

Weber State University Fixed Asset Inventory

Org 22100 - Visual Arts

All Assets

| PTAG | ASSET DESCRIPTION | MAKE | MODEL | SERIAL NUMBER | MANUFACTURER | PO# | AMOUNT | ACQD DATE | Location |
|-----------|-------------------|------------------------|------------|---------------|--------------|----------|---------|-----------|----------|
| 010076260 | Printer | Pictureline | Epson 4880 | JZ7E020604 | Epson | P0028935 | 900.01 | 9/21/2009 | KA0210 |
| 010076265 | Projector | Troxell | Panasonic | SC940285 | Panasonic | P0028833 | 1513.69 | 9/22/2009 | KA0214 |
| 010076332 | Computer | Weber State University | iMac 24 | QP9260RQ259 | Apple | | 0.00 | 7/30/2009 | KA0204 |
| 010076333 | Computer | Weber State University | iMac 24 | QP9260RK259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076334 | Computer | Weber State University | iMac 24 | QP9260SB259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076335 | Computer | Weber State University | iMac 24 | QP9260JX259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076336 | Computer | Weber State University | iMac 24 | QP9260RW259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076337 | Computer | Weber State University | iMac 24 | QP9260S6259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076338 | Computer | Weber State University | iMac 24 | QP9260P4259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076339 | Computer | Weber State University | iMac 24 | QP9260JZ259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076340 | Computer | Weber State University | iMac 24 | QP9260RT259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076341 | Computer | Weber State University | iMac 24 | QP9260RM259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076342 | Computer | Weber State University | iMac 24 | QP9260S8259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076343 | Computer | Weber State University | iMac 24 | QP9260S1259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076344 | Computer | Weber State University | iMac 24 | QP9260M4259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076345 | Computer | Weber State University | iMac 24 | QP9260S9259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076346 | Computer | Weber State University | iMac 24 | QP9260M1259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076347 | Computer | Weber State University | iMac 24 | QP9260SD259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076348 | Computer | Weber State University | iMac 24 | QP9260M0259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076349 | Computer | Weber State University | iMac 24 | QP9260S3259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076350 | Computer | Weber State University | iMac 24 | QP9260LC259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076351 | Computer | Weber State University | iMac 24 | QP9232CCOTG | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076352 | Computer | Weber State University | iMac 24 | QP9260RN259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076353 | Computer | Weber State University | iMac 24 | QP9260LZ259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076354 | Computer | Weber State University | iMac 24 | QP9260S5259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076355 | Computer | Weber State University | iMac 24 | QP9260RX259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076356 | Computer | Weber State University | iMac 24 | QP9260RP259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076357 | Computer | Weber State University | iMac 24 | QP9260S4259 | Apple | | 0.00 | 7/30/2009 | KA0214 |

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| 010076358 | Computer | Weber State University | iMac 24 | QP9260RR259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076359 | Computer | Weber State University | Imac 24 | QP9260S2259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076360 | Computer | Weber State University | iMac 24 | QP9260RL259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076361 | Computer | Weber State University | iMac 24 | QP9260RU259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076425 | Computer | Weber State University | Mac Pro 15 | W8931JRP7XJ | Apple | P0028667 | 1599.00 | 8/28/2009 | KA0327 |
| 010076572 | Computer | Weber State University | iMac 24 Inch | QP9260RV259 | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076586 | Computer | Weber State University | iMac 24 Inch | QP9232B60TG | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076587 | Computer | Weber State University | iMac 24 Inch | QP9232BD0TG | Apple | | 0.00 | 7/30/2009 | KA0214 |
| 010076760 | Printer | Pictureline | 9900 Stylus Pro | KJFEI05632 | Epson | P0030100 | 5895.00 | 1/28/2010 | KA0243 |
| 010076776 | Artwork | Jerry N Uelsmann | "Ou est ma | | Maggie Taylor | P0029472 | 5600.00 | 11/13/2009 | KA0241 |
| 010076825 | Printer | Weber State University | 5550DN | JPSCB2BOCS | HP | | 0.00 | 4/20/2010 | KA0210 |
| 010077074 | Projector | TV Specialists | SX80 | 39807 | Canon | P0031741 | 2155.69 | 6/18/2010 | KA0000 |
| 010077075 | Projector | TV Specialists | SX80 | 39808 | Canon | P0031741 | 2155.71 | 6/18/2010 | KA0000 |
| 010077076 | Projector | TV Specialists | SX80 | 39809 | Canon | P0031741 | 2155.71 | 6/18/2010 | KA0000 |
| 010077077 | Projector | TV Specialists | SX80 | 39810 | Canon | P0031741 | 2155.71 | 6/18/2010 | KA0000 |
| 010077078 | Projector | TV Specialists | SX80 | 39811 | Canon | P0031741 | 2155.71 | 6/18/2010 | KA0000 |
| 010077079 | Projector | TV Specialists | SX80 | 39812 | Canon | P0031741 | 2155.71 | 6/18/2010 | KA0000 |
| 010077080 | Projector | TV Specialists | SX80 | 39813 | Canon | P0031741 | 2155.71 | 6/18/2010 | KA0000 |
| 010077292 | Projector | TV Specialists | 3000L | JY804387F | Cannon | P0032524 | 2435.00 | 8/6/2010 | KA0305 |
| 010077293 | Projector | TV Specialists | 3000L | JY704310F | Cannon | P0032524 | 2435.00 | 8/6/2010 | KA0306 |
| 010077294 | Projector | TV Specialists | 3000L | JY704307F | Cannon | P0032524 | 2435.00 | 8/6/2010 | KA0307 |
| 010077423 | Vacuum screen printing | Takach Press Corp. | Vacuum Screen | | Takach Press Corp. | P0031999 | 4399.00 | 6/22/2010 | KA0251 |
| 010077424 | One Man Screen Printer | Takach | One Man | | Takach Press Corp. | P0031999 | 7789.00 | 7/27/2010 | KA0251 |
| 010079317 | Cargo Trailer | Sam T Evans Pickup Inc. | Mirage 6x10 | | Cargio Craft | P0035716 | 2216.00 | 5/14/2011 | KA0000 |
| 010080458 | Lens | B H Photo Video Pro | NEX-VG10 | | Sony | P0036082 | 1286.06 | 6/28/2011 | KA0322 |
| 010080461 | Lens | B H Photo Video Pro | NEX-VG10 | | Sony | P0036082 | 1286.06 | 6/28/2011 | KA0322 |
| 010080463 | Camcorder | B H Photo Video Pro | NEX-FS100UK | 110543 | Sony | P0036082 | 5599.00 | 6/28/2011 | KA0322 |
| 010080659 | Vacuum Dry Mount Press | Ogden Blueprint | Seal Proseal | | Bienfang | P0036280 | 7800.00 | 7/22/2011 | KA0103 |

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|-----------|-------------------|------------------------|------------------|---------------|------------------|----------|---------|------------|----------|
| 010081815 | Scanner | B H Photo Video Pro | Expression | FVS0022888 | Epson | P0037037 | 2429.00 | 9/7/2011 | KA0241 |
| 010082445 | Scanner | Pictureline | Hasselblad | FX11230040 | Hasselblad | P0037771 | 1796.95 | 11/14/2011 | KA0214 |
| 010082445 | Scanner | Pictureline | Hasselblad | FX11230040 | Hasselblad | P0037771 | 9028.05 | 11/14/2011 | KA0214 |
| 010082450 | Computer | Weber State University | iMac 27 Inch | C02GF2Y YDHJQ | Apple | | 0.00 | 11/4/2011 | BC0355 |
| 010083092 | Printer | CDW Government Inc | Stylus Pro 49000 | | Epson | P0038572 | 2151.99 | 1/24/2012 | KA0241 |
| 010085850 | Computer Laptop | Weber State University | MacBook Pro 17 | C02GW09PDV11 | Apple | | 2299.00 | 2/11/2012 | KA0326 |
| 010088265 | Computer Laptop | Weber State University | MacBook | C02HL1Y ZDVZP | Apple | | 2563.00 | 5/3/2012 | KA0323 |
| 010090954 | Clay Mixer | Muddy Elbow | Pro 2627 | 133300-08 | Soldner | | 6447.90 | 7/3/2012 | KA0130 |
| 010090964 | Computer Laptop | Weber State University | MacBook Pro | C02HWSV3DKQ | Apple | | 1999.00 | 7/3/2012 | KA0113 |
| 010093500 | Computer Laptop | Weber State University | MacBook Pro 15 | C02HW5ANDV35 | Apple | | 1999.00 | 8/13/2012 | KA0160 |
| 010093503 | Computer Laptop | Weber State University | MacBook Pro 15 | C02HPBDKDV35 | Apple | | 1999.00 | 8/20/2012 | KA0325 |
| 010093526 | Camcorder | Troxell Communications | VG-20 W/18- | 123816 | Sony | P0041124 | 0.00 | 8/24/2012 | KA0241 |
| 010093528 | Camcorder | Troxell Communications | VG-20 W/18- | | Sony | P0041124 | 0.00 | 8/24/2012 | KA0241 |
| 010093621 | Printer | Pictureline | 1900 Stylus Pro | 15-86157-11 | Epson | P0041281 | 2295.00 | 9/10/2012 | KA0241 |
| 010093721 | Computer Laptop | Weber State University | MacBook Pro 15 | SC02HW7SZKQ2 | Apple | | 2599.00 | 9/12/2012 | KA0214 |
| 010093744 | Saw | M and M Tool and | 5HP 3FH | H21600742 | M and M Tool and | P0041282 | 3399.00 | 9/17/2012 | KA0165 |
| 010093809 | Printer | BH Photo Video Pro | Stylus Pro 4900 | MP2E014003 | Epson | P0041549 | 1795.00 | 10/4/2012 | KA0241 |
| 010093811 | Printer | BH Photo Video Pro | Stylus Pro 4900 | MP2E014397 | Epson | P0041549 | 1795.00 | 10/4/2012 | KA0241 |
| 010094411 | Computer | Weber State University | iMac 27 Inch | D25JG0WTDHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094413 | Computer | Weber State University | iMac 27 Inch | 102HQ0D0DHJQ | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094416 | Computer | Weber State University | iMac 27 Inch | D25JG0XGDHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094418 | Computer | Weber State University | iMac 27 Inch | D25JG0X4DHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094420 | Computer | Weber State University | iMac 27 inch | D25JG0X8DHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094422 | Computer | Weber State University | iMac 27 Inch | D25JG0WSDHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094427 | Computer | Weber State University | iMac 27 inch | D25JG0WZDHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094429 | Computer | Weber State University | iMac 27 inch | D25JG0X6DHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094431 | Computer | Weber State University | iMac 27 inch | D25JG0X1DHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094441 | Computer | Weber State University | iMac 27 Inch | D25JG0X9DHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |

