



NEW ENGLAND ASSOCIATION OF SCHOOLS AND COLLEGES
COMMISSION ON INSTITUTIONS OF HIGHER EDUCATION
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COVER PAGE FOR SUBSTANTIVE CHANGE REQUESTS

Name of Institution	Johnson State College
Type of proposed change	From the NEASC Policies: #8: Establishing a joint, dual, or concurrent degree with a non-regionally accredited institution, or in a field of study, degree level, or mode of delivery not previously included in the institution's accreditation;
Effective date of implementation	Fall 2017
Date of institutional governing board approval	November 30, 2016
Is state approval required?	<u>X</u> No ___ Yes, approved (date) _____ (Attach verification.)
Contact Person:	Name: Dr. Sharon M. Twigg Title: Interim Dean of Academic Affairs Phone: (802) 635-1245 e-mail: Sharon.Twigg@jsc.edu
Please summarize the proposed change	Johnson State College proposes to add A.A. and B.F.A. degree programs in Fine Woodworking and Furniture Design, to be delivered in collaboration with the Vermont Woodworking School.
Signature of CEO:	<i>Elaine Q. Collins</i>
Date:	February 28, 2017

Section 2

Introduction: A summary of the proposed change, including a timeline, and a brief institutional overview.

Summary: Johnson State College (JSC) will add an Associate of Fine Arts and a Bachelor's of Fine Arts in Fine Woodworking and Furniture Design, delivered in collaboration with the Vermont Woodworking School (VWS). The programs we are proposing are consistent with the spirit of JSC's mission of offering a high-impact, liberal arts education. Also, with the addition of the campus and curriculum of VWS, we are able to add the medium of woodworking and furniture design to JSC's program offerings.

JSC and VWS would like to build on the best of what each institution offers. The proposed A.A. and B.F.A. degrees combine courses offered in VWS's long-standing program with the quality liberal arts education offered by JSC. JSC has already taken in former Burlington College students studying at VWS as part of our teach-out agreement following the demise of that college. We hope to begin enrolling students in the new A.A. and B.F.A. programs beginning in Fall 2017. It is worth noting that there are few such programs in the country—the nearest one to Vermont is in Portland, at the Maine College of Art—in fact, the only other such program in New England.

The Memorandum of Agreement between JSC and VWS grants JSC oversight and approval authority of the curriculum and faculty that impact courses offered as part of the proposed A.A. and B.F.A.

Institutional Overview: JSC is designated as Vermont's premier liberal arts college by the Council of Public Liberal Arts Colleges. Recently, the Board of Trustees voted to unify JSC and Lyndon State College. This unification is effective at an administrative level on July 1, 2017, with one president, one provost, one dean of administration, and one dean of students for both campuses. However, JSC's unique identity as a COPLAC institution will continue, and these proposed degrees will strengthen this identity. While the unified institutions will share a new overarching mission, the Johnson campus will retain its current, specific mission.

The core of JSC's Mission Statement—a belief in the power of a liberal arts education to transform lives—aligns with this Substantive Change Request. As stewards of a JSC education, we value academic excellence, on-going evaluation, and equal opportunity in and beyond our classrooms. We are committed, first and foremost, to a high-impact liberal arts education as a life-changing process, a process with the ability to move people from their starting points to goals that will evolve during their engagement with JSC and will sustain them throughout their lifetimes.

JSC added the B.F.A. in Studio Arts nearly 40 years ago, with a greater concentration of art and art history coursework and professional experience than was offered in the B.A. in Art program. In 1984, the now world-renowned Vermont Studio Center was established in Johnson village. Ever since, the Center has brought a new group of 50 to 60 artist and writer residents from anywhere and everywhere to work and often share that work with the community. It is hard to overstate the transformation that has come to Johnson as a result of this rich, diverse, worldly and ever-changing neighbor. Through various connections, including a fellowship awarded to JSC students to work at the center, the work of JSC's B.F.A. students grew in sophistication and range.

In 1994, JSC and the Vermont Studio Center launched their collaborative low-residency M.F.A. program. This program not only brought the work and presence of

graduate students to the College, but it also solidified the cooperative relationship between the Vermont Studio Center and Johnson State.

The College has since added a B.F.A. and B.A. in Media Arts, with concentrations in a full range of digital arts. These programs are quite similar to the Studio Arts degrees, with just a shift in emphasis. Just this year—2016—Johnson State established an additional M.F.A. program—this time *in-residence*—completed fully on-campus in the Visual Arts Center. Created as a more affordable option, for Vermont residents, this program maintains the contemporary focus and creative intensity of the Vermont Studio Center collaboration, but replaces the comparatively expensive Studio Center residencies with on-campus Visual Arts Center residencies.

This substantive change offers a new opportunity for the growth of our arts' program. Now in its tenth academic year, the VWS curriculum, delivered by master furniture-makers, has developed into a robust and rich experience of what it means to become a craftsman as a furniture-maker or woodworker. Nearly neighbors by Vermont standards, the JSC and VWS campuses are only fifteen miles apart. VWS is one of three Vermont State Craft Education Centers, a designation granted by the State of Vermont to represent the best quality of craft and craft education. VWS is reviewed for renewal of this designation every three years by the Vermont State Craft Center Overview Commission, which oversees a Standards Group advisory board comprised of peer-elected artists, educators, and retailers. VWS founders, Carina Driscoll, Blake Ewoldsen and Robert Fletcher founded the school in September of 2007 to ensure the continuation of Vermont's heritage of furniture-making. In addition, the founders desired to preserve the tradition of the apprenticeship, bringing eager students together with talented craftsmen and craftswomen to ensure the continuation of the craft

VWS first entered into agreement with the now-closed Burlington College, accepting students in the fall of 2009 to study under VWS faculty with supplemental BC contracts, as a pilot with NEASC permission in preparation for the submission of a NEASC Substantive Change Request. This substantive change request was approved following NEASC's March 2010 meeting, and the A.A. in Craftsmanship and Design and the Certificates in Craftsmanship and Design were approved. In addition, VWS became an approved instructional location for Burlington College following a site visit of VWS on April 11, 2011. Subsequently, BC received NEASC approval for a B.F.A. in Woodworking and Fine Furniture Design, with students enrolling in Fall 2012.

