The purpose of this Handbook is to provide assistance and a general academic overview for ARTA 1030 Art Appreciation course taught at Motlow State Community College. An electronic version can be uploaded into your ARTA 1030 Desire 2 Learn (D2L) shell. All information in D2L is updated and current. The document is located in Course Content. For more information regarding general help/information, MSCC policies/procedures, administrative duties, using D2L, etc., please refer to the Adjunct Faculty Handbook available here: http://www.mscc.edu/humanresources/new_employee_orientation.aspx

If you have any questions regarding ARTA 1030 Art Appreciation such as; syllabus, students, testing, D2L online, classroom equipment, please do not hesitate to contact your Faculty Mentor or the Humanities Department Chair, Brian Robinson at 931.393.1674 or email at brobinson@mscc.edu.
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Beginning of the Semester Responsibilities
At the beginning of each semester, Instructors are required to

1). Send electronic copies of all Course Outlines to the Department Admin. Asst., Bobbie Underwood (bunderwood@mscc.edu).

2). Report Attendance in Banner on the first day of class and for each subsequent class period for the first two weeks of the semester (see the Adjunct Faculty Handbook p. 5).

3). Become familiar with the Early Alert System so that it can be used on the first day of class if needed (see the Adjunct Faculty Handbook: http://www.mscc.edu/adjunct/adjunct_faculty_handbook.pdf pp. 6-12).

4). Include any appropriate General Education Assessment Assignments in the Course Outline for that course (see this Handbook under the appropriate course for Assessment materials).

Course Outline Requirements
ARTA 1030 course has a Standard Syllabus (see this Handbook for specific syllabus). At the beginning of the term, Instructors will create Course Outlines based on the Standard Syllabi and will submit these outlines (either electronically or via hardcopy) to their students as well as to the Department Administrative Assistant, Bobbie Underwood. (bunderwood@mscc.edu).

Using this handbook, Instructors will locate the Standard Syllabus for the ARTA 1030 Art Appreciation course and will then copy and paste the syllabus as a whole into a new Word document. Then, in the new document, the Instructor will erase information under specific Headings (such as Instructor Information) and type in their pertinent information to create their personal Course Outline for the course.

For help creating a Course Outline, contact the Humanities Chair, Brian Robinson, at brobinson@mscc.edu.

Faculty are permitted to change information found on the Standard Syllabus to suit their own professional character (such as Assignments and Course Policies), but it is imperative that the Instructor adhere to the Student Learning Outcomes for the course and that the Instructor’s teaching methods, policies, and practices reflect the Best Practices established by the Fine Art Department (see below).

Course Outlines must include major MSCC policies from the Standard Syllabus (such as the Academic Misconduct Policy, the Classroom Misconduct Policy, the Disability Services/Accommodations statement, the Confidentiality of Student Records statement, etc.). See Motlow policy: http://www.mscc.edu/humanresources/policies/Academic/2100100_Course_Syllabi_and_Outline.pdf for more information.

Instructors should remember that they may not be able to enforce a policy (or receive support from the MSCC administration in a dispute with a student) if that policy has not been explicitly stated in writing (preferably, on the Course Outline).
Ordering and Procuring Textbooks
Textbooks will be ordered in mid-semester for the upcoming semester. Full-time faculty will be asked to submit their preferences to the Chair via email at that time. Except in unusual circumstances, Adjunct Faculty will have the approved text for the course ordered for them. This is because the schedule for classes being taught by Adjunct Faculty is very fluid, and books will have to be ordered for courses even when we do not know who will teach the course. Moreover, Adjunct Faculty schedules are subject to change with very little notice, which limits our ability to order individually-preferred texts for Adjunct Faculty.

Any Instructor who needs a textbook for an MSCC ARTA 1030 course should contact the Humanities Department Chair via email brobinson@mscc.edu to obtain that text. These texts are approved texts for MSCC courses, and the Chair will try to maintain extra copies so that requests can be answered in a timely manner. In the spirit of professional development, all MSCC Instructors are encouraged to also contact the appropriate book representatives whenever they wish to obtain an examination copy of a textbook not currently in use at MSCC and are encouraged to submit new textbooks for approval for specific classes. Such decisions will typically be made in the Spring semester of each year.

Grading Scale
Final grades for Fine Arts Department courses are letter-based, with a range of A, B, C, D, and F. These grades are represented numerically on a ten-point scale in accordance with college policy:

A: 90-100
B: 80-89
C: 70-79
D: 60-69
F: Below 60

Plagiarism (Academic Misconduct)
The MSCC Catalog and Student Handbook defines plagiarism as the adoption or reproduction of ideas, words, statements, images, or works of another person as one’s own without proper attribution. Plagiarism, cheating, and other forms of academic dishonesty are prohibited. Students guilty of academic misconduct, either directly or indirectly, through participation or assistance, are immediately responsible to the Instructor of the class. In addition to other possible disciplinary sanctions that may be imposed through the regular institutional procedures as a result of academic misconduct, the Instructor has the authority to assign an appropriate grade proportional to the nature and extent of academic misconduct, including an F or zero for the exercise or examination, or F in the course. When an Instructor discovers an incident of academic misconduct and the student is assigned an F in the course specifically because of academic misconduct, the Instructor will notify the department chair/director. The chair/director will notify the student in writing within five (5) working days and will provide a summary of the details of the incident and the penalty along with an explanation of the student’s right to due process and the college’s appeal process. The chair/director will also notify the Assistant Vice President for Student Affairs.

A student may not drop or withdraw from a course when he or she is suspected of academic misconduct to avoid a penalty for academic misconduct. If the Instructor determines before the “last day to drop a class” that a grade of F for academic misconduct in the course is warranted, the Instructor should contact the Director of Admissions and Records, Greer Alsup (galsup@mscc.edu 931-393-1530), before informing the student of the decision to assign the F. This will prevent the student from dropping the course before the F can be assigned.
When a student receives more than one F as a result of academic misconduct, the Assistant Vice President for Student Affairs will summon the student and begin proceedings for additional disciplinary actions subject to the process for disciplinary procedures.

**Classroom Misconduct**

The Instructor has the primary responsibility for maintenance of academic integrity and controlling classroom behavior, and can order temporary removal or exclusion from the classroom of any student engaged in disruptive conduct or conduct that violates the general rules and regulations of the institution for each class session during which the conduct occurs. Extended or permanent exclusion from the classroom, beyond the session in which the conduct occurred, or further disciplinary action can be effected only through appropriate procedures of the institution.