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| 010094443 | Computer | Weber State University | iMac 27 Inch | D25JG0XBHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094445 | Computer | Weber State University | iMac 27 inch | D25JG0WLDHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094447 | Computer | Weber State University | iMac 27 Inch | D25JG0X2DHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094449 | Computer | Weber State University | iMac 27 Inch | D25JG0SZDHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094451 | Computer | Weber State University | iMac 27 Inch | D25JG0X7DHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094453 | Computer | Weber State University | iMac 27 Inch | D25JG0WWDHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094455 | Computer | Weber State University | iMac 27 Inch | D25JG0XCDHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094457 | Computer | Weber State University | iMac 27 Inch | D25JG0WMDHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094459 | Computer | Weber State University | iMac 27 inch | D25JG0XFDHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094461 | Computer | Weber State University | iMac 27 inch | D25JG0RXDHJW | Apple | | 1899.00 | 10/31/2012 | KA0221 |
| 010094463 | Computer | Weber State University | iMac 27 Inch | D25JG0XDDHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094465 | Computer | Weber State University | iMac 27 Inch | D25JG0XADHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094467 | Computer | Weber State University | iMac 27 inch | D25JG0WVDHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094469 | Computer | Weber State University | iMac 27 inch | D25JG0S4DHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094471 | Computer | Weber State University | iMac 27 Inch | D25JG0X3DHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094473 | Computer | Weber State University | iMac 27 Inch | D25JG0WXDHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094475 | Computer | Weber State University | iMac 27 Inch | D25JG0X0DHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094477 | Computer | Weber State University | iMac 27 Inch | D25JG0W4DHJW | Apple | | 1899.00 | 10/31/2012 | KA0210 |
| 010094519 | Printer | Pictureline | 4900 Stylus Pro | | Epson | P0041281 | 2295.00 | 9/10/2012 | KA0241 |
| 010094801 | Projector Lens | TV Specialists | RSIL02L2 | | Canon | P0042073 | 1933.12 | 11/28/2012 | KA0241 |
| 010094803 | Projector Lens | TV Specialists | RSIL02L2 | | Canon | P0042073 | 1933.12 | 11/28/2012 | KA0241 |
| 010094805 | Projector Lens | TV Specialists | Long Zoom | | Canon | P0042073 | 2673.92 | 11/28/2012 | KA0241 |
| 010094807 | Projector Lens | TV Specialists | Long Zoom | | Canon | P0042073 | 2673.92 | 11/28/2012 | KA0241 |
| 010094809 | Projector | TV Specialists | WUX4000 | 52116 | Canon | P0042073 | 3542.40 | 11/28/2012 | KA0241 |
| 010094811 | Projector | TV Specialists | WUX4000 | | Canon | P0042073 | 3542.40 | 11/28/2012 | KA0241 |
| 010094813 | Projector | TV Specialists | WUX4000 | | Canon | P0042073 | 3542.40 | 11/28/2012 | KA0241 |
| 010094815 | Projector | TV Specialists | WUX4000 | | Canon | P0042073 | 3542.40 | 11/28/2012 | KA0241 |
| 010095314 | Touch Monitor | Mac Hollywood | 24 HD Touch | 2KAN000008 | Cintiq | P0043030 | 3550.00 | 3/11/2013 | KA0214 |

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| 010095316 | Touch Monitor | Mac Hollywood | 24 HD Touch | 2KAN00007 | Cintiq | P0043030 | 3550.00 | 3/11/2013 | KA0214 |
| 010097655 | 3D Printer | MakerBot Ind. | Replicator 2 | | Makerbot | | 0.00 | 5/24/2013 | KA0320 |
| 010098596 | Computer Laptop | Weber State University | MacBook Pro 15 | SC02L1F9FD57 | Apple | | 0.00 | 11/19/2013 | KA0328 |
| 010098690 | Printer | B H Photo Video Pro | 9900 | KJFE16124 | Epson | P0045996 | 4195.00 | 12/26/2013 | KA0239 |
| 010099236 | Router | Shopbot Tools Inc | 10102 | PRSS0 827 | Shopbot | P0044973 | 13225.00 | 8/19/2013 | KA0166 |
| 010100237 | Computer Laptop | Weber State University | MacBook Pro | C02N5484G3QD | Apple | | 0.00 | 8/19/2014 | KA0321 |
| 010100777 | Camera | B H Photo Video Pro | D810 DSLR | 3024823 | Nikon | P0050201 | 2996.95 | 12/31/2014 | KA0322 |
| 010100799 | Camera | B H Photo Video Pro | EOS C100 Mark | | Canon | P0050201 | 5499.00 | 2/11/2015 | KA0322 |
| 010101285 | Kiln | Bailey Pottery | 2251 | | Thermal Logic | P0050282 | 15048.00 | 2/20/2015 | KA0100 |
| 010101318 | Camera | Adorama | EOS 5DS R Body | 012021000170 | Cannon | P0050969 | 3899.00 | 6/22/2015 | KA0322 |
| 010101367 | Bench | Henriksen Butler Design | Tuxedo ST2BQ | | | P0050482 | 1812.52 | 3/20/2015 | KA0100 |
| 010101369 | Bench | Henriksen Butler Design | Tuxedo ST2BQ | | | P0050482 | 1812.52 | 3/20/2015 | KA0100 |
| 010101371 | Bench | Henriksen Butler Design | Tuxedo ST3BQ | | | P0050482 | 2581.85 | 3/20/2015 | KA0100 |
| 010101373 | Bench | Henriksen Butler Design | Tuxedo ST3BQ | | | P0050482 | 2581.85 | 3/20/2015 | KA0100 |
| 010101396 | Switcher | TV Specialists | DTP8X4 | | Extron | | 0.00 | 12/19/2014 | KA0120 |
| 010101398 | Touchpanel | TV Specialists | 12 Inch | | Extron | | 0.00 | 12/19/2014 | KA0120 |
| 010101400 | Streaming Media | TV Specialists | SMP 351 | | Extron | | 0.00 | 12/19/2014 | KA0120 |
| 010101402 | Switcher | TV Specialists | STP8X4 | | Extron | | 0.00 | 12/19/2014 | KA0143 |
| 010101404 | Touchpanel | TV Specialists | 1220TG | | Extron | | 0.00 | 12/19/2014 | KA0143 |
| 010101406 | Streaming Media Processor | TV Specialists | SMP 351 | | Extron | | 0.00 | 12/19/2014 | KA0143 |
| 010101420 | Copier | Les Olsen Company | MX2840N | | Sharp | P0051881 | 4480.91 | 6/11/2015 | KA0000 |
| 010101718 | Television | TV Specialists | PNE70370 | | Sharp | P0052762 | 3987.00 | 8/7/2015 | LP0100 |
| 010101720 | Television | TV Specialists | PRE70370 | | Sharp | P0052762 | 3987.00 | 8/7/2015 | LP0100 |
| 010101748 | Camera | Badger Graphic | REView er | | Linhof Kardan | P0052685 | 2556.58 | 8/21/2015 | KA0000 |
| 010101750 | Camera | Badger Graphic | REView | | Linhof Kardan | P0052685 | 2556.58 | 8/21/2015 | KA0000 |
| 010101752 | Camera | Badger Graphic | REView | | Linhof Kardan | P0052685 | 2556.58 | 8/21/2015 | KA0000 |
| 010101754 | Camera | Badger Graphic | REView | | Linhof Kardan | P0052685 | 2556.58 | 8/21/2015 | KA0000 |
| 010101756 | Camera | Badger Graphic | REView | | Linhof Kardan | P0052685 | 2556.58 | 8/21/2015 | KA0000 |

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| 010101755 | Camera | Badger Graphic | REView | | Unhof Karden | P0952685 | 2556.58 | 8/21/2015 | KA0000 |

- Plans and/or schedules for maintenance and replacement of facilities and equipment.

The University paints the interiors of buildings every 12 years, but this re-painting of the Kimball Visual Arts Center is past due at this point. Equipment is replaced based on a rotation scheduled developed by faculty in their areas based on course fee revenue and student enrollment. Computers in labs are replaced every 3-4 years. Projectors and related equipment are replaced as needed. The University has no formal plan or policy for replacement of faculty computers, but in recent years, the Office of the Dean of the College of Arts & Humanities has made funds available for new computers for each new faculty hire, and has also been willing to share costs equally with the department for replacement of faculty computers, as they become outdated or otherwise stop functioning optimally.

- Policies and means for informing students and others regarding health and safety issues, hazards, and procedures inherent in studio, exhibition, and teaching, both in general and as applicable to their specialization, including but not limited to use of materials, proper handling and operation of equipment, ventilation, and injury prevention. Please include the text or indicate the Web location of any basic information used by the institution for this purpose.
- In addition to item 4., with regard to injury prevention, (a) art/design unit policies, protocols, and daily operational expectations and (b) their relationships to (1) promoting the health of artists and designers, (2) maintaining the fitness and safety of equipment and technology, and (3) addressing health-related issues and conditions present in art/design studios and facilities.
- As applicable: documentation regarding (a) health and safety certifications or approvals, (b) relationships with health professionals for students and the art/design unit, (c) operational policies establishing clear distinctions between general health information from the art/design unit and professional medical advice.

Area faculty are responsible for safety procedures in the various studios, and printmaking, photography and sculpture studios in particular have posted information about safety policies. MSDS sheets are kept in the relevant rooms.

The sculpture studio is the most complex facility in terms of equipment safety, and is staffed by faculty and by shop technicians during open hours. Safety quizzes are administered to all students using the shop, and the texts for these quizzes in included below.