Through BC's closing and into the start of fall semester, VWS was able to maintain a critical mass of students in the Immersion Program (a stand-alone, certificate bearing program that is not part of this change proposal) and via the JSC teach-out agreement for those woodworking students seeking associate or baccalaureate degrees. VWS hired all of the woodworking faculty and staff members that were laid off by BC immediately following its closure.

Illustrating the value of the program; the strength of the intentions of the students studying at VWS; and the uniqueness of the opportunity available at VWS, fifteen (100%) of the BC students transferred and enrolled at JSC. Even the Certificate students who were not given a Certificate teach-out option, made the affirmative decision to continue their studies as A.A. or B.F.A. students at JSC.

VWS has remained stable and strong through the challenging transition of BC's closure. Despite the loss of a program of higher education among options for new

students considering enrollment opportunities at VWS, the school maintained an overall headcount of 33, about 75% of enrollment level of Fall 2015.

VWS has proven itself an important asset to the community, successfully maintaining continuity for its students. Furthermore, integrating the programs at VWS with JSC allows JSC to further its mission to provide high impact, inter-disciplinary learning. JSC welcomes this new collaboration.

Timeline: We already have 15 students in the “Teach Out” program, providing A.A. and B.F.A. pathways for students who began programs under the BC agreement. For new students starting out fully with JSC, we plan to launch these collaborative programs in the Fall of 2017, with the first group graduating in May 2021.

Section 3

A detailed description and analysis of the proposed change, including the purpose of the change and how it is consistent with the institution’s mission. This section should also address each of the Standards for Accreditation and provide evidence of how, through the proposed change, the institution will continue to fulfill the Standards. When the proposed change involves a degree program (e.g., a joint degree with a non-regionally accredited entity), the report should include a description of the curriculum, sample course outlines and syllabi, and information about the qualifications of the faculty.

Standard 1: Mission and Purposes

The purpose of this change is to provide accredited degree programs for VWS students who wish to pursue a degree in liberal arts; to enhance the Fine Arts programming at JSC; and to build the missions of JSC and the Vermont State Colleges (VSC). These collaborative degrees in Fine Woodworking and Furniture Design are fully consistent with the mission of JSC and the VSC system as a whole. The proposed degrees have received the approval of the JSC Curriculum Committee and Faculty Assembly, and of the VSC Board of Trustees.

This year, in July 2017, JSC will merge with Lyndon State College at the executive level. One president, one chief financial officer, one provost, one dean of administration, and one dean of students will preside over both campuses. Over the course of Spring 2017, the two institutions will craft a shared mission. Changes to organization, governance, and academic programming will also be planned during this time. The first Northern Vermont University class will matriculate in Fall 2018.

A key criterion of this merger is that each campus will maintain its unique identity. LSC will foreground its nationally recognized professional programs, with a liberal arts core, while JSC will maintain its designation as a COPLAC (Council of Public Liberal Arts Colleges) campus, “dedicated to the advancement of high-quality, liberal arts education in a public college setting.” The current JSC mission states:

JSC believes in the power of a liberal arts education to transform lives. We express this belief by providing high-impact, interdisciplinary learning experiences that cross academic and experiential boundaries; by creating opportunities for students to extend their classroom learning to the field, the laboratory, the studio, the community and the local and wider world; by recognizing and supporting the diverse starting points, backgrounds and goals of

students; and by sustaining high standards, active participation, vigorous debate and mutual respect.

There is no question that these new programs deliver in-depth, high-impact, experiential learning in woodworking, both in the classroom and studio/workshop, and in the larger world. But beyond this focused education in woodworking, we have maintained JSC's commitment to liberal arts education and interdisciplinary experiences. All students will follow the same General Education program requirements. These requirements—Foundational Skills in mathematics, science, and writing, as well as Aesthetic, Social/Historical, Global and Civic Perspectives—will all be flavored by the woodworker's experience. Even better, the diverse coursework will widen the woodworker's perspective in the studio.

It is notable that JSC shares the Vermont State Colleges mission: *For the benefit of Vermont, the Vermont State Colleges provide affordable, high quality, student-centered and accessible education, fully integrating professional, liberal, and career study. This integrated education, in conjunction with applied learning experiences, assures that graduates of VSC programs will:*

1. *Demonstrate competence in communication, research and critical thinking,*
2. *Practice creative problem-solving both individually and collaboratively,*
3. *Be engaged, effective, and responsible citizens,*
4. *Bring to the workplace appropriate skills and an appreciation of work quality and ethics,*
5. *Embrace the necessity and joy of lifelong learning.*

The Vermont State Colleges also offer numerous opportunities for others to engage in continuous learning to meet their specific goals.

This proposed collaborative A.A. and B.F.A. in Fine Woodworking and Furniture Design dovetails with this mission. The program offers not only state-of-the art, hands-on experiences in the woodworking field, but also a firm foundation of writing and math fundamentals, a rich and diverse General Education program, and extensive out-of-the classroom experiences. JSC has long delivered on its promised liberal arts and interdisciplinary offerings, and the VWS brings the specifics of the artisan's field.