Disruptive behavior in the classroom may be defined as, but not limited to, behavior that obstructs or disrupts the learning environment (e.g., offensive language, harassment of students and professors, repeated outbursts from a student which disrupt the flow of instruction or prevent concentration on the subject taught, failure to cooperate in maintaining classroom decorum, etc.), text messaging, and the continued use of any electronic or other noise or light emitting device which disturbs others (e.g., disturbing noises from beepers, cell phones, palm pilots, laptop computers, games, etc.).

**Reporting Student Attendance**

Because Instructors are often asked to provide attendance records for MSCC administrative purposes, it is extremely important that Instructors keep their own record of student attendance throughout the semester even if the student’s grade will not be affected directly due to absence.

Since the majority of our students receive some form of Financial Aid, Instructors are also required to record student attendance in our Banner system for the first two weeks of the semester. Because verifying that students have attended class is a federal requirement, an Instructor’s failure to record attendance will prevent students from receiving their Financial Aid checks. After the first two weeks of the semester, Instructors may keep their own attendance records without recording attendance in Banner other than to mark when a student has stopped attending the class altogether.

To record attendance in Banner, select the MyMotlow icon from the MSCC homepage. After login, select “Faculty and Advisors” and then select “Attendance Reporting.” Mark each student’s attendance using the pull-down menu in the student’s record. Select “Y” if the student has attended at least once or “N” if the student has never attended.

Remember to change the student’s record to “Y” if the student attends after your initial “N” record. However, once you have marked a student as attending (“Y”) during the first two calendar weeks of the semester, do not change the record to “Stopped Attending” (“S”) status if they miss a class, as this may complicate their Financial Aid status. Instead, wait until later in the semester when you are sure the student is no longer attending the course to change the student’s record to “S,” stopped attending.

Additionally, online courses should include a means of determining if a student is progressing in the course or “attending” electronically. For example, online instructors might require their students to pass a quiz over the Course Outline during the first week of class in order to verify active “attendance” (“Y”) in the course. After that, Instructors may track student activity by clicking on “A-Z listing” from the top of the course home screen in D2L. Then, select “User Progress” to monitor the student’s number of logins. If a student has at least one login, that student has demonstrated “attendance.” Be sure to keep track of this as the semester progresses in order to determine whether or not an “Early Alert” needs to be performed.
Student Early Alert System

Faculty are asked to initiate an Early Alert when a student misses two or more classes during the semester.

Once an Early Alert is initiated, Student Success will contact the student in hopes of providing the student additional help or guidance.

After the second absence of the semester, the Instructor will initiate Early Alert procedures with the Student Success Center by filling out the instructions provided here (this form is on the Intranet, so Instructors will need to login using their MyMotlow username and password in order to access it): Early Alert System

Instructors are strongly advised to initiate an Early Alert for students who miss the first scheduled class meeting despite this being only the first absence of the first six weeks of the course.

ATTENDANCE EARLY ALERT

Enter your MyMotlow account and click on your Faculty Services Tab

If you have alerts listed, please click on any one of the links at the right to access the Financial Aid Unsatisfied Requirements page, or click on the "Continue to MyMotlow" button at the bottom of the page to complete this step later.

If you do not have any alerts, please click on the "Continue to MyMotlow" button at the bottom of the page.
How To “Flag” a student with an Academic Alert for Attendance

Early Alert is a process that allows you to “flag” a student by indicating concerns regarding attendance and

Step 1: Click on Create an Early Alert for Student

Step 2: Select the term and
Step 3: Click the dropdown box to choose the appropriate class and then hit submit.

All students within the class have an initial “Monitored” status. If you have a student that you wish to process an alert for in regard to attendance or tardiness, click the green
This system is set up currently to track poor attendance and habitual tardiness. You may mark one or both for any student needing notification.

To the right of the concerns you will see the comment box allows you to make additional comments if desired.

Please note: These comments are very important.

Remember to click “submit” once you have completed your alert.

Students with an Academic Alert Status set to “flagged” will appear at the top of the student roster. It is important that you make personal contact to follow-up with the “flagged” students.
When an instructor submits an alert for a student, the student will be notified both within their MyMotlow Account as shown here and also.

As described above, a student can see their alert by choosing the Academic Alert link under their student tab.
How To “Follow Up” on an Academic Alert

The e-mail sent to the student will read
similar to the notification shown above with all

Here is where the student will see
the issues, recommendations and
comments posted by the faculty
member.
PLEASE NOTE: Once you have completed a “follow up” on a student, they will return to “monitored”. You may continue to make notes regarding and notify students of attendance concerns throughout the semester. Just follow the same process each time.

Click on the “Follow Up” tab to complete this academic alert.

For each student you are providing follow-up information, please select the follow-up method from the drop down box.

In addition, please enter detailed commentary on your
*If you determine that an Early Alert is not needed, you are still required to login to MyMotlow/Banner and click on “Create an Early Alert” and check the box shown below:

**Click the box to the right if you have no early alerts to report today:** ☐

**Reporting Student Behavioral Incidents**
If a Faculty member observes student behavior that interferes with a safe, productive learning environment, the Faculty member is encouraged to complete the Student Behavioral Report form by logging into MyMotlow and using the search engine at the top of the Faculty and Advisors page to search for “Behavioral Referral Form.”

The Student Behavioral Intervention Committee (SBIC) maintains a database and tracks behavioral issues regarding students who have been identified by faculty or staff; offers professional development for the college, as needed; recommends policies and procedures that encourage intervention, if needed, in order to maintain a safe learning environment; and establishes communication for all campuses while maintaining sensitivity to responses of troubled students.

Faculty and staff are encouraged to submit a Student Behavioral Report with specific concerns relative to certain behaviors, including those regarding the safety of Motlow students and/or unprofessional, excessively disruptive, or threatening behavior toward MSCC personnel or students. This form should be completed even if the Faculty member feels the incident is an “it may be nothing, but . . .” situation. Although the information may seem trivial by itself, it may help in understanding a broader range of the student’s behavior.

**Class Cancellation**
Classes are expected to follow the appropriate MSCC academic calendar. Class should meet each scheduled day on that calendar and should begin and end on time. Class cancellation should occur only in the event of an emergency or illness.

If you find you cannot meet your class at the scheduled time, immediately contact your students (via D2L or MyMotlow email), your Department Chair, and the office at your teaching location. Please, ensure that your email to the students explains how your daily schedule of assignments will be affected and what they should do to prepare for the next class meeting.