Also, see **Section I F**

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO

Wood Safety Test WSU Sculpture Lab

General Shop Protocol

1. What things must be done when working in the wood shop?
A.) Wear safety glasses. B.) Remove all jewelry and watches. C.) Wear hat and tie. D.) Tuck in and roll up loose clothing.
E.) Tie back long hair. F.) All but C
2. Do not operate machinery when under the influence of drugs, alcohol or when feeling ill or fatigued. True or False
3. Do not bring food or drink into the wood or metal shops. True or False
4. Only wood and plastics that are freed from abrasive material like metal, adhesives or plaster may be used in the wood shop.
True or False
5. Which of the following is recommended when working in the wood shop? A.) Hearing protection B. Dusk mask C. both
6. Plan and set up your cuts ahead of time in the classroom and work with power tools slowly without rushing. True or False
7. Never start blades or bits while they are touching your material. True or False
8. Remove power source, or unplug, power tools while making adjustments or changing blades and bits. Make sure adjustments are locked in place before use. True or False
9. Damaged tools, dull blades and unsafe practices can be dangerous and should be reported immediately. True or False
10. Do not crowd, bump, or distract others who are operating machinery. True or False
11. Keep area organized and clean to avoid injury, using brooms and dustpans to clean debris regularly and put all tools away after shop use. True or False

Table Saw

12. What should never come in contact with the table saw? A.) Wood B.) Moisture or water - C.) Metal - D.) Both B and C
13. The roll up door should always be shut when operating the table saw. True or False
14. Push sticks should be used to keep fingers at least 6 inches away from blade. True or False
15. Stock should be held firmly against the table and fence, and should be pushed at a slow steady pace while cutting. True or False
16. Warped wood that does not rest firmly against the fence and table is unsafe to use. True or False
17. Hands and fingers should never be placed behind the blade to hold or pull stock during a cut, because if kickback occurs, fingers will be pulled into the blade. True or False
18. Never stand directly behind someone while they are using the table saw. True or False

Chop Saw

19. Hold work firmly against fence and table with fingers safe distance from blade as signified on tool. True or False
20. Allow the motor to come up to full speed before starting a cut. True or False
21. When cutting thick material you should cut slowly to prevent damage to the saw and to yourself. True or False
22. After completing a cut, release power switch and wait for blade to stop before raising blade to upright position and never reach around saw blade while it is turning. True or False

Radial Arm Saw

21. Hold work firmly against the fence and table with fingers at least 12", or farther, away from the path of the blade.
True or False
22. Radial Arm Saws have a tendency to jump forward, so pull saw blade slowly through stock, then return it to the back position before turning motor off, and removing stock. True or False

23. It is a bad idea to clamp material down firmly whenever possible. True or False

Drill Press

24. Metal should be drilled on the drill press in the metal shop not in the wood shop, because the faster speed will burn up the drill bit. True or False

25. What should be done while using the drill press?
A.) Secure wood with clamps not fingers. B.) Remove chuck key from the chuck before starting the drill press. C.) Adjust table or depth stop to avoid drilling into the table or clamp. D.) Keep fingers away from revolving bit. E.) All of the above

Planer and Jointer

26. What kind of wood should be used, and how long should it be to be sent through the planer and jointer?
A. Any wood or plastic composite. B. Clean natural wood that is at least 10" long.

27. How much wood should be removed with each pass?
A. 1/8 inch B. 1/16 inch C. 1/4 inch

28. What should be used on the jointer if material is lower than the top of the fence, to keep hands at a safe distance from the blade?
A. Gloves B. Push blocks C. Push stick

Band Saw

29. On the band saw, what distance should be maintained between the blade and your fingers?

30. What should be done to prevent twisting of the blade?
A.) The guard should be 1/4" from the stock being cut B.) Make relief cuts for tight spots. C.) Turn off band saw before backing blade out of a complex cut. D.) All of the above

Sander

30. Keep loose clothing and hands away from turning parts of a sander. True or False

31. Which side of the disk sander should be used? A. The left side where force is moving downward B. The right side where force is moving upward

Student Release

I (Name of Student) _____ acknowledge that I am enrolled in (Name of Class) _____, which includes working with stationary power tools, hand-held power equipment, various tools that might be driven by combustible and/or hazardous gases, and all tools included in the sculpture lab area rooms 160, 165, 166, 167, 168, and the adjoining exterior lab in the Kimball Arts building. I fully understand there are dangers involved and risk of injuries by my participation in this class. However, I knowingly and voluntarily accept these risks of my own free will and choice. I agree that Weber State University and/or its employees/agents shall not be liable for any injury to my person resulting in my participation in this class. I explicitly understand if the instructor or technician has not trained me on the safe and correct use of a tool or piece of equipment, I am not allowed to use it.

I hereby release Weber State University, its employees and agents from any and all liability for any injuries I sustain, unless such injury is caused by the sole negligence of the university or its employees/agents while acting within the scope of their duties. Said liability is limited by the Utah Governmental Immunity Act, U.C.A. Sec.63-30d-et. Seg.

Dated this _____ day of _____ Year _____

Signature _____

Metal Shop Safety Test WSU Sculpture Lab

General Safety

1. Safety glasses are required in the welding area at all times (even when using a welding hood or a face shield).
True or False

2. Which of the following is required safety attire when welding?
A. Non-synthetic clothing and welding jacket **B.** Leather gloves and closed protective footwear
C. Safety glasses and appropriate welding hood **D.** All of the above

3. Remove all combustible materials from work area.
True or False

4. What metals produce hazardous fumes when welded or cut with the plasma cutter, and should not be used?
A. Steel, Stainless Steel, Copper, Cast Iron, and Aluminum
B. Galvanized Metals, Cadmium/Lead Coated Metals, and Painted Metal

5. Non-ferrous metals should not be used on the grinders. What is considered a non-ferrous metal?
A. Metals that contain iron such as: steel, cast iron, and stainless steel
B. Metals that do not contain iron such as: aluminum, brass, and copper

6. Harmful gasses are produced by welders, plasma cutters and oxy/acetylene units. Work area should be well ventilated at all times by working outside or under a ventilation hood.
True or False

7. Compressed gas Cylinders should be upright and secured with chains in the appropriate area at all times.
True or False

8. When finished working:
A. Make sure all equipment is off, and that all gas lines are bled. **B.** Make sure your project is cool before moving it.
C. Remove and store project properly and put all tools away. **D.** Pick up scraps and sweep the area.
E. All of the above

9. If you notice a safety problem with a piece of equipment you should:
A. Ignore it and use a different machine **B.** Shut down the equipment and notify your instructor or lab aid IMMEDIATELY **C.** Just use the machine anyway because it will only take a second

Oxygen and acetylene

10. What is the proper eye protection when using the oxy-acetylene unit?
A. Regular Safety glasses **B.** Safety glasses with a shade 3-5 lens. **C.** Shade 10 lens or darker.

11. When cutting with the oxy-acetylene torch it is important to watch the position of the fuel and oxygen hoses, so as to avoid damaging them with falling material or molten metal. **True or False**

12. The steps to open the oxy-acetylene tanks are:
1. Turn the knob on top of the Oxygen tank (large green tank) counter clockwise all the way.
2. Turn the knob on top of the acetylene tank (smaller tank) 1/4 to 1/2 turn counter clockwise. Do not set acetylene above 15 psi.
True or False

13. Are the steps to close the oxy-acetylene tanks exactly opposite of those to open them?
True or False

14. The steps to light the oxy-acetylene torch are:

1. Slightly open acetylene (red hose) under vent, and then light with striker
2. Continue opening acetylene until smoke disappears
3. Open oxygen until a neutral flame is achieved

True or False

15. What should you do if you experience a flashback, hissing or backfire within the torch assembly or at the gage assembly?

- A. First shut off the oxygen then shut off the acetylene. Allow torch to cool before relighting. Notify the instructor or lab tech.
- B. Turn off acetylene and then the oxygen.
- C. Go ahead and use the torch this is not a problem.

16. The torch should ALWAYS be lit with a striker. NEVER use a lighter to light the torch as the presence of pure oxygen can cause the flame to burn back into the lighter resulting in an explosion with the force of a ¼ stick of dynamite.

True or False

17. When finished using the oxy-fuel set up close the tanks, bleed the hoses then roll them up loosely.

True or False

Welders and Plasma Cutter

18. High voltage equipment may interfere with the proper function of pacemakers, hearing aids, or other electronic health equipment.

True or False

19. Work must be properly grounded. Electric shock can occur by touching the grounded piece with bare hands.

True or False

20. Water presents a danger when using high voltage machines.

True or False

21. All electric arcs emit Ultra-Violet (UV) rays. This includes the welding machines in the shop (both TIG and MIG) and the plasma cutter. UV rays cannot be seen or felt and will burn your eyes and skin.

True or False

22. Hoods for welding should be a shade 10 lens or darker.

True or False

23. On the MIG welders, what psi should the argon tanks be set to?

- A. Below 15 psi.
- B. 25 to 30 psi.
- C. Above 40 psi

24. When operating the plasma cutter:

- A. Make sure the compressed air is engaged, and that the current is set properly according to material thickness.
- B. Make sure the machine is properly grounded
- C. Cut your material outside on the cutting table, using a shade 8 protective lens
- D. Make sure your work is secure
- E. All of the above

Metal Drill Press

25. When using the drill press only drill bits made specifically for cutting metal should be used and cutting oil should be applied to keep bits from overheating. **True or False**
26. What procedure should be followed when using the drill press?
A. Make sure the key is not in the chuck. B. Clamp your material. C. Do not wipe away metal shavings with hands.
D. All of the above

Grinders

27. Which of the following is correct when using the hand grinder?
A. Ear and eye protection should be worn.
B. Exert a great deal of force on the material you are grinding.
C. Make sure you are grinding so that sparks are angled away from combustible materials and/or people Ear working in the area.
D. Do not wear loose clothing and make sure the power cord is not dangling near the grinding wheel when in operation.
E. A, C, and D only.
28. Special grinding wheels or sanding disks must be used for the grinding of non-ferrous metals. Non-ferrous materials can cause build up on porous grinding wheels and overheat, possibly leading to wheel breakage and dangerous flying debris.
True or False
29. When using a hand-held angle grinder what should be done?
A. Make sure that the grinding wheel is securely attached to the grinder and not worn beyond its working ability
B. Make sure that the grinding wheel is of the appropriate size and type
C. Ensure that the object you are grinding is secure
D. Use a grinding face shield
E. All of the above
30. When using the bench grinder you should: Keep hands away from spinning parts, rest metal on the tool-rest while grinding, and do not force work into grinder.
True or False
31. When using the combination grinder/belt sander, use the grinder first to remove any burrs or sharp edges then finish with the sander.
True or False

Shear, Brake and Roller

32. What is the thickest metal to be used on the shear, handbrake, and slip roller?
33. When rolling metal on the slip roll, radius should be adjusted on both sides using measurement gauges.
True or False
34. When using the shear where should metal be placed to make a cut?
A. On the far right side B. On the far left side C. Centered in the middle of the blade D. None of the above

Metal Cutting Saws

35. When using the metal chop saw
A. Examine the blade for chips or cracks before turning it on
B. Make sure your material is firmly clamped in place

- C. Lower the blade slowly into the metal after it has reached full cutting speed
- D. All of the above

36. When using the Evolution circular saw or a jigsaw
- A. Plan your cut ahead of time
 - B. Clamp your work securely
 - C. Make sure you have enough clearance for the blade to pass
 - D. All of the above

Metal Band Saw

38. The blade on the metal band saw must be cooled with plenty of what?
- A. Water
 - B. Oil
 - C. Water Soluble Oil Coolant
39. Clamp metal securely and do not push down on saw, let it cut on its own.
True or False
40. After raising the arm to load and unload metal stock, the arm must be locked in place with what?
- A. A stick
 - B. A pad lock
 - C. A blue lever on the back right side.