The missions of JSC and VSC support, and will be supported by, these new programs. Our general education program will broaden the woodworking student's knowledge and skills through an academic focused, interdisciplinary general education program. Discipline-specific art history and studio courses will both broaden and deepen the student's knowledge, which will inform the artistry of woodworking practice. Likewise, the experiential, hands-on learning in woodworking craft classes with practicing artisans provides the kind of high-impact learning JSC values, as well as developing *workplace appropriate skills and an appreciation of work quality and ethics* outlined in our VSC mission.

These new degrees also support JSC's commitment to *diverse starting points, backgrounds and goals of students* by providing unique pathways that attract traditional and non-traditional students. Many students at VWS are returning students, looking to change careers, and veterans, who are also interested in pursuing new life paths.

Standard 2: Planning and Evaluation

The planning and evaluation for the proposed degrees are built upon the experience JSC has with nearly 40 years of our B.F.A. in Studio Arts Program, combined with the practice and teaching of woodworking honed at the VWS. Professor Ken Leslie, Chair of the Department of Fine Arts, is the program coordinator for the new degree programs, and the main interface between JSC and VWS. He conducted several site visits to the VWS campus, to observe and inspect the facility and its resources, as well as to observe and evaluate classroom/studio teaching by its faculty.

Professor Leslie and Interim Academic Dean Sharon Twigg reviewed VWS course syllabi relevant to the proposed programs, and revised these courses in collaboration with the VWS director and faculty to ensure the requisite level of academic rigor. Specifically, the learning outcomes embedded in each course have been aligned with those of the B.A. in Art and B.F.A. in Studio Arts and made explicit under “Learning Outcomes” on each syllabus. Furthermore, assessment of these outcomes is now tied explicitly to specific assignments and activities. Eight of twelve courses have undergone the review and approval process by JSC’s faculty Curriculum Committee and been approved by Interim Dean Twigg. The four remaining new courses will be reviewed by the JSC Curriculum Committee at its February 2017 meeting.

As with all JSC major programs, once underway these new programs will undergo internal review every five years as part of the VSC’s Program Review and Continuous Improvement Process (PRcIP). These reports are generated for each degree program by the relevant department, and cover the program’s enrollment and graduation trends, assessment of learning outcomes, program planning and review, and its continuous improvement plan based on these areas. Departmental reports are reviewed by a committee of both internal and external members invited by the VSC’s Academic Deans to insure that departments employ continuous improvement strategies, and meet the Board of Trustees’ standards for high quality programs. As a complement to this qualitative process, per VSC’s Policy 109, the JSC president reviews program enrollment, retention, graduation, and cost data on an annual basis within the context of ongoing institutional planning and improvement.

Additionally, beginning Spring 2017, all degree programs will conduct a capstone assessment as a first step in creating a full assessment program (working backward, to include mid- and baseline assessments in future semesters). Assessment of the General Education program likewise is beginning this spring, using A.A.C.U. VALUE Rubrics to assess selected outcomes and classes.

Evaluation of faculty will be conducted in the same manner that JSC evaluates all of their part-time instructors. VWS faculty will contract with JSC as described in the MOU (Appendix D), which stipulates that they are subject to relevant articles of the Agreement between Vermont State Colleges Part-time Faculty Federation and the VSC, including Article XV: Faculty Evaluations. Accordingly, the department chair, Academic Dean, and a peer committee evaluate the performance of part-time faculty members as outlined in Article XV. This formal evaluation is conducted every four years, and involves classroom observation, a review of all student evaluations, peer review committee reports, and review of any other written material in the faculty member’s file, as well as review of the faculty member’s evaluation portfolio, consisting of a teaching reflective narrative and samples syllabi and assignments.

Also, each semester, students evaluate each of their courses using JSC's online Course Evaluation System. These evaluations are reviewed by the respective faculty, who are expected to use such feedback judiciously, and referred to by the department chair and Dean on an as needed basis, and for formal evaluation purposes.

Standard 3: Organization and Governance

Organization and Governance is the same as that outlined in JSC's 2016 Self-Study. Briefly, we share a Board of Trustees with other Vermont State College institutions, made up of fifteen members appointed by the Governor, a student member, and four legislative members. Our Chancellor reports to the Board, and our President reports to the Chancellor. Our Deans meet with corresponding representatives in the Chancellor's Office regarding system-wide policies. According to Policy 102, VSC presidents and the Chancellor review proposals for new degree programs, which are then approved by the VSC Board of Trustees Education, Personnel, and Student Life subcommittee and the full Board of Trustees. The full Board also reviews all current degree programs via the PReCIP process outlined on page 5.

Faculty governance includes standing committees on Retention/ Tenure / Promotion; Curriculum; Academic Status; Faculty Development; General Education; and Graduate. The Curriculum Committee reviews and approves all new courses after recommendation by the sponsoring department. The Academic Dean has final approval of new courses and changes to curriculum.

The oversight and administration of the new degree programs will be carried out by JSC, like all of our degree programs. Per the MOU (Appendix D), VWS faculty are subject to Article XXXI: Faculty Governance, which outlines this oversight and administration. Professor Ken Leslie, as the Chair of Fine Arts, will have immediate supervision of these new programs. Although VWS has a director, operations manager, and program coordinator, these individuals are affiliated with VWS stand-alone programs only, and will not be employed by JSC. JSC students who decide to pursue an A.A. or B.F.A. in Fine Woodworking in Furniture Design will simply be taking some of their courses off-site, which will be instructed by VWS instructors who have contracted with JSC.