**Submitting Final Grades**
A final grade must be recorded for each student on the roll. To submit final grades, choose the “Faculty and Advisors” link in your MyMotlow account and then click on “Final Grades.” Use the pull-down menu located within each student’s record to assign the final grade for the course. Instructors must give the last date of attendance for all assigned “F” grades regardless of the circumstance for the grade.

Please make sure students are aware that final grades will not be available to students immediately after instructors record them—only when released by Admissions.

If special circumstance arise that you feel may interfere with your ability to turn in grades on time (illness, family emergency, etc.), you should contact your Department Chair immediately so that steps can be taken to assist you to get grades turned in by the due date.

Be aware that if you do not submit your final grades by the administrative due date, a grade of NR (not reported) will be assigned to each of your students. In consultation with your Department Chair, you will then be required to manually complete a Grade Change form for every student on your class rolls. As this process will create serious inconveniences for students and administrators, failure to turn in grades by the assigned date, unless there are extreme and extenuating circumstances, could seriously jeopardize an adjunct’s future employment with Motlow.
Grade Changes
If an Instructor needs to change a course Final Grade, she or he must fill out a Change of Grade form and submit it to their Department Chair. The form is available via the A to Z Index by clicking on “Form Bank for Faculty and Staff” and then “Change of Grade form.”

Smarthinking
Students may receive online tutorials for course writing assignments via Smarthinking. After submitting a completed essay to Smarthinking, students may have their work reviewed and critiqued by an “e-structor” who will provide a personalized-response to the student (typically, within 24 hours). Students may access Smarthinking here: http://www.mscc.edu/smarthinking.aspx

Writing Centers
Writing Centers are located at the following locations:
Main Campus
McMinnville Campus
Smyrna Campus
Fayetteville Campus
Students may sign up for appoints via mscc.mywconline.com

Due to limited resources, please do not require all students to visit the Writing Center. However, Instructors may require any student who has received a grade lower than C to visit the Writing Center before being allowed to resubmit a paper.

When asked, Writing Center tutors will visit classes and will give students information on Writing Center services, describe how tutoring sessions work, and show students how to register and make an appointment using the WC online scheduler.

Best Practices
Development, delivery, and assessment of the curriculum incorporates standard best practices for collegiate education. This includes collaboration of faculty in curriculum design and textbook selection, articulation of evidence-based learning goals, objectives, and student learning outcomes (SLOs), and use of appropriate assessment of student learning. Assessment results are used to make necessary adjustments in the curriculum.

Writing Assignments:
1. Faculty should require students to compose a pre-lecture essay defining “What is Art?”
2. Faculty should require students to research and analyze a recognized living contemporary artist and compose a written report.

Fieldwork:
3. Faculty should require students to visit a mainstream art venue and compose a critique.

Technology/Media:
4. Faculty should strive to enter all course materials in a D2L shell and should strive to use D2L as the primary means of communicating with students outside the classroom.
5. Faculty must incorporate visual media presentations that can be provided, or developed by the individual.
6. Faculty should strive to utilize web/library video content.
7. Faculty must participate in the Early Alert initiative.

Active Learning:
8. Faculty should strive to integrate a hands-on assignment that focuses on visual communication.

Assessment:
9. Faculty should require at least four assessments.
Curriculum Design
All faculty, regular (full-time) and adjunct, are obligated to teach to the course goals and objectives articulated in the official course syllabus for the ARTA 1030 course as developed by the art faculty. This course is offered in both on-ground and fully online formats. To promote course accessibility and student engagement, most on-ground sections utilize online course elements (e.g., quizzes, exams, writing assignments, etc.) through Desire-to-Learn (D2L), the college’s proprietary web-based learning management system. Textbook selection for the course is accomplished through collegial review and consensus of regular faculty (which includes consideration of input by adjunct instructors as appropriate) and strives for a balance of academic quality and affordability for students. Faculty and course evaluation feedback from students is used to promote student success through continuous improvement of course construction and delivery.

The mission of Motlow State Community College is to enrich and empower its students and the community it serves.

ARTA 1030 (Section Number) Art Appreciation

Semester/Year of Course

This Course Outline is subject to change with notice.

Credit Hours: 3

Prerequisites: Exemption from or completion of ENGL 0810 and READ 0810.

Catalog Description: This course is designed to help students understand the visual arts—painting, drawing, sculpture, and architecture—and to show how culture and art interact.

Instructor Information:
Name, Rank, and Title
Office Location
Office Hours (13 per week for full-time faculty)
Academic Advising Hours (2 per week for full-time faculty)
Office Phone Number and Email Address
**Required Text:**

*Understanding Art* (tenth edition) by Lois Fichner-Rathus with CourseMate ISBN: 9781111836955

**Program Learning Outcomes:**
After completing the requirements of the General Education Program, students will be able to...

1. Achieve specific purposes via written and/or oral presentations and projects with attention to proper
diction, grammar, formatting, and awareness of audience needs.
2. Use data, graphs, and tables to analyze and represent statistical reasoning.
3. Use mathematics to solve problems and test the logic of solutions.
4. Distinguish between scientific and non-scientific explanations via basic scientific language and processes
and use scientific experimentation, hypothesis, and analysis to solve problems or address issues of a
scientific nature.
5. Appreciate, explain, and evaluate the ways in which humanistic and artistic expression throughout the
ages expresses the diverse culture(s) and value(s) of its respective time and place.
6. Critically recognize and articulate how individuals are influenced by political, geographical, economic,
cultural, and psychological, and familial institutions in their won and other diverse cultures.
7. Remember, compare, and evaluate the historical diversity of human experiences across time period s
from political, combative, geographic, economic, social, cultural, religious, and intellectual perspectives.

**Student Learning Outcomes:**
By the end of the course, students will be able to...

1. Analyze significant primary texts and works of art, ancient, pre-modern, and modern, as forms of cultural
and creative expression.
2. Explain the ways in which humanistic and/or artistic expression throughout the ages expresses the
culture and values of its time and place.
3. Explore global/cultural diversity.
4. Frame a comparative context through which they can critically assess the ideas, forces, and values that
have created the modern world.
5. Recognize the ways in which both change and continuity have affected human history.
6. Practice the critical and analytical methodologies of the Humanities and/or Fine Arts.