Student Release Form

I (Name of Student) _____ acknowledge that I am enrolled in (Name of Class) _____, which includes working with stationary power tools, hand-held power equipment, various tools that might be driven by combustible and/or hazardous gases, and all tools included in the sculpture lab area rooms 160, 165, 166, 167, 168, and the adjoining exterior lab in the Kimball Arts building. I fully understand there are dangers involved and risk of injuries by my participation in this class. However, I knowingly and voluntarily accept these risks of my own free will and choice. I agree that Weber State University and/or its employees/agents shall not be liable for any injury to my person resulting in my participation in this class. I explicitly understand if the instructor or technician has not trained me on the safe and correct use of a tool or piece of equipment, I am not allowed to use it.

I hereby release Weber State University, its employees and agents from any and all liability for any injuries I sustain, unless such injury is caused by the sole negligence of the university or its employees/agents while acting within the scope of their duties. Said liability is limited by the Utah Governmental Immunity Act, U.C.A. Sec.63-30d-et. Seg.

Dated this _____ day of _____ Year _____

Signature _____

G. Library and Learning Resources

1. A description of art/design library holdings and learning resources, including electronic access, as published by the institution.
2. Information concerning student and faculty access (a) to the institution's library in terms of hours of operation, catalogs and indexes; and (b) to the holdings of other institutions through various means.
3. If the art/design unit relies substantially on libraries or learning resources beyond the institution for information access, collections, or facilities, information concerning (a) accessibility; (b) collections in relationship to major areas of study, curricular offerings and levels; (c) agreements regarding student/faculty use of these facilities; and (d) student use of these facilities.
4. Expenditures for art/design acquisitions as documented by the institution—ideally, a breakdown with expenditures (a) the year before last, (b) last year, and (c) budgeted for this year in the following categories: books, images, periodicals, video recordings, microfilm/microfiche, electronic access, and other holdings (specify). Also, a total for each year.
5. Number of staff dedicated to the art/design collection and the qualifications for each position.
6. Policies and procedures for acquisitions, preservation, and replacement, including art/design faculty involvement.
7. Plans for library equipment acquisitions and maintenance.

See Information on Library in Section I G above.

H. Recruitment, Admission–Retention, Record Keeping, Advisement, and Student Complaints

1. Policies, procedures, and art/design unit standards used for recruitment and admissions at each applicable program level (i.e., non-degree-granting, associate, baccalaureate, graduate). The information must provide proficiency expectations for admission to candidacy for the program or the degree.
2. Policies, procedures, and art/design unit standards regarding retention at each applicable program level.

DOVAD is currently coordinating with all departments in the college of Arts & Humanities toward a new recruitment effort, beginning with outreach to high schools in the area and statewide.

Changes to BFA admissions/advising procedures described in Section II are specifically meant to help with student retention. Current issues involving timely entry into the BFA program and thoughtful decision-making regarding minors are being actively addressed by way of these changes.

3. Policies and procedures used for the advisement and counseling system at various program levels, including those employed to address (a) program content; (b) program completion; (c) art/design-specific student services associated with individual students' programs.
4. Policies concerning the submission, processing, and consideration of student complaints offered in substantial number over an extended period of time with regard to a specific issue, including communication of the outcome of consideration and any action taken.

See **Section I H 4** above.

5. Information concerning counseling for students (a) preparing to be elementary/secondary specialist art/design teachers, (b) preparing for careers, and (c) anticipating continuation of studies.

Art Education students receive advisement and counseling from both Art Ed faculty in DOVAD and by advisors and faculty in the College of Education.

See **Section II A Item AE**

6. Student record-keeping policies and procedures at various program levels, including issues such as courses taken, grades and/or credits earned, and the results of other appropriate evaluations.

Students can access academic records at any time through the online advising tool Cattracks.

7. Policies concerning maintenance of final project documentation for graduate degrees.

Not Applicable

I. Published Materials and Web Sites

1. The location of published or Web information required by NASAD Standards regarding content to be included in published materials.
2. Documents or Web locations applicable to the art/design unit that provide public information about the program, including promotional material used in student recruitment.

Note: Institutions preparing for on-site visits should provide (a) a sample of published material used for student recruitment in the Management Documents Portfolio, and (b) a complete set of published material and procedures for student recruitment to NASAD visitors on-site.

After several years of maintaining a Wordpress-based website for the department, DOVAD made the decision in 2015 to formally move all web-based materials back under the Weber State University domain. In this way, working with the College of Arts & Humanities marketing team, we have been able to maintain a measure of control over the content of our site while fully integrating all departmental information with all other WSU offices and departments. The website link is:

<https://www.weber.edu/artanddesign>

J. Community Involvement

1. Lists of the most significant community involvements/interactions.
2. Documentation of formal relationships and policies when community involvement is related to a postsecondary degree offering.

Note: Do not duplicate information requested in item L. below.

Community involvement is primarily in the areas of the Shaw Gallery and the DOVAD Outreach Program, which includes programming for children and community members as described on the DOVAD website:

http://www.weber.edu/artanddesign/Outreach_Programs.html

K. Articulation with Other Schools

(Include only if applicable)

1. Published lists or texts of articulation agreements between two-year and four-year degree-granting institutions.
2. Copies of any agreements whereby the institution either provides or receives credit for degrees or other credentials in art/design from other institutions.

The WSU Transfer Office is tasked with overseeing all issues related to transfer students, and maintains a Transfer Guide of all current course articulations here:

<http://www.weber.edu/transfer/guide.html>

The DOVAD Chair and Departmental Advisor work on a weekly basis with the Transfer Office and Registrar to make determinations on course articulations as new cases emerge. The department chair also attends annual “majors meetings” with representatives of all other public colleges and universities in the state. Among the annual tasks for that meeting is the discussion of emergent issues related to articulation.

L. Non-Degree-Granting Programs for the Community

(Include only if the institution offers a non-degree-granting community education program with a specific published identity and at least one specifically designated administrator. See NASAD Handbook, Standards for Accreditation III.K.)

Note: The Management Documents Portfolio outline deviates from the Standards for Accreditation outline in the NASAD Handbook for this item. “Evaluation, Planning, and Projections” issues are to be addressed in Section III of the Management Documents Portfolio.

If the community education program has a separately published identity and a designated administrator:

1. Catalogs and any promotional material including title(s) of program(s). (If a catalog is provided in MDP I.A., please do not provide another here.)
2. Purposes (mission, goals, and objectives) of any formal community education program in art/design operated by the school.
3. Overviews or summaries of enrollment, faculty, facilities, and equipment.
4. Policies regarding student and program evaluation.
5. Requirements for any certificates or diplomas offered.
6. Any planning documents associated with the program(s).

Not Applicable.

M. Operational Standards for All Institutions for which NASAD is the Designated Institutional Accreditor

(Include only if this relationship exists with NASAD.)

1. Documentation of charter and/or formal authority of incorporation and state recognition and/or licensure documents authorizing the institution to operate.
2. A list of board members and other management personnel, and the official document defining duties and responsibilities of individuals in, and the operations of, the governance and administration system(s), and board conflict of interest policies.
3. Any existing teach-out agreements and procedures.

Not applicable.

N. Operational Standards and Procedures for Proprietary Institutions

(Include only if applicable.)

1. Documentation of charter and/or formal authority of incorporation and state recognition and/or licensure documents authorizing the institution to operate.
2. The official document defining duties and responsibilities of individuals in, and the operations of, the governance and administrative system(s), including a list of all such individuals and their titles.

Not Applicable.

O. Branch Campuses and External Programs

(Include only if applicable)

1. Policies and procedures indicating how the institution maintains direct and sole responsibility for the academic and artistic qualities of all aspects of all programs.
2. Policies, procedures, and results associated with the provision of adequate resources, including instructional delivery systems.
3. Catalogs and other relevant documents not already submitted for the main campus.

Not applicable.

MDP II—INSTRUCTIONAL PROGRAMS**A. Credit and Time Requirements**

The information provided in items 1. through 6. below needs to document how the institution's policies and practices are in compliance with the *NASAD Handbook, Standards for Accreditation III.A. "Credit and Time Requirements."* Institutions for which NASAD is the institutional accreditor need to complete item 8. to document compliance with the *NASAD Handbook, Standards for Accreditation XXI., Section 1.H. "Publication of Articulation Agreements."*

1. The institution's definition of a semester- or quarter-hour of credit, including calculations for determining credit hours in lecture, studio, independent study, and other types of courses.

SECTION 4 - CREDIT HOURS/SUBSTANTIVE COURSE PROPOSALS

Revised: 3-16-2016

- 4.1 Credit Hour Policy
 - 4.2 Credit Hours
 - 4.3 Credit Ratio
 - 4.4 Substantive Course Proposals
 - 4.5 Deadline for Substantive Course Proposals
 - 4.6 Forms for Substantive Course Proposals
 - 4.7 Approval Process for Substantive Course Proposals
-

4.1 CREDIT HOUR POLICY

Departments are urged strongly to prefer courses of three credits, and especially to prefer three-credit hours for courses, which are taken by significant numbers of students from other fields. It is understood that some courses, such as laboratory courses and lower division mathematics courses, will be offered for more than three credits.