Standard 4: The Academic Program

The proposed programs have undergone full internal appraisal by the sponsoring department, the JSC Curriculum Committee, the JSC Faculty Assembly, and the Interim Dean of Academic Affairs. External approval of the programs was granted by the Education, Personnel and Student Life Affairs committee of the VSC Trustees as well as the full Board of Trustees in November 2016, in accordance with VSC Policy 102, described above.

The proposed program two- and four-year maps, and descriptions and sample syllabi of the new courses, may be found in Appendices B and C below. These programs share the solid core of General Education curriculum all JSC students take, which includes a first-year seminar and foundational courses in writing, math, and science. The first-year seminar focuses on an innovative, interdisciplinary topic and incorporates an extended classroom experience, information literacy, and a public events component, stressing connection across the college. Additionally, in the General Education program students take courses from four Integrative Perspectives that are "designed to provide

ways of looking at oneself, society, the broader world—even the universe—and one’s place within it.” The four perspectives are Aesthetic, Social and Historical, Global, and Civic. Existing courses in our Fine Arts department provide breadth and some depth in fundamental design and genre courses, as well as in art history (for the B.F.A.). New courses for the A.A. and B.F.A. in Fine Woodworking and Furniture Design form the most specific part of the major and are in addition to the core General Education curriculum and current JSC art courses. Students in these programs will also fulfill JSC’s graduation standards in writing, informational literacy, quantitative reasoning, and oral presentation.

These programs add to JSC’s sharpened sense of identity as a public liberal arts college that makes high-impact learning foremost in our programs. The new degrees’ learning goals and requirements will appear on the website and in print publications. Learning outcomes and program coursework for this new combined program fully meet the experiences and expectations of two B.F.A. programs that JSC already delivers. Learning outcomes for the new programs (which are the same as the current B.F.A. in Studio Arts) are as follows.

1. Articulate informed and ideologically sound ideas about art, both historic and contemporary, and connect those ideas to the wider world.
2. Create artwork that is technically proficient and imbued with meaningful content.
3. Demonstrate a general understanding, ability and resourcefulness with a wide range of art media, as well as a deeper understanding of at least one medium such as drawing, painting, sculpture, photography, digital media or art history.
4. Have an openness to ideas other than their own and a willingness to take risks with their own work.
5. Have established regular studio practice, which will hopefully be lifelong, be aware of developing issues in their own work and know how to continue on their own in the pursuit of that vision, with strategies for maintaining self-awareness.
6. Be familiar with the professional art world, from the perspective of career options, including exhibition venues, graduate school and grant opportunities.
7. Assemble a professional portfolio.
8. Understand the mechanics of setting up a safe and functioning studio.
9. Know how to do a professional exhibition of their art, write about their art and speak about their art at a public event.

These new degrees offer a solid background in traditional studio media and the latest in digital art technology. Students get a firm foundation in drawing, painting, sculpture, digital media and art history, with additional electives in photography, printmaking and ceramics. Admission to the B.F.A. program (generally in the sophomore or junior year) must be followed by a minimum of three semesters of studio work before the thesis exhibition. A student is admitted into the program only upon recommendation by the studio arts faculty and approval by the chairperson, following a successful portfolio review. All majors must participate in the monthly B.F.A. critiques held in the Visual Arts Center Gallery. Each candidate for the B.F.A. must present an exhibition and gallery talk during the final year of study. This exhibit is prepared under the guidance and supervision of the art faculty and must demonstrate proficiency in a chosen area of concentration. Once admitted into the B.F.A. program via their B.F.A. review, students

must achieve grades of B- or higher in all ART and ARH courses. The A.A. program does not have admission requirements.

Whereas our current B.F.A. programs require 24 credits of studio courses, the proposed degree programs require 36 and 45 credits of studio course work for the A.A. and B.F.A., respectively, due to the intensive nature of the concentration. While this number of studio credits attests to the level of knowledge and expertise students in these programs will develop, we have remained cognizant of facilitating student progress to graduation. The programs' two- and four-year maps ensure students will make timely progress.

Notably, many courses in the proposed programs carry a high number of academic credits: Foundations of Furniture Design I and II (9 cr. each); Design Studio I, II, and III (6 cr. each); and Senior Furniture Design (6 cr.). In each case, these courses meet or exceed the required number of hours per Carnegie unit calculations: Six- and 9-credit courses maintain the academic integrity of the credit hour. Six-credit courses meet for 90 contact hours over 15 weeks; and 9-credit courses meet for 135 contact hours over 15 weeks. These courses are compatible, as demonstrated by course syllabi (Appendix B), with the expectation of two hours of related homework and studio work per contact hour outside of the class itself. Previously, VWS had offered lower credit-bearing courses that covered separate elements of the current classes. Faculty found, however, that separating content, woodworking techniques, and design process into discrete courses made for a disconnected and a less-than-optimal educational experience for students. The decision was made to incorporate many aspects of content, technique, and design into more comprehensive and holistic courses; thus the number of credits.

Standard 5: Students

As with all of our programs, potential students will be guided through the admission and financial aid processes by the nine personnel in our Admissions Office. These new programs fit well with our mission as a broad access public institution, and have been approved by the Department of Veteran's Affairs. Student Financial Services, in collaboration with Admissions staff, coordinate scholarships.