**Course Objectives:**
Throughout the course, students will have the opportunity...

1. Recognize the major historical styles of art.
2. Distinguish the major media used in drawing, painting, sculpture and photography.
3. Relate and interpret these works in their specific historical and socio-political context.
4. Compare, contrast and distinguish subject matter from different periods or as depicted by different artists.
5. Relate structure and distinguish subject matter from different periods or as depicted by different artists.
6. Relate structure and style with relevant media and technology.
7. Synthesize the characteristics and styles of these historical models and apply these to analyzing contemporary models.

**Major Assignments and Method for Calculating the Final Grade:**
The course is divided into 22 chapters. The first half of the course deals with the nature of art, the evaluation of art, and the processes and materials of art. The second half of the semester is spent in a (more or less) chronological study of world art in its cultural setting from prehistoric to contemporary.
List major assignments and explain how Final Grades will be determined

**Discussions:** A very important part of most college courses is classroom discussions. The discussion area serves as the virtual classroom, where the students and instructor meet and interact. Online students are responsible for their own learning: it is up to the online student to initiate course related discussion and to participate on the discussion board. Each Chapter will have a discussion topic to consider. **Plan on visiting the discussion board multiple times for each topic.** Grading on online participation is according to the original thought and length of discussion. One or two sentence answers (especially if verbatim out of the textbook will not be counted. For full credit, students should generate a short paragraph for each of their answers and include some original observations. **Discussion is an exchange of ideas so you should read, respond to, and elaborate, disagree, or complement at least three classmates for each topic.** I am looking for thoughtful, appropriate responses and offensive responses, rudeness and disrespect will not be tolerated.

**Grading Policies:**

<table>
<thead>
<tr>
<th>Grading Scale</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>90-100%</td>
</tr>
<tr>
<td>B</td>
<td>80-89%</td>
</tr>
<tr>
<td>C</td>
<td>70-79%</td>
</tr>
<tr>
<td>D</td>
<td>60-69%</td>
</tr>
</tbody>
</table>

(An example of Major Assignments for total amount of points)

- Participation (Discussions) 5 pts each
- Research Paragraphs 10 pts each
- 11 quizzes 40 pts each
- 4 exams 200 pts each
- “What is Art” essay
- Exhibit essay
- Artist Research essay

Total Points: 2000

**Course Policies:**

**Academic Misconduct Policy:**
Plagiarism, cheating, and other forms of academic dishonesty are prohibited. Students guilty of academic misconduct, either directly or indirectly, through participation or assistance, are immediately responsible to the instructor of the class. Based on their professional judgment, instructors have the authority to impose the following academic sanctions: (a) require the student to repeat the assignment for full or partial credit; (b) assign a zero, an F, or any other grade appropriate for the assignment or examination; (c) assign an F for the course. In addition, disciplinary sanctions may be imposed through the regular institutional procedures. For more information, see MSCC Policy 3:02:00:03.

Classroom Misconduct Policy:
The instructor has the primary responsibility for maintenance of academic integrity and controlling classroom behavior, and can order temporary removal or exclusion from the classroom of any student engaged in disruptive conduct or conduct that violates the general rules and regulations of the institution for each class session during which the conduct occurs. Extended or permanent exclusion from the classroom, beyond the session in which the conduct occurred, or further disciplinary action can be effected only through appropriate procedures of the institution.

Disruptive behavior in the classroom may be defined as, but not limited to, behavior that obstructs or disrupts the learning environment (e.g., offensive language, harassment of students and professors, repeated outbursts from a student which disrupt the flow of instruction or prevent concentration on the subject taught, failure to cooperate in maintaining classroom decorum, etc.), text messaging, and the continued use of any electronic or other noise or light emitting device which disturbs others (e.g., disturbing noises from beepers, cell phones, palm pilots, lap-top computers, games, etc.). For more information, see MSCC Policy3:02:00:03.

Class Cancelation Policy:
If class is cancelled for any reason, you will be notified via D2L email and will be told how to prepare for the Next class period

Emergency Procedures Policy:
In case of a medical emergency we will immediately dial 9-911 and report the nature of the medical emergency to emergency response personnel. We will try to stay with the person(s) in need and maintain a calm atmosphere. We will talk to the person as much as possible until response personnel arrive on campus, and we will have someone go outside to meet emergency personnel and direct them to the appropriate location. In the event of an emergency (drill or actual), a signal will be sent. Based on that signal, students will follow the procedures below for that specific type of emergency:

**Loud warbling sound throughout Building (FIRE):**
Collect purses and coats and proceed immediately out of your room and exit through the closest emergency exit. Proceed to the Designated Assembly Area closing windows and doors as you exit. Remain there until the “All Clear” Signal is given by an Emergency Management Team member. (Instructors: Provide your Designated Assembly Area, and its location to students)

**Tornado Siren (SEVERE WEATHER):**
Proceed to the closest designated severe weather shelter on the 1st floor and proceed all the way into the shelter. Crouch down on the floor with your head between your knees facing away from the outside walls. Remain there until the “All Clear” Signal is given. (Instructors: Provide the recommended room number or hallway location to students)

**Air Horn (1 Long Blast) and Face to Face All Clear (INTRUDER/HOSTAGE):**
Ensure door is closed, locked and lights turned off. If your door will not lock, move some tables and chairs in front of the door quickly. Move immediately to the rear of the room away from the door
and sit on the floor- out of sight if possible. Remain calm and quiet and do not respond to any inquiries at the door unless you have been given the “All Clear” and a member of law enforcement or your campus Emergency Management Team member makes face-to-face contact at your door.

Classroom Locked-door Policy:
In order to adhere to MSCC Emergency Preparedness Policy and to facilitate effective classroom management, the classroom door will remain closed and locked for the duration of the class period.

Educational Technology:
Accessing Campus Computers or the MSCC Library from off Campus:
Your Username format is your First Initial, Last Name and Month and Day Birthday in the Format of MMDD. Example: Marcia Smith born on April 11, 1992 - Username: msmith0411. Your Pin will be the numeric pin you created when you initially applied to Motlow College.

Using D2L:
For help with D2L including how to submit materials to a Dropbox, see this page: http://www.mscc.edu/techtube.aspx

Technical Support/Assistance:
Students having problems logging into a course, timing out of a course, using course web site tools, or any other technical problems, should contact the MSCC Technology Help Desk at 931-393-1510 or toll free 1-800-654-4877, Ext. #1510 (or d2lhelp@mscc.edu)

Disability Services/Accommodations:
Motlow College is committed to meeting the needs of qualified students with disabilities by providing equal access to educational opportunities, programs, and activities in the most integrated setting appropriate. This commitment is consistent with the College’s obligations under Section 504 of the Rehabilitation Act of 1973 and the American with Disabilities Act of 1990 (ADA). Together, these laws prohibit discrimination against qualified persons with disabilities. To this end, the Director of Disability Services for Motlow College coordinates services and serves as an advocate and liaison for students with disabilities attending Motlow College. Contact the Director of Disability Services here: http://www.mscc.edu/disability/index.aspx.