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than one hour of classroom or direct faculty instruction (including 10 minutes for movement between classes) and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or the equivalent amount of work over a different amount of time, including laboratory work, internships, practica, studio work, and other academic work leading toward to the award of credit hours.

Monitoring the allocation of credit hours for a regular course and laboratory work will be the responsibility of the Curriculum Committee; for the allocation of hours for internships, practica, studio work, and each academic department shall monitor other academic work leading to the award of credit.

The Curriculum Committee will report on the allocation of credit hours for a regular course and laboratory work as part of its annual report.

Academic Departments will report on the allocation of hours for internships, practica, studio work and other academic work leading to the award of credit, as part of their annual assessment reports.

The annual reports on the awarding of credit hours will be reviewed and maintained in the Provost's Office to ensure institutional compliance with federal and NWCCU requirements.

4.2 CREDIT HOURS - The unit by which an institution may measure its course work. The number of credit hours assigned to a course is usually defined by the number of hours per week in class and the number of weeks in the session. One credit hour is usually assigned to a class that meets fifty minutes a week over a full semester; in laboratory, fieldwork, drawing, music, practical arts, physical education, or similar type of instruction, one credit hour is assigned for a session that meets two or three hours a week during a full semester.

4.3 CREDIT RATIOS - Academic credit is a measure of the total time commitment required of a typical student in a particular course of study. Total time consists of three components: (1) instructional time - which may be face to face, online, or a combination of the two; (2) time spent in laboratory, studio, fieldwork, or other scheduled activity; (3) time devoted for reading, studying, problem solving, writing, or preparation. One full-semester credit hour is assigned in the following ratio of component hours per week devoted to the course of study: (1) lecture courses (which include face-to-face, online and hybrid) – one contact hour or equivalent instructional time for each credit hour, (two hours of outside work implied, meaning that for a three-credit hour class, a student should plan to spend a total of nine hours per week in some combination of instructional time and outside study); (2) laboratory or studio course – at least two contact hours for each credit hour; (3) independent study - at least three hours of work per week for each credit hour.

4.4 SUBSTANTIVE COURSE PROPOSALS

SUBSTANTIVE COURSE PROPOSALS: Substantive proposals include new courses, deletion of courses, changes in credit hours, changes in course title or description, which significantly alter the nature of the course, and prerequisite changes that affect other departments or significantly change the course. Course number changes from a lower division number to an upper division number are considered substantive. If splitting a course with a specific designation, i.e. DV, you will need to resubmit both courses for approval.

A new course with a new unused course number. If the new course will be listed in any requirements or electives that affect the total credit hours, **a Program Proposal is required.**

Proposals for cross-listed courses are required from all departments that intend to offer the course. The course name and number must be identical. The prefix will reflect each department.

4.5 DEADLINE FOR SUBSTANTIVE COURSE PROPOSALS

All substantive course proposals are to be submitted through Curriculog on one of two forms. For NEW course proposals, you will use the New Course Proposal form, for courses that already exist in the catalog but are being submitted as a substantive change, please use the Course Revision form, import from the catalog, and select substantive on the form. All proposals are to be to the University Curriculum step in Curriculog at least one week in advance of the University Curriculum Committee meeting date (see section 1). Deadline dates are located at the Faculty Senate home page, Committees, Curriculum Committee.

For effective dates for the proposals see **PPM 4-2a**. Approved course changes, which do not alter a program, will become effective the following semester. This includes elective courses or those with non-substantive changes.

4.6 SUBSTANTIVE COURSE PROPOSAL FORM

Substantive proposals should include (1) a Course Proposal Form and (2) a course syllabus. **A Program Change Form must also be included if the course revision results in a change in the program requirements as listed in the catalog.**

To get to Curriculog you may select the link from the University Curriculum Canvas Course, type weber.curriculog.com into any browser, or through the eWeber portal and type in Curriculum Proposals.

Course Proposal Form (Please follow instructions on the form)

Fill in the appropriate blank spaces providing all information requested.

Refer to the "Description" section of the form. If the proposal presents a *new* course, describe the course exactly as it will appear in the University Catalog. Be sure to include any prerequisites and co-requisites in the description. If the proposal *changes* the description of an existing course, make sure you have imported the course from the catalog (directly through Curriculog) and type the "new description" as it would now appear in the catalog. The system will use track changes if you import from the catalog and all individuals throughout the approval process will be able to review the changes being submitted.

Refer to the "Justification" section of the form. Write a brief statement justifying the changes.

The General Education Improvement and Assessment Committee (GEIAC) will review all new General Education Course proposals prior to the course coming to University Curriculum committee for review.

Information Page

The University Curriculum Committee assumes that additional costs and expenditures in terms of faculty, equipment, space, etc. have been considered by appropriate entities.

Answer the questions as fully as possible. Provide material to substantiate your answer.

***Developmental Mathematics will need to have the Mathematics Department sign off** on curriculum proposals before they go to the College of Science curriculum committee.

***The University Council on Teacher Education must approve courses required in programs leading to secondary undergraduate teacher certification** before being submitted to the Curriculum Committee. Be sure you are allowing time in the approval process to make it through UCTE and to University Curriculum a week before the UCC meeting. The item regarding Library resources **must be signed by the Library bibliographer, however this step has been moved to after Faculty Senate approval.**

Course Syllabus

The course outline must contain information about the number of contact hours per week, assignments, and the format of the course. Please see the University Curriculum Canvas Course for syllabus examples.

4.7 APPROVAL PROCESS FOR SUBSTANTIVE COURSE PROPOSALS

Department Chair

College Curriculum Committee

Program Director (if applicable)

Dean of College

Graduate Council (Master's only)

University Council on Teacher Education (if applicable)

General Education Improvement and Assessment Committee (General Education proposals only)

University Curriculum Committee

Faculty Senate

Library Approval

Academic Affairs Office

Banner and Cattracks Review

2. The institution's policies concerning granting course credit to transfer students at undergraduate and graduate levels.

http://www.weber.edu/ppm/Policies/6-2_Admissions.html

3. Institutional publication of (a) credit definitions and methods and (b) transfer of credit policies.

<http://catalog.weber.edu/content.php?catoid=11&navoid=2700>

4. The procedures the institution uses to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to its offerings.
5. The means employed by the institution to ensure accurate and reliable application of its credit hour policies and procedures.
6. If the art/design unit uses new or experimental or atypical formats or methods for delivering instruction and awarding credit, information demonstrating that they are logical, fair, and consistent in applying fundamental principles that base credit awarded on verifiable relationships among instructional and study time, achievement, and lengths of courses and programs.
7. Documentation that credit-hour and transfer policies are published.

See links above.

8. For institutions for which NASAD is the designated institutional accreditor, information demonstrating that the art/design unit makes readily available to enrolled and prospective students a list of any institutions with which the institution has established an articulation agreement.

<http://www.weber.edu/transfer/guide.html>

B. Evaluation of the Development of Competencies

Student evaluation policies and procedures such as juries, exhibitions, comprehensive examinations, the screening process for admission to upper division or degree candidacy, etc.

DOVAD currently evaluates student portfolios for entry into the BFA program, and later during “oral defense” sessions at the conclusion of BFA junior and Thesis seminar courses. The information is collected through Google forms for easy incorporation into reports and for feedback made available to the students. The forms for these portfolio evaluations are included below.

DOVAD also conducts regular assessment of courses at all levels, on an annual rotating basis. A faculty committee collects artifacts from faculty, collates and analyzes the information, and submits reports to the Office of Institutional Effectiveness, which publishes these reports. This office also oversees and supports the process of Program Review in the context of both Utah State Higher Education (USHE) and discipline-specific accreditation. The present self-study is serving in both capacities in 2017. The link to the OIE is here:

<http://www.weber.edu/oie>

Images of the BFA entrance and oral defense reviews start on the next page.

The most recent complete DOVAD Assessment Report (submitted Fall 2016) can be found as an **Appendix** at:

http://www.weber.edu/assessment/2016_2017_Documents/DOVAD_pr1617.html

BFA Assessment forms a reproduced beginning on the next page.

BFA Thesis Assessment

Please submit this form for each of the applicants below. Links will open in a new window. Once each form is completed, you will be prompted to submit a new form for the next applicant.

Your email address (mollymorin@weber.edu) will be recorded when you submit this form. Not [mollymorin?](#) [Sign out](#)
*** Required**

Applicant *

Choose the applicant you are reviewing from the list.

Defense Assessment

Please rate the following based on your assessment of the above student's artwork and presentation. Use these guidelines as a reference.

- 1 - Unacceptable
- 2 - Inferior but meets minimum requirements
- 3 - Acceptable
- 4 - Good
- 5 - Exceptional

Artwork

Form *

Visual organization in support of aesthetic objectives, including color, space, proportion, etc.

1 2 3 4 5

Unacceptable Exceptional

Concept *

Idea development, originality, clarity, relevance (to contemporary issues)

1 2 3 4 5

Unacceptable Exceptional

Execution and Presentation *

material, processes, appropriate installation presentation of work, etc.

1 2 3 4 5

Unacceptable Exceptional

Articulation

organization of ideas, articulate and persuasive arguments, appropriately sophisticated and relevant thoughts

Writing *

organization, relevance, writing mechanics

1 2 3 4 5

Unacceptable Exceptional

Oral Presentation

organization and preparation, thoughtful and appropriate responses to questions

1 2 3 4 5

Unacceptable Exceptional

Comments

To revise later...

Spring 2016 BFA Application Reviews

Please submit this form for each of the applicants below. Your responses will be anonymous and reported as aggregate data during our BFA Application meeting. Applications are at http://weber.edu/dova.org/dova/?page_id=866 (opens in a new page).

Choose email my responses at the end of the form to revise your responses at a later time

Your email address (mollymorin@weber.edu) will be recorded when you submit this form. Not mollymorin? [Sign out](#)

* Required

Portfolio Review

Please rate the following based on your assessment of each student's BFA application. Use these guidelines as a reference as you review the portfolio.