Students enrolled in these programs will have the same access to the full range of activities at JSC, and have the option to live on or off campus. Our residence halls offer alcohol-free housing and gender-neutral housing. Within the residences, staff offer more than 120 academic and social learning programs during the academic year. Students entering as first-time students take a First-Year Seminar, an interdisciplinary, collaborative learning experience that includes critical analysis, information literacy, and participation in an extended classroom experience. They also participate in the Creative Audience series on campus, attending six events in each semester in the arts, humanities, social sciences, and the natural sciences. Events range from plays to speakers to musical performances. Students may participate in one of our 15 varsity athletic teams and in other co-curricular activities, such as the Student Government Association.

Incoming students identified as needing additional academic, social, or mental health support receive outreach and support from our Academic Support Services Office. The Admissions Office, Dean of Students Office, and the Wellness Center also review incoming student files in an effort to establish connections between students and additional supports, such as Academic Support Services Learning Specialists.

The Wellness Center offers free counseling services to all students Monday-Friday; and provides scheduling assistance and transportation for students with medical concerns to nearby Morrisville Family Practice.

Additional student success and service departments, centrally located on campus in Dewey Hall, include the Advising and Registration Center, the Office of First-Year Experience, the Career and Internship Center, Public Safety, Residence Life, and the Dean of Students. The Veteran's Center and Women's Center are also located here. Academic Support Services also offers many services for students to be academically successful, including advising, tutoring, skills development, disability services, financial literacy, and so on, as well as the TRiO program, which provides enhanced support to populations typically under-served by post-secondary education.

Program Coordinator Professor Ken Leslie, Chair of the Fine Arts Department, serves currently as academic advisor for all VWS students in our teach-out agreement. He will continue to serve in this role with these new collaborative programs; as the program grows, students will be assigned other faculty advisors in the Department of Fine Arts, some of whom have current advising loads of less than ten students.

Standard 6: Teaching, Learning, and Scholarship

All JSC Fine Arts faculty have terminal degrees in their fields, and considerable professional and teaching experience in a wide range of disciplines. These programs will be delivered by demonstrably expert full-time and part-time faculty in the Department of Fine Arts and part-time VWS faculty (see Appendices D and E for a list of faculty and their qualifications).

JSC faculty, courses, learning specialists, and research opportunities are the same for these new programs as for all JSC programs, with the addition of coursework taught by VWS faculty—who will be employed per the Memorandum of Understanding (MOU; Appendix D), subject to the relevant aspects of the Agreement between Vermont State Colleges Part-Time Faculty Federation and the Vermont State Colleges as specified in the MOU. These relevant aspects include Article XV, the part-time faculty evaluation process, which is the responsibility of the Department chair and Academic Dean. Information such as required student evaluations, individual written student commentary, significant oral student complaints, review of syllabi and other teaching materials, evidence of student learning, and classroom observations are utilized in faculty evaluations. Article XV further stipulates that nothing precludes the Dean, or a designee, from observing a part-time faculty member in class at any time; at a minimum, part-time faculty are evaluated at least once every four years.

Our Agreements for both full- and part-time faculty require student evaluations of courses, self-reflections by faculty, and classroom observations by department chair or Dean of Academic Affairs. Program effectiveness is evaluated as described on page 5.

Additionally, VWS faculty who contract with JSC in these programs are subject to Article III: Management Rights, which includes the right to direct employees, and Article XIV: Discipline, in the event of failure of responsibility, ethical behavior, or conditions of employment. Article XVII: Workload, stipulates that faculty follow expected teaching duties and be available for consultation and office hours. Finally, per Article XVI: Personnel Files, JSC will maintain a record of faculty's official correspondence with the college, peer evaluations, student evaluations, and evaluation reports prepared by JSC.

Standard 7: Institutional Resources

JSC's Visual Arts Center was completely rebuilt less than 5 years ago—gutted, doubled in size, and fully outfitted with state-of-the-art studios in all major disciplines, including Drawing, Design, Painting, Printmaking, Photography, Ceramics, Sculpture and Media Arts, as well as classrooms for Art History and related seminars.

In addition to already-accredited JSC campus-wide resources, students in these programs have access to the extensive resources at VWS, including studios, workshops and exhibition galleries, an on-site library, and a computer lab, all fully staffed for advice and assistance.

In 2009, VWS moved to a 15,000 square foot, historic, former dairy barn, which now houses four woodshops and four bench rooms with a total of 42 student workbenches. Two of the machine shops are for teaching purposes only. One of the machine shops belongs to resident furniture-maker and Guild of Vermont Furniture-Maker member, Mario Messina. The fourth shop functions as a flexible classroom space plus incubator shop for graduates accepted into the school's incubator program, providing affordable shop space and access to resources for grads starting their own woodworking or furniture-making business. In addition to the machine shops and bench rooms, the facility also includes a 12-seat computer lab equipped with SketchUp and Solidworks design software; a finish room; a lathe classroom; a photo studio; a gallery; and a community gathering and student presentation space. VWS applied for and received a \$50,000 Working Lands Grant in 2013 through the Vermont Working Lands Enterprise Board, which provided funds to add the photo studio, computer lab, gallery and incubator space for graduates.

The VWS facilities and physical resources available are fully described on their website. The mill shop is equipped with sound professional woodworking machines including two table-saws, two band-saws, a spindle sander, a router table, and four lathes. The bench room is equipped with a bench for every student in the program along with storage space, traditional and modern hand-tools, rules, bits and clamps. On the main floor students work on the radiant-heat floor, each at their own bench, away from the noise of the mill room. The finish room, adjacent to the bench room is equipped with a sell-sized safety fan and exhaust system to ensure good air quality even when spraying finishes. The second floor of the shop contains a gallery for display of student work and pieces made by students and members of the Guild of Vermont Furniture Makers. Adjacent to that is the gallery classroom. The second floor also houses the lathes, library, and an upholstery room. Senior students occupy benches located on the second floor, away from the action of the first semester classes. VWS employs a part-time Shop Technician position who maintains all equipment and tools.