Students with disabilities who would need assistance in an emergency evacuation should self-disclose that need to the instructor no later than the second day of class or second group meeting.

Confidentiality of Student Records:
The education records of current and former students at Motlow State Community College are maintained as confidential records pursuant to The Family Educational Rights and Privacy Act (FERPA) of 1974 as amended. For further information, see MSCC Policy No. 3:02:03:00.

Student Success:
Tutoring:
MSCC Instructors can guide students to specific resources regarding Tutoring in their discipline. In particular, students may find help with Math and Essay Writing via each campus’ Learning Support labs. Students should contact the labs on their campus to schedule appointments for help. For additional help, see the Student Success page: http://www.mscc.edu/student_success/index.aspx

Academic Advisement:
MSCC Instructors can guide students to specific resources regarding Advisement. For additional help, see the Academic Advisement page:

http://www.mssc.edu/advisement/index.aspx

**Turnitin:** As a deterrent to plagiarism your work will be analyzed by Turnitin software. Turnitin can only read the following file types: .doc, .docx, and .rtf. Make sure to submit your work in the correct format, in your own words and cite any references or quotes and you should have no problems!

**File Format:** All dropbox submissions must be word documents (.doc or .docx) or in rich text (.rtf).

If you do not submit your document in .doc, .docx, .rtf you will receive 0 points for the assignment. No excuses. If you have any questions concerning file formats, contact the Motlow help desk.

**Due Dates:** Make sure to continually check the due dates of discussion input, essays, quizzes, and tests stated in the course calendar. The student is responsible to adhere to all deadlines and WILL NOT be reminded through emails.

**Academic Honesty Statement:**
The College is committed to academic integrity in all its practices. The faculty value intellectual integrity and a high standard of academic conduct. Activities that violate academic integrity undermine the quality and diminish the value of educational achievement. Cheating on papers, test or other academic works is a violation of College rules. No student shall engage in behavior that, in the judgment of the instructor of the class, may be construed as cheating. This may include, but is not limited to, plagiarism or other forms of academic dishonesty such as the acquisition without permission of tests or other forms of academic materials and/or distribution of these materials and other academic work. This includes students who aid and abet as well as those who attempt such behavior.

PLEASE, complete your work with honesty and integrity. When you glean information from various sources, make the words you own! Even when providing a definition from the textbook, put it into your own words! Penalties for plagiarism can severely cripple a student's college career.

**SMARTTHINKING:** is an online tutoring service available 24 hours a day, seven days a week, and offers live, online, personalized learning assistance in: Math, Writing, Business, and Science

**Right of Revision Statement:** This syllabus is intended as a guide to the student. The instructor reserves the right to alter the schedule of activities and assignments as may be necessary to meet the objectives of the course.
## Class Schedule of Assignments:
**(Example ONLY)**

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**FINALS WEEK:**
See the Fall Final Exam Schedule on the Calendars link at [www.mssc.edu](http://www.mssc.edu).

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Suggestion: ARTA 1030 Short Essay Assignment “What is Art” (assigned the first class meeting), and turned in to the ARTA D2L Drop box before the second class meeting.

“What is Art?”

Short Essay on “What is Art?” (At least 250 words, format .doc, .docx, or .rtf)
a. Please do this assignment BEFORE you read the first chapter. This paper is intended to be short—about a page—but you should feel free to run over into a second page if you have something more to say.

b. While the ideas in this paper are intended to be yours, you should feel free to quote some other source if it really addresses your view of what art is.

c. The question of the paper is intended to be a bit philosophical in the sense of discussing the abstraction of “art” as a general concept rather than being so specific about individual works. However, you may need to mention specific works of art to illustrate what you are saying about art.

d. This essay, as with all of your work in this class must be in your own words. If you quote any source, you should properly cite it using a standard method of documentation (MLA) including all internet sources.

e. In this and all papers you write in college, care should be taken to write with correct spelling, grammar, and sentence structure.

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A Portrait of the Artist as a Young Man

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Artist Essay

Artist Essay: (Minimum of 1000 words, format .doc, .docx, or .rtf)

Format: Again, this essay, as with all of your work in this class must be in your own words. If you quote any source, you should properly cite it using a standard method of documentation (MLA) including all internet sources. In this and all papers you write in college, care should be taken to write with correct spelling, grammar, and sentence structure. Each student will select a living major artist, (from the list below), as the subject for a research paper. The paper should be at least 750 words. The expectation is that the research should represent information from a number of sources (at least 3) and that any direct borrowing of wording from these sources will be properly cited. It is also expected that the paper will be written well enough so that spelling, sentence structure and other basic mechanics of writing will not be a distraction to the reader. Do not tell me biographical information about the artist. Try to identify a theme or central idea about the artist and his/her artwork and then build the paper around that idea. Focus on a specific artwork by the artist and discuss how this work illustrates the theme.

A collection of materials from a variety of sources that are just chained together without being organized to support a general idea is not considered to be a research paper. Inclusion of digital images of artwork by the artist is helpful.

The list below is a first come first serve list. Email me your first, second, and third choices and I will respond with availability information.

Note: if the artist name is underlined, it means we have a book on that artist in the MSCC library.
I. Introduction:
- Need to find a hook to bring the reader in.
- What is your Thesis
- What are you going to discuss in your paper, so the reader as a vague knowledge of where you are going with your writing.
- You need to make sure to list five things, so the reader knows exactly which artwork you are writing about:
  - Artist Name
  - Title of the piece
  - The year it was made
  - What type of medium or mediums were used to create this artwork
  - Dimensions (Height is always given first followed by width) since we live in the United States, please give all measurements in inches. Example; 23 x 14 inches OR 23" x 14" both are OK. (H x W x D) if it is three-dimensional artwork.
- Transition sentence.

II. Visual Elements: (discuss only those visual elements that are in your artwork you have chosen)
- Each paragraph must contain a clear topic sentence and supporting details, all relating to the thesis.
- Line
- Shape
- Light
- Value
- Color
- Texture
- Space
- Time and Motion
- Transition sentence.