- 1 - Unacceptable: portfolio shows no competency in this area
- 2 - Not ready: some evidence of understanding, but not enough to support admission into the BFA
- 3 - Borderline: some competency in this area, may support admission into BFA with reservations
- 4 - Good: portfolio shows good competency in this area, enough to recommend for BFA
- 5 - Exceptional: portfolio reflects a student likely to be very successful in the BFA

Applicant *

Choose the applicant you are reviewing from the list.

Form *

Visual organization in support of aesthetic objectives, including color, space, proportion, etc.

1 2 3 4 5

Unacceptable Exceptional

Concept *

Idea development, originality, clarity, relevance (to contemporary issues)

1 2 3 4 5

Unacceptable Exceptional

Execution and Presentation *

material, processes, appropriate presentation of work, etc.

1 2 3 4 5

Unacceptable Exceptional

Writing *

organization of ideas, articulate and persuasive arguments, appropriately sophisticated and relevant thoughts, writing mechanics

1 2 3 4 5

Unacceptable Exceptional

Comments

Please provide feedback for students regarding future improvement and notes that will inform our

C. Distance Learning Programs

1. The institution's written policies, rules, and procedures and other general information about distance learning programs.
2. If not automatically contained in information provided in item C.1., documentation of the processes used to:
 - a. Establish that the student who registers in a distance education course or program is the same student who participates in and completes the course or program and receives academic credit. Verification methods may include, but are not limited to, secure login and passwords protocols, proctored examinations, and new or other technological identification practices.
 - b. Protect student privacy and notify students of any additional charges associated with the verification of student identity at the time of registration or enrollment.

Only the ART CA 1010 and ART CA 1030 General Education courses are currently taught online. Course design is largely in keeping with that of face-to-face offerings of same, with Instructure Canvas used across the state of Utah as course management system.

D. Teacher Preparation (Art/Design Education) Programs

This item refers to all curricula (undergraduate or graduate) that lead to initial certification as a specialist art/design teacher.

1. Information concerning the intern teaching program with specific reference to credit allotment, and the process for selecting supervising teachers and sites.
2. Any special requirements for certification mandated by your state as these affect the teacher training program in art/design education.

WSU Student Teaching

For many years, educators have identified student teaching as one of the most important components of a teacher education program. It is during this period that education students begin their transition from university student to professional teacher. This transition requires the coordinated efforts of many individuals including university faculty, school district personnel, school building administrators, cooperating teachers and university supervisors.

This guidebook is intended to provide guidance and direction for all the people involved in the student teaching experience. It is not all-inclusive. Each department which trains teachers at WSU will provide special suggestions and recommendations pertinent to student teaching.

Student Teaching Standards, Policies, Prerequisites, and Procedures

In addition to the extensive field experience woven into many courses, a semester of full time student teaching is required of students. This is an essential experience in the training of professional teachers. The rigorous experience is carefully planned, guided, and evaluated – moving from observation and partial responsibility to that of assuming major responsibility for the full range of teaching duties under the direct supervision of competent Cooperating Teachers

and University Supervisors.

The student teaching experience is coordinated, within reason, with the needs, interests, and abilities of the University student. It should provide opportunities for the student to gain insight into the skills needed to perform the various functions and roles of a teacher.

The student teaching experience should be a constant quest for productive curricular and extracurricular plans and effective teaching strategies. It should provide an opportunity, under guidance and supervision in a public school setting, for the Student Teacher to develop and evaluate her/his competencies in the major areas of teacher activity.

The WSU Department of Teacher Education uses INTASC (Interstate New Teacher Assessment and Support Consortium) standards to assist students in developing individual teaching skills and abilities within the classroom setting.

INTASC Standards

1. Content Pedagogy – The teacher understands the central concepts, tools of inquiry, and structures of the disciplines he/she teaches and can create learning experiences that make these aspects of subject matter meaningful to students.

2. Student Development – The teacher understands how children learn and develop, and can provide learning opportunities that support a child’s intellectual, social, and personal development.

3. Diverse Learners – The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners.

4. Multiple Instructional Strategies – The teacher understands and uses a variety of instructional strategies to encourage student development of critical thinking, problem solving, and performance skills.

5. Motivation and Management – The teacher uses an understanding of individual and group motivation to create a learning environment that encourages positive social interactions, active engagement in learning, and self-motivation.

6. Communication and Technology – The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.

7. Planning – The teacher plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals.

8. Assessment – The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social, and physical development of the learner.

9. Reflective Practice: Professional Growth – The teacher is a reflective practitioner who continually evaluates the effects of his or her choices and actions on others (students, parents, and other professionals in the learning community) and who actively seeks out opportunities to grow opportunities.

10. School and Community Involvement – The teacher fosters relationships with school colleagues, parents, and agencies in the larger community to support students’ learning and well-being.

Policies

*Student Teacher placements are made in various schools throughout the following districts: Davis, Morgan, Ogden, Weber and South Box Elder.

*Students may request a Remote student teaching assignment. This is a placement outside the five districts listed above. This placement requires an additional assessment fee to be paid at the time registration or tuition fees are paid. Additional fees may be assessed depending on the required supervision.

*Students seeking Early Childhood, Special Education, and licenses other than the regular licenses may be required to follow a different set of time standards and assignment

standards than the regular Elementary and Secondary Student Teachers.

*Student Teachers must plan to register for and attend the weekly seminars required for the specific license.

*All Student Teachers will be required to attend a student teaching Orientation Meeting.

*All Student Teachers are expected to pick up the Cooperating Teacher(s) folders from the Advisement Center, Education Building room 230.

*Student Teachers should **not** attempt to arrange their own assignment with a particular school or teacher.

*Student Teachers will not be placed in a school in which he/she has children, relatives, work experience or close relationships. Student Teachers will not be placed in settings where they have been students within the previous ten years, or where they are currently employed.

*Student Teachers will demonstrate professionalism in their dress and conduct during their student teaching experience. They are required to wear a clean, neat, and professional attire.

*Student Teachers are required to adhere to and follow the district policy of the district to which they have been assigned. This includes keeping hours before and after school.

*Student Teachers are not to be used as substitutes for employed teachers, even for short periods of time.

*Secondary Student Teachers must teach a majority of their assignment in their Major and at least one period in their Minor.

*All Student Teachers should complete an entire semester in a student teaching experience.

*Student Teachers will not receive a traditional letter grade for their student teaching experience. It is a credit (C) or no credit (NC) class. With this in mind, students need to place emphasis on the program components and quality performance.

*Secondary Education students need to take the initiative to contact the representative from their Major department to observe and evaluate her/him.

*Student Teachers should receive a copy of each observation form, signed by the parties involved in the evaluation, and the originals need to be sent to the Student Teaching Coordinator.

*Student Teachers should communicate problems or grievances which develop during the student teaching experience to the Cooperating Teacher and/or University Supervisor. Student Teachers are encouraged to discuss any professional problems at any time with the Student Teaching Coordinator at (801)626-6622.

*If a student wishes to challenge an evaluation, a written request must be submitted to the Student Teaching Coordinator within sixty (60) days of the close of the student teaching assignment. The written request must contain the following information:

- Name, address, phone number and social security number (or WSU number) of the Student Teacher.
- Name of the Cooperating Teacher(s)
- Name of the School Principal
- Name of the University Supervisor
- Reason(s) for the appeal
- Copies of any information and/or documentation to support the Student Teacher's request for appeal This documentation is then submitted to the Advisement and Student Teaching Policy Committee.

*Student Teachers should maintain WSU standards of ethical behavior and UPACC standards. For more information refer to the WSU Teacher Education Department website.

*All Student Teachers must notify the Student Teaching Coordinator of any family emergency and/or decision not to continue the student teaching experience. This notification must be made in writing.

Prerequisites

An application to student teach and an interview for student teaching occur one semester prior to the student teaching experience/assignment. **The deadlines for submitting the application are: the second week of September for Fall Semester and the second week of January for Spring Semester and they are strictly observed.** It is the responsibility of the Student Teacher to request an interview with the Student Teaching Coordinator at the time the student teaching application is filed with the secretary of Student Teaching.

As part of the application procedure, **students must have cleared the state criminal background and FBI check.** A valid background clearance card will be issued which must be worn at the assigned school(s) at all times during the student teaching experience along with picture ID and a WSU issued purple lanyard.

Students must have completed all general education, support courses, and content courses as set forth in the WSU catalog before being able to student teach. Students must have met and maintained the standards listed in the catalog for admission to the Teacher Education program and must have completed the various competencies. A cumulative grade point average of 3.00 or higher must be maintained.

Secondary Education students must have completed:

1. A Teaching Major and a Teaching Minor (if required), or a Composite Teaching Major
 2. 100% of their content and support coursework
 3. Approval of Major and Minor Department Chairs when applying for student teaching
- Elementary Education and Early childhood Education students must have completed:

1. The support courses
2. Levels 1, 2 and 3 of the Teacher Education Program
3. All Child and Family Studies requirements (Early Childhood Education student only)

Special Education Major students must have completed:

1. 100% of their support and concentration courses
2. 100% of their Major course work

Procedures

1. Review the prerequisites as outlined above.
2. Fill out and submit the Student Teaching Application form.
3. Submit four (4) copies of an Autobiography.
4. Submit a copy of transcripts.
5. Submit a copy of the Student Teaching License.
6. Submit PRAXIS II Content Knowledge test scores.
7. Submit a copy of the Student Teaching Reciprocity Request (only for students who need a remote placement).
8. Submit a copy of the Verification of Completion Form (only for Secondary Education students or Special Education Licensure).
9. Submit a copy of the Support Course Requirements form (only for Secondary Education students).
10. Submit a copy of the ESL (English as a Second Language) endorsement/Minor form (only for ESL students).
11. Present all the application materials to the Secretary of Student Teaching, Education Building Room 230B, and request an interview appointment with the Student Teaching Coordinator.

Refer to Student Teaching web site for details.

Evaluation Procedure

The evaluation procedure consists of several observations and documentation done through the use of **Lesson Observation** forms, **MidTerm Assessment** forms, **Final / Formal Assessment** forms, and **Assessment of Student Disposition** form. These forms are to be completed by both the University Supervisor and the Cooperating Teacher(s).