As a Vermont State Craft Center, VWS regularly cooperates with Shelburne Craft School, another Vermont State Craft Center for education. Cooperation with Shelburne Craft School has exposed students at VWS to other crafts mediums including glass, metal and pottery. VWS is also entering into partnerships in with two emerging woodshops in nearby Burlington, Vermont to create additional, affordable graduate shop space. Generator, a maker-space setting up in Burlington, is creating a new, small woodshop with a CNC router that faculty will be able access to enrich their current curriculum. In addition, ReSOURCE, a non-profit, job-training program in Burlington is also building a

woodshop that will create affordable, graduate space and additional classroom space for UVM collaborations, ensuring more space for growth of JSC's programs in Fairfax.

For a specific multi-year revenue and expense budget, please see Section 4 below.

Standard 8: Educational Effectiveness

Student learning outcomes for the General Education Curriculum (GEC) are published on our website. The description of the program and its outcomes are as follows:

Johnson State College's General Education Curriculum (GEC), a program of integrative learning, addresses the accelerating pace of change in all areas of society at the local, national and global levels. The goals and outcomes of the GEC are designed to equip graduates with the skills to flourish in a world marked by constant innovation and global interdependence.

As the mission statement for the College's GEC states, "In order to help students enrich their lives and become fully engaged citizens of their world, the Johnson State College General Education Program strengthens the foundations of written and oral communication, mathematics and quantitative reasoning, and understanding of the scientific method. It complements the depth of the [student's chosen] major with a breadth of experiences that cross disciplinary boundaries and emphasize connections between the student and the community."

Essential Learning Outcomes for Students:

1. Broad knowledge of human cultures and the natural and physical world, including social sciences, natural sciences, mathematics, humanities, histories and the arts;
2. Intellectual and practical skills, including effective writing, inquiry, quantitative and information literacy, and teamwork and problem solving;
3. Integrative learning, including the capacity to adapt knowledge, skills and responsibilities to new settings and questions.

(Adapted from *College Learning for the New Global Century*, Association of American Colleges and Universities, 2007)

The GEC for campus-based students is designed to build Foundational Skills in writing, mathematics and science; and provide a solid understanding of four "Integrative Perspectives," or ways of looking at oneself, society, the broader world – even the universe – and one's place within it. Courses and experiences attached to each perspective foster the development of knowledge, skills and the ability to reflect on one's learning. In these ways, the Integrative Perspectives become active tools for personal development and engagement with community and life as a whole. The four perspectives are: Aesthetic, Global, Social and Historical, and Civic.

In addition, the curriculum includes special programming for first-year students ("the First-Year Experience") designed to help them successfully transition to college academically and socially, build connections within the JSC community, and experience the many opportunities and resources at JSC that support their success through graduation. There are two requirements:

- **The First-Year Seminar:** All students entering JSC with fewer than 15 college credits must take a First-Year Seminar (FYS), which they may self-select from the semester's offerings.

- **The Creative Audience:** All entering JSC students must complete two semesters of Creative Audience programming at 0.5 credits each, for a total of 1 credit. Students attend six events each semester from a wide variety of offerings to complete this requirement.

Student learning outcomes for the degree programs will be published alongside our other art degrees on the website as well:

1. Articulate informed and ideologically sound ideas about art, both historic and contemporary, and connect those ideas to the wider world.
2. Create artwork that is technically proficient and imbued with meaningful content.
3. Demonstrate a general understanding, ability and resourcefulness with a wide range of art media, as well as a deeper understanding of at least one medium such as drawing, painting, sculpture, photography, digital media or art history.
4. Have an openness to ideas other than their own and a willingness to take risks with their own work.
5. Have established regular studio practice, which will hopefully be lifelong, be aware of developing issues in their own work and know how to continue on their own in the pursuit of that vision, with strategies for maintaining self-awareness.
6. Be familiar with the professional art world, from the perspective of career options, including exhibition venues, graduate school and grant opportunities.
7. Assemble a professional portfolio.
8. Understand the mechanics of setting up a safe and functioning studio.
9. Know how to do a professional exhibition of their art, write about their art and speak about their art at a public event.

Effectiveness in achieving student learning outcomes will be assessed according to JSC-wide and department specific methods. (a) Students complete evaluations in all courses each semester; (b) GEC outcomes are slated for specific assessments via focus groups in 2016-2017 *and* for assessment of selected outcomes using A.A.C.U.'s VALUE rubric; and (c) students complete individual B.F.A. Thesis Exhibitions, which are evaluated by Fine Arts faculty.

Feedback from JSC's 2016 NEASC reaccreditation visit noted a lack of systematic assessment across the college, which we have taken several immediate steps to address. Although the JSC Fine Arts Department conducts assessment and is very attentive to its curriculum, it lacks a formalized protocol. In its program curriculum map, completed last summer, Professor Ken Leslie noted that "While we are confident ...most of our students meet (and often surpass) the promised outcomes—we have long felt that the overall end-of-program assessment that we have been doing these past several years has been unsatisfying....This mapping exercise identifies key courses where we can house our assessment process to examine how our students are doing with each outcome." The current B.F.A. will construct a backward-designed assessment plan that builds on its capstone assessment. A key component of this plan is the creation of a formal assessment measure, to be used in the capstone evaluation, that more clearly captures the accomplishments and weaknesses in achieving learning outcomes. This

measure, and an overall assessment plan that includes mid- and early-stage assessment, will be completed by mid-March as part of a JSC-wide initiative led by Interim Dean Twigg.

