses over the breaks, to build resources so that curation and gallery design can be factored more strongly into my junior and senior level courses, especially [ARTS491 Professional Practices](#). I aim to work more closely with Winthrop Gallery Director, Karen Howard, to utilize our existing facilities within our programming.

Academic Responsibility

For the upcoming academic year, I have ambitions to Chair a department and university level committee, with current focus on continued service within the Scholarship and Awards Committee, Recruitment Committee, and university Rules Committee. I firmly believe we can streamline our combined recruitment efforts into one major department event a semester that overlaps with the larger university effort. If these events are targeted towards local high schools and our Art Education alumni, we would not have to spread ourselves thin over multiple events. The success of the Open House and portfolio review day engaged parents and students far beyond the First Look Friday's and similarly, less structured visits.

I would like to provide clarity and transparency to students applying for the various available awards and scholarships by publishing successful names and examples of work in the categories. As the current award descriptions are limited and outdated, I would like to reach out to past donors to change the requirements in hopes of improving the odds for student engagement.

After recently updating the printmaking sequence of courses that lead towards specialization, I have discovered additional room to update assignments within those courses to better represent goals of the department via our DEI Committee charge. These changes have been implemented and are common throughout my assignments and lectures, but there will always be room to alter them further through the use of pronoun neutrality and utilizing resources provided by Winthrop's Center for Excellence.

In order to keep our program competitive and sought-after, I will continue to foster a strong relationship with Springs Creative, Speedball Art Supplies, Fort Mill Schools, the McColl Center, and the City of Rock Hill. It is also my responsibility to ensure our facilities are continually

supported. These improvements can take the form of grant applications, opportunities to incorporate progressive technology and the acquisition of vital equipment such as an industrial laser engraver, a Takach model press, washout booth, updated plumbing, an additional sink, and more. Having these essential tools to remain competitive will greatly assist with partnerships and connections for future employment and research with local and regional companies. Our students would walk into internships and contracts with hands-on vital software and technical knowledge

Professional Stewardship

Grant writing will continue to be a necessary tool to secure funding for the facility upgrades and equipment I plan to obtain over the next six years. Equipment needs can only occur once physical space requirements are met and allocated. Additional applications will be submitted to address both of the above. I would also like to work more closely with the CVPA Creator Space to suggest additional purchases and a more fluid collaboration to better serve our student and faculty needs. The facility hosts equipment which is difficult to find in the local area. There is an opportunity to allow community access, while targeting the local arts scene and alumni, to generate funds for a sustainable space.

I will be increasing student attendance at conferences and art fairs. Junior level students should all be attending the [Southern Graphics Council International](#) conference annually (rotating US locations), and the smaller [Mid-America Print Council](#) conference. I have applied for funding on their behalf, but will need to work with the Union of Student Artists to help generate and support student interest. This is a priority not only as an invaluable networking opportunity but also a viable recruitment tool for the department.

Personal note

Over the next six years, I aspire to deepen my roots within the local community, taking special care to strengthen my roots to the area. I will eagerly continue my support of local businesses, such as the York County Arts Council and McColl Center, to elevate the role of the arts within this region. I plan to solidify the partnership between the Department and Fine Arts with these collaborators through programming, class visits, and collaborative exhibition projects. My upcoming McColl residency (September 12 - December 19, 2022) will greatly improve my knowledge of the Charlotte area, establishing a strong network of creative contacts, resources, and opportunities for both me as a professional artist and as an ambassador to our students.