For Secondary Education students, both Cooperating Teachers and University Supervisors will fill out at least two Observation forms before midterm, a Midterm form, at least one Observation form 7 between Midterm and final, and a final Assessment of Disposition at the end of the placement. There is a minimum of ten (10) forms filled out for every Student Teacher per placement for Secondary Education students by Cooperating Teachers and University Supervisors. For Elementary Education Students, each Cooperating Teacher and the University Supervisor will each fill out at least two Observation forms and a Final/Formal Assessment along with the Assessment of Disposition for each grade. There is a minimum of ten (10) forms filled out for every Student Teacher per placement for elementary Education Students (this is a total of both upper and lower grades) by Cooperating teachers and University Supervisors.

Additional observations and evaluations may be required depending on the level of performance of the Student Teacher. Secondary Education Students needs to take the initiative to contact the representative from their Major department to observe and evaluate her/him. It is highly desirable that the University Supervisors and Cooperating Teachers sit down together with the Student Teacher as they conduct the Mid-Term and Final evaluations.

These are the forms that need to be completed:

- **Student Teacher Observation**

Two observation forms should be completed between the start of the placement and midterm. A third Observation form should be completed between Mid-Term Assessment and the final Assessment. (Elementary Student Teachers have two placements.)

- **Student Teacher MidTerm Assessment**

This form should be completed about half-way through the placement (this pertains to Secondary Education Students).

- **Student Teacher Disposition Assessment**

This form should be completed during the final week of the student teaching placement/assignment.

- **Student Teacher Final Term Evaluation**

This form is to be completed during the final week of the student teaching placement/assignment.

- All forms must be signed by both the University Supervisor and the Student Teacher or by the Cooperating Teacher and the Student Teacher (depending on who is doing the evaluation).

- Cooperating Teachers must fill out the **Honorarium** form and return it to Kathy Spendlove, the Student Teaching Secretary (801) 626-6634, in order to process the payment. This will be processed after all the evaluation forms have been received.

Selection of Cooperating Teachers

The policy of Cooperating Teachers and the assignment of Student Teachers was developed and adapted by key personnel from surrounding school districts, professional associations, Weber State University and the Utah State Board of Education.

Cooperating Teachers should meet the following standards:

1. Hold a current and valid license issued by the USOE for the level and/or subject in which

supervision will take place.

2. Have a minimum of three (3) years of full-time experience in the area in which they will provide supervision for the Student Teacher.
3. Be able to model effective instructional procedures and promote professional practices.
4. Have the skills necessary to observe and evaluate Student Teacher performance and to provide on-going, descriptive feedback so as to foster positive growth for the student.
5. Prepare the environment to maximize opportunities for success.
6. Demonstrate consistent high quality in teaching performance.
7. Be recommended by the principal and considered a “model” or “master” teacher.

Terminology and State Policy

The following terminology is used throughout this Guidebook:

- 1. Student Teaching** – The culminating experience for students enrolled in the teacher Education Program. During this period, students receive guidance in assuming responsibility for directing the learning of an individual, group, or groups of learners over a period of several consecutive weeks.
- 2. Cooperating Teacher** – The term used to designate the public school teacher(s) responsible for hosting and mentoring students from the Teacher Education Program as they observe and/or teach in the classroom.
- 3. University Supervisor** – The term used to refer to the University Faculty and/or University adjunct member responsible for supervising and coordinating the Student Teacher’s activities while the Student Teacher is working with a cooperating Teacher.
- 4. Content Supervisor** – The term used to refer to the University Faculty from the student’s Major or Minor responsible for supervising the Student Teacher in Secondary Education.
- 5. Student Teaching Coordinator** – The College of Education person charged with the responsibility of coordinating the placement of Student Teachers. This person is also involved in all decisions regarding the change(s) in placement or termination of assignment.
- 6. Fingerprint Clearance** – The process that allows a Student Teacher to have access to the school(s) during her/his student teaching or field experience certifying that he/she has a clear background. The initial clearance is good for three years from the date of issuance. The student will be issued a badge and a lanyard which must be worn at all times when the student is in a public school assignment.
- 7. Intern** – A Teacher Education Program student who, after having completed specific requirements, is employed by a school district. Support and supervision of the intern is provided by the school district but with a continuing relationship with the University personnel for the duration of the internship. WSU College of Education and the Teacher Education Department do not offer internship programs for candidates seeking licensure in the State of Utah. Interns and internships are a function and responsibility of the individual school districts.
- 8. Substitute Teacher** – An individual employed to take the place of a regular teacher who is temporarily absent.
- 9. Teaching License** – A certificate issued by the State Board of Education which permits a holder to be employed as an educator in a public school.
- 10. Student Teaching License** – A certificate issued by the State Board of Education which permits a student to complete the last phase of her/his school experience as a prerequisite to apply for a teaching license.

UTAH STATE CODE REGARDING LICENSURE, STUDENT TEACHING AND BACKGROUND CLEARANCE

“The State Board may issue licenses to persons engaged in student teaching. A license for

student teaching is issued only upon recommendation of a teacher training institution in the state approved and accredited by the State Board. A Student Teaching License authorizes the holder to teach in a specified school or schools under the specific direction of a qualified and regularly licensed person. The license is valid only for the student teaching period. A person may not engage in student teaching without a current Student Teaching License.”

Utah State Code; Volume 5C; Title 53A; Chapter 6; Section 101; Paragraph 2

“A person employed in a position requiring State licensure who holds a current license issued by the State Board is a certified employee and shall be covered by a liability insurance program carried by the entity which employs the person”.

Utah State Code; Volume 5C; Title 53A; Chapter 3; Section 101; Paragraph 2

“A school district superintendent or the superintendent’s designee shall require a potential employee or a volunteer who will be given significant unsupervised access to a student in connection with the volunteer’s (employee) assignment to submit to a criminal background check as a condition for employment or appointment”.

Utah State Code; Volume 5C; Title 53A, Chapter 3; Section 410; Paragraph 1(a)

“A license applicant shall submit to a background check as a condition for licensing”.

Utah State Code; Volume 5C; Title 53A; Chapter 6; Section 103; Paragraph 4(a)

When a Student Teacher receives clearance, WSU certifies that a fingerprint application has been filed with the State of Utah and the Federal Bureau of Investigation, and WSU has received a clearance prior to a student teaching assignment and issuance of a student teaching license. All student teaching applications and request for student teaching will be denied if a current fingerprint card is not on file.

To be current, a fingerprint card must valid up to and through the student teaching experience. If an arrest record is declared as a result of the fingerprint clearance process, the student will be denied the ability to student teach until the UPPA C (Utah Professional Practices Advisory Commission) has conducted a hearing and ruled in favor of the student. This means that the student has been cleared of the charges.

Students will not be allowed to student teach or participate in field experiences during the time of investigation and/or hearing by the UPPAC to determine the facts of the arrest.

When the UPPAC has cleared the student of allegations and arrest charges, the student may be allowed to proceed in her/his coursework, field experience, and student teaching, but not until the Student Teaching Coordinator has received in writing the UPPAC fingerprint clearance.

“Student teaching shall be equivalent to a full-time experience for at least a ten-week period or until the student has demonstrated mastery of established objectives. Student Teachers shall be assigned in the Major field of study with some experience provided in the Minor field”.

Licensure Requirements for Utah Educators; Student Teachers and Interns Licensure; Policy Statement; Paragraph #3

“A school district may not independently assign Student Teachers or Interns. The service of persons so assigned is not recognized by the Board as fulfilling an intern or student teaching requirement for licensure”.

Utah State Board of Education Rules and Policies; R277 Education, Administration; Section 509 Licensure of Student Teachers and Interns; Paragraph 4; Subparagraph A

UTAH STATE CODE REGARDING SUBSTITUTE TEACHING AND LABOR DISPUTES

Student Teachers are **not permitted to substitute** for a full-time position in a public school.

Under no circumstances should the Student Teacher leave the assigned classroom to substitute for another teacher. If the Cooperating Teacher leaves the classroom for extended and frequent periods, this must be reported to the Principal and the University Supervisor.

Student teaching precludes any other kind of experience. However, it is reasonable to expect that if there be an emergency on the part of the Cooperating Teacher and no other qualified teacher can

be

found that the Student Teacher could assume the substitute role for no more than one day period. This should not take place unless the Student Teacher has been in the classroom long enough to have gained sufficient experience to serve as a substitute. In other words, a beginning Student Teacher assigned to a Cooperating Teacher should not be used as a substitute.

Student Teachers should not be considered as the first choice as a substitute for the Cooperating Teacher nor should they be where they are doing their student teaching as a substitute teacher for teachers other than their Cooperating Teacher(s). While emergencies occur, all measures should be taken to provide a qualified substitute other than the Student Teacher.

“No payment or wages are to be received by the Student Teacher or paid to a Student Teacher or expected to be paid or received by a Student Teacher as a substitute for the time the student is participating in the student teaching experience”.

Licensure Requirement for Utah Educators; substitute Teacher Regulations; Hiring Priorities and Eligibility; Paragraph #3

In the event of a labor dispute, work stoppage, or concerted activities in a public school, WSU Supervisors and WSU Students who have been assigned to complete a student teaching assignment,

practicum, internship, or other field-based experience, will not be required to attend their regularly assigned classroom for the purpose of completing their student assignment.

Utah State Office of Education guidelines require full time equivalent experience of at least fifty (50)

days of student teaching. Any days of student teaching missed, due to concerted activities would have to be made up at a later time in a regularly assigned classroom if the assignment could not be completed in the semester in which it was assigned. This also applies to Student Teachers who are participating in an internship program who are receiving pay from a school district. Students participating in an internship program who receive pay from the school district are considered employees of the District. Their participation on either side of the labor dispute, work stoppage, or concerted activities as private citizens is left to their own discretion.

WSU desires to remain neutral in such matters. It is the intend of WSU not to place Student Teachers in a compromising position of having to decide whether or not to assume a temporary substitute position as a teacher during any concerted activities.

E. Graduate Programs

1. Rules concerning the curricular percentage or number of credits in courses intended for graduate students only that are required for each graduate degree program.
2. Rules concerning independent study applicable to graduate degrees in art/design.

N/A

F. Art and Design Studies in General Education

1. A list of all art/design courses offered specifically for students not majoring in art/design, with figures or other descriptive information that provide a picture of overall enrollment patterns.

ART CA1010. Introduction to the Visual Arts (3) *Su, F, S*

Introduction to all forms of visual art covering processes (such as demonstration of the lost-wax process of metal casting), language, responses (oral and written assignments that

utilize art-related terminology), issues (such as patronage, feminism or orientalism), and ways of seeing and understanding works of art. A general education course for the non-art major.