III. Principles of Design: (discuss only those principles of design that are in your artwork you have chosen)
- Each paragraph must contain a clear topic sentence and supporting details, all relating to the thesis.
- Unity and Variety
- Balance
- Emphasis and Focal Point
- Rhythm
- Scale
- Proportion
- Transition sentence.

IV. Opinion:
- Each paragraph must contain a clear topic sentence and supporting details, all relating to the thesis.
- Do you like or dislike the piece and why
- How does this artwork make you feel
- Does it remind you of another artwork you have seen
- Transition sentence.

V. Conclusion:
- Reiterate your main points from your introduction but state them using different wording
- The conclusion brings the essay to a logical and appropriate end, summing up the significance of the essay.
formal/visual elements:

- **line:** referring to a continuous mark, made on a surface, by a moving point. (contour, actual, implied, modeling), suggest what; horizontal lines, vertical lines, diagonal lines

- **shape:** it is an enclosed space, the boundaries of which are defined by other elements of art (i.e.: lines, colors, values, textures, etc.). Shapes are limited to two dimensions: length and width. Geometric shapes - circles, rectangles, squares, triangles and so on - have the clear edges one achieves when using tools to create them. Organic shapes have natural, less well-defined edges (think: an amoeba, or a cloud). (form, volume, actual mass, implied mass, geometric, organic, positive and negative shapes, figure-ground relationship, shape as icon)

- **light:** visible light is part of the spectrum of electromagnetic energy that also includes radio waves and cosmic waves. It undulates wavelike throughout the universe. It bounces off objects and excites cells in our eyes, enabling us to see.

- **value:** value refers to the relative lightness or darkness of a surface. The word relative is significant. The lightness or darkness of a shape is largely determined by its surroundings. (value contrast, value distribution, value and volume, value and space, value and lighting).

- **color:** additive color is created using beams of light RGB. Subtractive color is created when white light is reflected off a pigmented or dyed surface BRY(hue, value, saturation, additive and subtractive colors, complementary vs. analogous colors, local vs. optical color, color as symbol)

- **texture:** another element of art is used to describe either the way a three-dimensional work actually feels when touched, or the visual “feel” of a two-dimensional work. Take rocks, for example. A real, 3-D rock might feel rough or smooth, and definitely feels hard when touched or picked up. A painter, depicting a rock, would create the illusions of these qualities through use of color, line, shape, etc. (actual, implied)

- **space:** as defined by renowned painters, space is itself an entity having a conceptual framework. It is nothing but the area occupied by an object with respect to its surrounding. It is actually the three-dimensional property of the object. The three-dimensional space around two-dimensional objects could possibly become illusionary when the shading and versatile drawing techniques have been merged superbly. You can estimate physical space with the help of linear measurements. The concept of positive and negative space is very simple to understand. The space occupied by the primary object (and its shadow) is the positive space while the space surrounding it is the negative space. (overlapping, relative size, linear perspective, atmospheric perspective)

- **time and motion:** artists through the ages have sought to represent three-dimensional space in two-dimensional art forms as well as to represent, or imply, movement and the passage of time. Only in modern times have art forms such as cinematography and video been developed that involves actual movement and actual time. (actual motion, kinetic art, implied motion and time, illusion of motion).

principles of design:

- **unity and variety:** A principle of art, unity can be defined as similarity, oneness, togetherness, or cohesion. Variety can be defined as difference. Unity and Variety are the cornerstones of composition. When they are combined effectively, we can create compositions that are both cohesive and lively. (Grouping, Containment, Repetition, Proximity, Closure, Combining Gestalt Principles).

- **balance:** In design, balance refers to the distribution of weight or force within a composition. (actual balance and pictorial balance, symmetrical balance, asymmetrical balance, horizontal, vertical, diagonal and radial balance, imbalance).

- **emphasis and focal point:** Emphasis gives prominence to part of a design. A focal point is a compositional device used to create emphasis. Both emphasis and focal point are used to attract attention and increase visual and conceptual impact. (emphasis by Isolation, emphasis by Placement, emphasis through Contrast).

- **rhythm:** is a principle of art that’s difficult to summarize in words. Assuming that you’ve picked up on a rhythm in music before, take what you heard with your ears and try to translate that to something you’d see with your eyes. Rhythm, in art, is a visual beat. A pattern has rhythm, but not all rhythm is patterned. For example, the colors of a piece can convey rhythm, by making your eyes travel from one component to another. Lines can produce rhythm by implying movement. Forms, too, can cause rhythm by the ways in which they’re placed one next to the other.

- **scale:** refers to the size of a form when compared with our own human size. (hierarchical scale, distortion of scale).

- **proportion:** is a principle of art that describes the size, location or amount of one element to another (or to the whole) in a work. It has a great deal to do with the overall harmony of an individual piece.
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Museum/Gallery Essay

Museum/Gallery Essay: (at least 1000 words, format .doc, .docx, or .rtf)

Each student is required to visit an art exhibition at a museum, fine art center, or gallery in your area. The best exhibitions for this assignment will be at museums such as the Hunter Museum in Chattanooga, Cheekwood Museum of Art in Nashville, The Knoxville Museum of Art, The Huntsville Museum of Art, or the High Museum in Atlanta. Most major cities will have an art museum and you can find them using a Google search. You can also visit art centers like The Frist Center in Nashville, The Murfreesboro Center for the Arts, or any of a number of regional venues. Art centers differ from museums in that they do not have permanent collections. Colleges and Universities often have art galleries with exhibitions on campus. You may also visit a commercial gallery.

NOTE: a Thomas Kinkade gallery or any online galleries cannot be used for this assignment. You must physically be in the presence of the artwork!

The paper should be at least 1000 words in length. The goal of this essay is to critically analyze an artwork. Choose a work of art from the exhibition that stands out to you and describe it.

Defining Art Criticism
Art criticism is responding to, interpreting meaning, and making critical judgments about specific works of art. Art critics help viewers perceive, interpret, and judge artworks. Critics tend to focus more on modern and contemporary art from cultures close to their own. Art historians tend to study works made in cultures that are more distant in time and space. When initially introduced to art criticism, many people associate negative connotations with the word “criticism.” A professional art critic may be:
A newspaper reporter assigned to the art beat,
a scholar writing for professional journals or texts, or
an artist writing about other artists.