The programs will undergo PReCIP review, as well as be part of the NEASC re-accreditation process going forward. Vermont Woodworking School achieved designation as a Vermont State Craft Center in 2011. The State of Vermont criteria require that “Vermont State Craft Education Centers demonstrate a high standard for quality of craft and craft education, representing the best of craft in Vermont.” VWS is subject to annual review and re-application every three years to maintain this designation.

Standard 9: Integrity, Transparency, and Public Disclosure

Nothing related to this standard changes with the incorporation of these new programs. JSC’s 2016 Self-Study Report fully outlines this standard. Additionally, program descriptions, student learning outcomes, all requirements, and course descriptions for the new A.A. and B.F.A. programs will be added to the college website under the Department of Fine Arts and to the online college catalog.

Section 4

Multi-year revenue and expense budget.

Johnson State College is contracting with Vermont Woodworking School to provide facilities, materials, and instruction related to the A.A. and B.F.A. in Fine Woodworking and Furniture Design. Per the terms of the Memorandum of Understanding with VWS (Appendix D), JSC will compensate VWS \$700, inclusive of a \$50 materials fee, for each student credit enrolled with VWS. This \$700 per credit fee will be attached to each course section and will be paid by the students enrolled in the program and will be in addition to the standard JSC tuition for the student type. The tuition will be used to compensate the JSC Program Director, and to provide curricular oversight of the program.

According to the terms of the agreement with VWS, the rate charged for services will remain the same through the 2017-2018 academic year. Thereafter, each year, JSC and VWS will consider modifications to the rate, which in no event will exceed the rate of increase authorized by the Vermont State Colleges Board of Trustees for Johnson State College.

Annually, we anticipate that the Woodworking programs at peak efficiency will enroll approximately 25 students annually of which 60% are anticipated to be out-of-state students and 40% in-state students. In the first three years of the program we estimate enrollment of 15, 20, and 25 students annually.

The following pro-forma outlines our anticipated revenues and expenses related to the provision of the Woodworking courses for each of the next three years.

Pro-forma for Woodworking Courses Only

<i>Revenues</i>	<u>Year 1</u>	<u>Year 2</u>	<u>Year 3</u>
Tuition (Woodworking Credits Only)	132,732	166,752	208,440
Woodworking Fees	126,000	168,000	210,000
Total Revenue	258,732	334,752	418,440
<i>Expenses</i>	<u>Year 1</u>	<u>Year 2</u>	<u>Year 3</u>
Program Manager Course Releases	10,800	10,800	10,800
Transportation	2,500	2,500	2,500
Library Collections	1,000	1,000	1,000
Information Technology Support	3,000	3,000	3,000
Other Administrative Supports	7,500	7,500	7,500
VWS Compensation	126,000	168,000	210,000
	150,800	192,800	234,800
<i>Revenue in Excess of Expenses</i>	107,932	141,952	183,640
<i>Estimated students enrolled in program</i>	<i>15</i>	<i>20</i>	<i>25</i>
<i>Estimated woodworking credits per year per student</i>	<i>12</i>	<i>12</i>	<i>12</i>

Please note, pro-forma does not include revenue and expense associated with room, board, campus fees or tuition for non-woodworking sections.

In addition to the revenues associated solely with courses taught by VWS, students will be enrolled in a variety of JSC courses to complete their A.A. and B.F.A. course of study. It is important to note that for the B.F.A. only 51 credits or 42.5% of the student's total enrollment will be in woodworking specific courses (for the A.A., this is 30 credits or 48.4%). The remainder of the courses taken by the students will be comprised of general education and Fine Arts related courses, for which space is available in planned sections, so this accommodation of additional students should not see a substantial increase in cost. The additional net revenue associated with these course placements is estimated at \$132,732, \$166,752, and \$208,440 for each of the next three years and will improve the profitability of the program and the College during this time.

Lastly, Johnson State College has some occupancy available in its residence halls. The A.A. and B.F.A. in Fine Woodworking and Furniture Design should result in an increase in occupancy in the residence halls. We currently estimate that approximately 50% of the students enrolled in these programs will live on campus. This would result in an increase in net revenue of approximately \$50,000, \$70,000, and \$84,000 over each of the next three years.

5.

Projection of Future Developments.

The new A.A. and B.F.A. in Fine Woodworking and Furniture Design will not only offer a new studio arts option for our students, but it will also attract new students, traditional and non-traditional. Many students today find highly experiential learning attractive for its hands-on approach as well as for the training it offers in specific skill sets. A few years ago, a first-year student of mine expressed his intention to leave JSC in order to train in stone masonry. He decided to stay at JSC, and will be graduating as a creative writing major soon. I think a program such as this new B.F.A. would provide students like him with more options. Last week, a high-school student who heard about the VWS teach-out students at JSC wanted to know if we were now offering a B.F.A. in this field for incoming students.

These anecdotes speak to the interest in and need for programs like these. More systematically, the VWS's previous arrangement with Burlington College provides data on the sustained student interest in such programs, and the success of VWS trained artisans shows that there is a market for individuals with the knowledge and skill set these degrees offer. As a unique and well-resourced program, JSC expects it will fill to capacity. The A.A. and B.F.A. in Fine Woodworking and Furniture designs have the potential to become signature, competitive programs at the college.