ART CA1030. Studio Art for the Non-Art Major (3) *Su, F, S*

A general education course for non-art majors which primarily includes a series of hands-on art experiences (such as drawing and sculpture). Class discussion draws from the disciplines of art history, art criticism, and aesthetics as guides through visual presentations. For students desiring to broaden their academic background in the area of visual literacy and problem solving.

ARTH CA1090. Art and Architecture of the World: Paleolithic-AD 1000 (4) *F*

A global survey of the history of art and architecture from BC 15,000 to AD 1000. Visual art from the first artistic expressions on rocks to the art of emerging civilizations (such as Mesopotamia, Egypt, China, India, and Africa), and the monuments and small-scale artifacts of the Medieval Ages will be analyzed in its historical, social, political, and broader cultural contexts.

ARTH CA1100. Art and Architecture of the World: AD 1000-Present (4) *S*

A global survey of the history of art and architecture from AD 1000 to the present. Visual art from Gothic cathedrals and Islamic book art to Renaissance Europe and the Chinese Empire, from the Age of Enlightenment to contemporary art will be analyzed in its historical, social, political, and broader cultural contexts.

See Section IV, E. 3. Above, for the current overall enrollment pattern.

2. The institution's practices for assigning teachers to general studies courses in art/design. DOVAD prefers to assign faculty who have an MFA in studio art or PhD in art history.
3. The institution's policies with respect to enrollment of non-majors in (a) private studio instruction, and (b) courses intended primarily for art/design majors.

DOVAD allows non-majors to take studio and art history classes that are primarily designed for majors as long as they have the required pre-requisites.

MDP III—EVALUATION, PLANNING, PROJECTIONS

A. Any planning documents currently in effect or in use

(Please do not provide previous NASAD Self-Study documents.)

Department of Visual Art and Design
Weber State University
Matthew Choberka, Chair

June 30, 2015

SWOT Analysis of DOVAD

The following is a brief analysis of the current position of DOVAD, as interpreted through the rubric of SWOT (Strengths, Weaknesses, Opportunities, and Threats). The first two categories are to be understood as referring to conditions primarily within the department and university, while the second two address conditions outside the confines of the university itself.

STRENGTHS

Engaged and accomplished faculty

DOVAD faculty are dedicated to both student success and to modeling active engagement with their own studio research. The ability to balance these complementary but demanding imperatives is of great value to students, and to the University broadly. Support from the dean's office and from funding various sources through the RS&PG Committee are significant in maintaining this high level of achievement. Faculty are regularly attending and presenting at conferences, exhibiting their studio work, and traveling in support of research.

The introduction of a new faculty line, beginning in 2015-2016, Visiting Assistant Professor, highlights DOVAD's dedication to faculty vitality. VAPs will join our faculty for up to three years, and will bring new insights, perspectives, and talents to areas of the program, on a flexible and responsive basis. The first iteration of the position will focus on Painting and Drawing, and subsequent appointments will meet department needs in a timely way. DOVAD faculty feel confident that this new line will be invigorating for our faculty and students alike.

Curriculum

As evidenced in the development of experimental courses, the introduction of curricular innovations (for example, theory courses in both studio art and design), and travel study programs (including Peru, Italy, Berlin, and Los Angeles), DOVAD regularly seeks to evaluate and improve its approach to art and design teaching. A focus on contemporary art and design allow these programs to stay relevant and energized, perhaps uniquely in the state. Looking ahead, and as will be addressed below, likely curricular initiatives in the near future involve and Associate of Art degree, a foundations-level graphic design course, and a possible film/moving image program.

Facilities

Teaching and exhibition facilities are among the best in the state and region, with fully equipped digital labs, sculpture and ceramics facilities, and exhibition spaces that offer students and the public access to comprehensive learning environments and cultural experiences of high quality. Several issues relating to facilities are discussed below as current weaknesses, however.

Public Programming

Strong public programming includes gallery exhibitions that range from student exhibitions to curated exhibitions of international contemporary art. A film series in partnership with the Utah Film Center brings to the university community and the public the chance to engage with film as a contemporary art form, free of charge. And public lectures by artists, curators, and historians offer students and the public access to a dialog on the ideas and events that shape art and design.

WEAKNESSES

Facilities

While DOVAD facilities are largely state of the art, lack of facilities specifically dedicated to sustained advanced student work (primarily associated with BFA Thesis projects) is an issue that needs to be addressed in the coming years. The problem can be addressed through either redesign of existing space in KVAC, or by seeking out space on campus or off, in order to house this more open-ended work, not specifically associated with course assignments, but essential for Capstone projects, nonetheless. A current lack of surplus space on campus makes the ultimate solution to this issue both a question of expense and logistics.

Since many of our studio classrooms are to be used by students in the hours between class meetings, a comprehensive keypad or electronic cardkey system is also called for. Currently, the need to leave some studios open to students compromises the security of university property, particularly with regard to computers and projection systems.

Staff and Adjunct Faculty

Low and stagnant funding for Instructional Wage makes growth somewhat difficult, and leaves the department highly dependent on funding from Continuing Education for adjunct teaching. Demand for DOVAD courses remain robust, and additional IW, combined with adequate advertising/promotion of additional course and section offerings, would likely be met with additional enrollment.

In addition, given the size of the program and facility, additional support staff, including for overall facility supervision and for website and social media platforms is needed. At present, staff and faculty members work diligently to troubleshoot issues in the building, but all would benefit from the oversight a building supervision staffer would provide. Current faculty and staff also work to fulfill the functions needed to maintain an active web/social media presence, both of which are increasingly important from an outreach and public relations perspective. But current DOVAD faculty and staff can maintain such platforms only partially, given extensive responsibilities around teaching, research, and service. Even a part-time webmaster/social media staff member would be of great help.

Faculty Issues

Recent retirements of senior faculty and resignations have made clear the need for rigorous and successful replacement searches in the near term, and the department recognizes the importance of these searches. In addition, there exists the possibility of a "leadership gap," with a number of older faculty nearing retirement whilst younger faculty face many demands put upon them to develop their teaching and research, all while looking ahead at reviews for tenure and promotion. Faculty will discuss these issues at the coming fall retreat, in order to form strategy on all fronts. Committees function very effectively and collegially within the department, but long term strategic planning is called for here.

OPPORTUNITIES

5-Year Program Review, NASAD Accreditation Review (concurrent)

The 2015-2016 academic year will see the department undergoing mandatory 5-year program review, concurrent with review by NASAD, our discipline-specific art and design accreditation body. These reviews call

for rigorous self-study, and for consultations and feedback that will allow us to reinforce our strengths and to address areas of concern. The site visit, which will be led by a NASAD-endorsed leader, will take place in spring 2016.

Town and Gown initiatives

WSU's ongoing efforts to work closely with Ogden City and to develop community engagement initiatives are in close alignment with DOVAD's ambitions to also create greater interactions between our academic department and the broader community. Current investigations center around possible partnerships with Ogden City, in which DOVAD may be able to contribute to a shared "maker space" arts incubator and education project in central Ogden. As will all such projects, a balance between curriculum, budget, and available labor will need to be established.

New Programs

There exists the potential for several new academic programs in the coming years. Notable examples include an Associate of Art Degree, a Master of Fine Arts (MFA) Program for studio art, and a Film/Moving Image program, which may involve cooperation among the five departments within the College of Arts and Humanities, as well as a possible collaboration with Dixie State's film program, currently headed by a WSU alumnus.

THREATS

STEM vs. STEAM

Utah's widely-publicized emphasis on STEM (Science, Technology, Engineering, and Math) as a central effort to re-invigorate public education at all levels can be contrasted with other formulations found around the country. In other states and regions, so-called STEAM initiatives, which recognize the vital role of the arts and humanities in a complete education, are to be found. As such, STEM initiatives, while understandable and valuable, undervalue the importance of the arts, and it should be part of our department and college's priorities in the next few years to make sure that the value of our respective disciplines is made clear. The case is there to be made, and we will need to do so in the face of challenges of both funding and respect at the statewide level.

Strategies will need to include arguments for the inherent value of art and design to individuals and society, and will also need to be very practical, emphasizing the skills and expertise to be acquired in our programs, and their applicability for careers now and in the future.

Continued faculty turnover

As discussed above, recent faculty departures have come in the form of both expected retirements and unexpected resignations. While such change is to some extent unavoidable, too much turnover can compromise faculty cooperation, institutional memory, and the ability to make and implement longer-term plans. Every effort needs to be made to encourage long-term faculty and staff investment in DOVAD.

Technology in Education, Online Instruction

While almost all of art and design are highly responsive to technological innovation, aspects of the increasing importance of online offerings at the college level are somewhat problematic for our disciplines. In the main, art and design education is still intensively face-to-face and materials and equipment-intensive, and questions of access and expense arise here, as web-based teaching continues its ascent.

Resistance from other state institutions

Opportunities discussed above involve to some extent exciting ideas about new academic programs. However, the delicate process of finding support from and alleviating concerns of other universities and stakeholders in the State of Utah can slow and even stop progress with regard to new departmental initiatives.

B. Unit evaluation schedules and protocols

Assessment of Learning Outcomes is conducted on an annual basis by the department, with a rotating schedule of courses at all levels assessed. The complete text of the most recent assessment report, from Fall 2016 is below in the Appendices, found in pdf form at:

http://www.weber.edu/assessment/2016_2017_Documents/DOVAD_pr1617.html

C. Any current analytical or projective studies concerning the art/design unit

All current studies have been already included in this report.

SECTION V. APPENDICES

As this NASAD self-study is being presented for the dual purposes of our NASAD accreditation review and the mandatory Program Review for Utah State Higher Education (aspects of which will continue after the site-visit) we have provided appendices in easily accessible electronic form, as described below, instead of further lengthening the present document with these additional materials.

A downloadable pdf version of this self-study, and the following appendices can be found at:

http://www.weber.edu/assessment/2016_2017_Documents/DOVAD_pr1617.html

APPENDICES:

MOST RECENT (2015-2016) ASSESSMENT REPORT FOR DOVAD

PROGRAM REVIEW STUDENT & FINANCIAL DATA

SAMPLES OF DEPARTMENTAL SYLLABI

FACULTY CVS