FORMAL ANALYSIS OUTLINE
(To be used for Museum/Gallery Essay)

Describe: (Paragraph One)
Tell what you see (the visual facts).
1. What is the name of the artist who created the artwork?
2. What kind of an artwork is it?
3. What is the name of the artwork?
4. When was the artwork created?
5. Name some other major events in history that occurred at the same time this artwork was created.
6. List the literal objects in the painting (trees, people, animals, mountains, rivers, etc.).
7. What do you notice first when you look at the work(s)? Why?
8. What kinds of colors do you see? How would you describe them?
9. What shapes can we see? What kind of edges do the shapes have?
10. Are there lines in the work(s)? If so, what kinds of lines are they?
11. What sort of textures do you see? How would you describe them/
12. What time of day/night is it? How can we tell?
13. What is the overall visual effect or mood of the work(s)?
Analyze: (Paragraph Two)
Mentally separate the parts or elements, thinking in terms of textures, shapes/forms, light/dark or bright/dull colors, types of lines, and sensory qualities. In this step consider the most significant art principles that were used in the artwork. Describe how the artist used them to organize the elements. **Formal Elements and Principles of Design.** Suggested questions to help with analysis:
1. How has the artist used colors in the work(s)?
2. What sort of effect do the colors have on the artwork?
3. How as the artist used shapes within the work of art?
4. How have lines been used in the work(s)? Has the artist used them as an important or dominant part of the work, or do they play a different role?
5. What role does texture play in the work(s)? Has the artist used the illusion of texture or has the artist used actual texture? How has texture been used within the work(s).
6. How has the artist used light in the work(s)? Is there the illusion of a scene with lights and shadows, or does the artist use light and dark values in a more abstracted way?
7. How has the overall visual effect or mood of the work(s)? been achieved by the use of elements of art and principles of design.
8. How were the artists design tools used to achieve a particular look or focus?

Interpretation: (Paragraph Three)
An interpretation seeks to explain the meaning of the work based on what you have learned so far about the artwork, what do you think the artist was trying to say?
1. What was the artist's statement in this work?
2. What do you think it means?
3. What does it mean to you?
4. How does this relate to you and your life?
5. What feelings do you have when looking at this artwork?
6. Do you think there are things in the artwork that represent other things-symbols?
7. Why do you think that the artist chose to work in this manner and made these kinds of artistic decisions?
8. Why did the artist create this artwork?

Judgment: (Paragraph Four)
After careful observation, analysis, and interpretation of an artwork, you are ready to make your own judgment. This is your personal evaluation based on the understandings of the work(s). Here are questions you might consider:
1. Why do you think that this work has intrinsic value or worth? What is the value that you find in the work(s)? (For example, it is a beautiful work of art, conveys an important social message, affects the way that I see the world, makes insightful connections, reaffirms a religious belief, etc.)
2. Do you think that the work(s) has a benefit for others? Do you find that the work communicates an idea, feeling or principle that would have value for others?
3. What kind of an effect do you think the work could have for others?
4. Does the work lack value or worth? Why do you think this is so? Could the reason you find the work lacking come from a poor use of the elements of art? Could the subject matter by unappealing, unimaginative, or repulsive?
5. Rather than seeing the work as being very effective or without total value, does the work fall somewhere in-between? Do you think that the work is just o.k.? What do you base this opinion on? The use of elements of art? Lack of personal expression? The work lacks a major focus? Explore your criticism of the work (s) as much as you would any positive perceptions. Realize that your own tastes and prejudices may enter into your criticism. Give your positive and negative perceptions.
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This is a link to MLA formatting, from the Motlow College Library “Subject and Course Guides” tab.

A Portrait of the Artist as a Young Man

"A Portrait of the Artist as a Young Man" is a stylistic and artistic breakthrough of its author, James Joyce, combining the famous 'stream of conscience' technique and inner dialogues of the main hero. The novel itself is believed to be autobiographical, as it incorporates some episodes of Joyce's real life and describes the process of how an artist is formed. The life of Stephen Dedalus, the protagonist of the novel, is described throughout its development, where Stephen is first depicted as a child and then is presented as a mature, grown up man with his own, well-formed system of views, beliefs and attitudes.
General Education Assessment for ARTA 1030 Art Appreciation

Assessment Description
This assessment will employ an essay assignment scored via a rubric. Using one of their 1010 textbook's themes

Intended Student Learning Outcomes
Students who complete ARTA 1030 Art Appreciation will demonstrate the ability to . . .
1. Analyze significant primary texts and works of art, ancient, pre-modern, and modern, as forms of cultural and creative expression.
2. Explain the ways in which humanistic and/or artistic expression throughout the ages expresses the culture and values of its time and place.
3. Explore global/cultural diversity.
4. Frame a comparative context through which they can critically assess the ideas, forces, and values that have created the modern world.
5. Recognize the ways in which both change and continuity have affected human history.
6. Practice the critical and analytical methodologies of the Humanities and/or Fine Arts.

Methodology and Assignment
Artist Essay (page 25)
Format: This essay, as with all of your work in this class must be in your own words. If you quote any source, you should properly cite it using a standard method of documentation (MLA) including all internet sources. In this and all papers you write in college, care should be taken to write with correct spelling, grammar, and sentence structure.
Each student will select a living major artist, (from the list below), as the subject for a research paper. The paper should be at least 750 words. The expectation is that the research should represent information from a number of sources (at least 3) and that any direct borrowing of wording from these sources will be properly cited. It is also expected that the paper will be written well enough so that spelling, sentence structure and other basic mechanics of writing will not be a distraction to the reader. Do not tell me biographical information about the artist. Try to identify a theme or central idea about the artist and his/her artwork and then build the paper around that idea. Focus on a specific artwork by the artist and discuss how this work illustrates the theme.

Museum/Gallery Essay (page 30)
Each student is required to visit an art exhibition at a museum, fine art center, or gallery in your area. The best exhibitions for this assignment will be at museums such as the Hunter Museum in Chattanooga, Cheekwood Museum of Art in Nashville, The Knoxville Museum of Art, The Huntsville Museum of Art, or the High Museum in Atlanta. Most major cities will have an art museum and you can find them using a Google search. You can also visit art centers like The Frist Center in Nashville, The Murfreesboro Center for the Arts, or any of a number of regional venues. Art centers differ from museums in that they do not have permanent collections. Colleges and Universities often have art galleries with exhibitions on campus. You may also visit a commercial gallery.
NOTE: a Thomas Kinkade gallery or any online galleries cannot be used for this assignment. You must physically be in the presence of the artwork!
The paper should be at least 1000 words in length. The goal of this essay is to critically analyze an artwork. Choose a work of art from the exhibition that stands out to you and describe it.
Alternate topics may be chosen at the Instructor's discretion, but regardless of topic, students must incorporate The Formal Elements and Principles of Design and Content material into their writing. Found in the required textbook on Chapters 2, 3, & 4.
**Evaluation Plan**

As part of the General Education Core, ARTA 1030 Art Appreciation will be regularly assessed on rotation with MUSA 1030 Music Appreciation and THEA 1030 Introduction to Theatre via a Pre-test, Post-test. The electronic test will be available to the students in their D2L shell during the first two weeks of class and again at the end of the semester. The Humanities Department Chair will remind instructors via email when the test is available. Instructors will respond with a confirmation that they have administered the test. It is recommend that each instructor direct the students to take the test during the first class meeting. Computer labs in the Motlow College Libraries can be reserved for this purpose.

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**Motlow State Community College**

**Program Student Learning Outcomes**

**Use of Assessment Results**

**Fall Semester 2012**

**Program Title**: General Education, University Parallel Major

**Course**: ART 1030

**Expected Student Learning Outcomes**: Students will be able to

1. Analyze significant primary texts and works of art, ancient, pre-modern and modern, as forms of cultural and creative expression.
2. Explain the ways in which humanistic and/or artistic expression throughout the ages expresses the culture and values of its time and place.
3. Explore global/cultural diversity.
4. Frame a comparative context through which they can critically assess the ideas, force, and values that have created the modern world.
5. Recognize the ways in which both change and continuity have affected human history.
6. Practice the critical and analytical methodologies of the Humanities and/or Fine Arts.

**Performance Measure(s)**: Pre-test, Post-test

**Effectiveness Standard**: From pre-test to post-test for each item, 70% of students will show an incremental gain of 10%.

**Assessment Results:**
There were 9 questions, # 3, 9, 13, 15, 16, 17, 18, 19, & 20 where there was not an incremental gain of at least 10% from pre to post-test. The following table summarizes student performance on pre-post test and the item relationship to the expected SLO.

<table>
<thead>
<tr>
<th>Question</th>
<th>Expected SLO</th>
<th>Pre-Test # Correct</th>
<th>Pre-Test % Correct</th>
<th>Post-Test # Correct</th>
<th>Post-Test % Correct</th>
<th>% Difference</th>
<th>70% of students will show an incremental gain of 10%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q1</td>
<td>4,6</td>
<td>182</td>
<td>69%</td>
<td>107</td>
<td>80%</td>
<td>10%</td>
<td>Met</td>
</tr>
<tr>
<td>Q2</td>
<td>1,2,3,4,6</td>
<td>95</td>
<td>36%</td>
<td>87</td>
<td>65%</td>
<td>29%</td>
<td>Met</td>
</tr>
<tr>
<td>Q3</td>
<td>1,2,3,4,6</td>
<td>116</td>
<td>44%</td>
<td>48</td>
<td>36%</td>
<td>-8%</td>
<td>Not met</td>
</tr>
<tr>
<td>Q4</td>
<td>1,2,3,4,6</td>
<td>87</td>
<td>33%</td>
<td>69</td>
<td>51%</td>
<td>18%</td>
<td>Met</td>
</tr>
<tr>
<td>Q5</td>
<td>2,5</td>
<td>101</td>
<td>39%</td>
<td>70</td>
<td>52%</td>
<td>14%</td>
<td>Met</td>
</tr>
<tr>
<td>Q6</td>
<td>1,2,3,5</td>
<td>96</td>
<td>37%</td>
<td>115</td>
<td>86%</td>
<td>49%</td>
<td>Met</td>
</tr>
<tr>
<td>Q7</td>
<td>1,2,4,5,6</td>
<td>164</td>
<td>63%</td>
<td>107</td>
<td>80%</td>
<td>17%</td>
<td>Met</td>
</tr>
<tr>
<td>Q8</td>
<td>1,6</td>
<td>167</td>
<td>64%</td>
<td>101</td>
<td>75%</td>
<td>12%</td>
<td>Met</td>
</tr>
<tr>
<td>Q9</td>
<td>1,6</td>
<td>217</td>
<td>83%</td>
<td>112</td>
<td>84%</td>
<td>1%</td>
<td>Not met</td>
</tr>
<tr>
<td>Q10</td>
<td>1,6</td>
<td>135</td>
<td>52%</td>
<td>108</td>
<td>81%</td>
<td>29%</td>
<td>Met</td>
</tr>
<tr>
<td>Q11</td>
<td>1,2,3,6</td>
<td>149</td>
<td>57%</td>
<td>100</td>
<td>75%</td>
<td>18%</td>
<td>Met</td>
</tr>
<tr>
<td>Q12</td>
<td>1,2,4,5,6</td>
<td>127</td>
<td>48%</td>
<td>93</td>
<td>69%</td>
<td>21%</td>
<td>Met</td>
</tr>
<tr>
<td>Q13</td>
<td>1 - 6</td>
<td>155</td>
<td>59%</td>
<td>77</td>
<td>57%</td>
<td>-2%</td>
<td>Not met</td>
</tr>
<tr>
<td>Q14</td>
<td>1,2,6</td>
<td>61</td>
<td>23%</td>
<td>56</td>
<td>42%</td>
<td>19%</td>
<td>Met</td>
</tr>
<tr>
<td>Q15</td>
<td>1,2,4,5,6</td>
<td>144</td>
<td>55%</td>
<td>78</td>
<td>58%</td>
<td>3%</td>
<td>Not met</td>
</tr>
</tbody>
</table>
262 students completed the pre-test and 134 students completed the post-test. It should be noted that there were multiple questions which covered each SLO. An examination of the items reveals that at least ever SLO was met with at least one question.

**Use of Assessment Results:**

The results indicate that an inordinately large number of students did not take the test. There were 373 students enrolled in ARTA 1030 in Fall 2012. Of those only 262 completed the pre-test and only 134 students completed the post-test. The full time faculty member was disturbed by the low numbers of completion. It should be noted that the classes taking the tests were all taught by adjuncts. For that reason a meeting with all adjuncts is being planned to discuss the importance of the students completing both tests. The content of the meeting will be to study each item on the test and determine if the item is too easy. That could also be skewing the results. Other forms of assessment will be discussed for validity for ART and the importance of completing the tests will be encouraged.