APPENDICES A-D**APPENDIX A****2- and 4-year curriculum maps for A.A. and B.F.A.**

*Courses with an asterisk * are in the process of being assigned ART designations and course numbers by the Registrar. GEC=General Education Curriculum*

A.A. in Fine Woodworking and Furniture Design**Fall 1**

*ART 1XXX	Foundations of Furniture Design I	9
GEC	First Year Seminar	3
ENG 1071	College Writing	3
INT 1001	Creative Audience	.5
GRS 3000	TILT	0
		Total 15.5

Spring 1

*ART 1XXX	Design Studio 1 (Aesthetic)	6
MAT 1080	Quantitative Reasoning	3
GEC	Natural Science	4
GEC	Global Perspective	3
INT 1001	Creative Audience	.5
ENG 3999	Writing Proficiency Exam	
		Total 16.5

Fall 2

* ART 2XXX	Foundations of Furniture Design II	9
GEC	Civic Perspectives	3

ENG 1072	Exposition & Analysis	3
		Total 15

Spring 2

* ART 2XXX	Design Studio 2	6
Art 3/4000		6
GEC	Social and Historical Perspective	3
		Total 15

Program total: 62 credits

B.F.A. Fine Woodworking and Furniture Design**Fall 1**

* ART	Foundations of Furniture Design I	9
GEC	First Year Seminar	3
ENG 1071	College Writing	3
INT 1001	Creative Audience	.5
GRS 3000	TILT	0
		Total 15.5

Spring 2

* ART 1XXX	Design Studio 1	6
MAT 1080	Quantitative Reasoning	3
ART 1011	Drawing 1	3
ENG 1072	Exposition and Analysis	3
INT 1001	Creative Audience	.5
ENG 3999	Writing Proficiency Exam	
		Total 15.5

Fall 2

* ART 2XXX	Foundations of Furniture Design II	9
ART 1140	Design 1	3
GEC	Global Perspective	3
		Total 15

Spring 2

* ART 2XXX	Design Studio 2	6
ARH 2010	Survey of Western Traditions in Art	3
ART 2211	Painting 1	3
GEC	Social and Historical Perspective	3
		Total 15

Fall 3

ARH 2060	Survey of Non Western Traditions in Art	3
* ART 3XXX	Thinking and Achieving Through Craft	3
GEC	Mathematics	3
ART 2251	Sculpture 1	3
GEC	Social and Historical Perspective	3
		Total 15

Spring 3

GEC	Global Perspective	3
GEC	Natural Science	4

* ART 3XXX Design Studio III	6
Art 3/4000 Advanced Studio Elective	3
	Total 16
Fall 4	
ART 2110 Intro to digital media	3
GEC Civic perspective	3
Art 3/4000 or	
* ART 3/4XX Advanced studio elective	3
* ART 2XXX Business Practices and Marketing Techniques for Artisans	3
ARH 3/4000 Advanced art history elective	3
	Total 15
Spring 4	
ART 4120 B.F.A. Project and Exhibit	3
ARH 4720 Sem. in Contemporary Art Issues	3
* ART 4XXX Senior Furniture Design	6
Any Level Elective	1
	Total 13
	Program total: 120 credits

APPENDIX B

New course descriptions and sample syllabi.

Foundations of Furniture Making I (approved by JSC Curriculum Committee)

9 Credits

This course introduces the student to the worlds of craftsmanship, fine woodworking and furniture-design. The student will acquire good habits for the safe use of woodworking machinery and hand tools and a strong knowledge of the foundational skills. Students will also gain an understanding of the concepts and terminology involved in woodworking and furniture making. Students will explore and develop a basic understanding of hand drafting, milling, project timelines, wood turning, and finishing principles. Each student will establish these skills through the design and construction of an Arts & Crafts style nightstand with a dovetail drawer.

Design Studio I: Small Table (approved by JSC Curriculum Committee)

6 Credits

This studio-based furniture making class introduces students to the design considerations of designing while applying furniture-making principles. Each student will take on the challenge of conceptualizing, designing and making a unique table piece. This course will also help students to solidify their ability to manage a furniture-making project successfully. Students will also be introduced to the critique process by participating in faculty-led peer critiques. Students will expand their knowledge of sketching, drafting, model-making and design by hand. Instructors will introduce students to Sketch-Up 3-D a modeling software, and students will use this software to model and create working drawings.

Prerequisites - Foundations of Furniture Making I (or may be taken at the same time)

Business Practices and Marketing for Artisans (approved by JSC Curriculum Committee)
3 Credits

Students will learn the basics of running your own business, including bookkeeping and filing methods required for self-employment, and how to price your work. This will include a section on developing a system of tracking hours for each job, and how to utilize that information for pricing. We will discover how to develop a good portfolio, including basics of how to photograph your work in a professional manner, how to work with and edit digital images of your work, and how to create an online portfolio. Learn best practices of working with galleries, selling your work on the web, handling commissions for custom work, and working with interior designers. Learn effective tools for marketing and promotion beyond websites and the internet, the different types of shows for selling your work, the details and logistics of participating in a show, including booth design. Learn the best methods for shipping your work, different approaches for setting up your first woodshop, general business planning and scheduling your work.
Prerequisites Foundations of Furniture Making I

Foundations of Furniture Making II (approved by JSC Curriculum Committee)
9 Credits

In this concept to completion class, students will design and build a wall-hung cabinet to present at a final critique. Through taking on this project, students will learn the essentials of case construction and complex joinery. Students will also learn advanced furniture-making elements that will allow them to stretch their imagination with the addition of bent laminations, and veneering techniques. In addition to final critiques, students will participate in faculty-led design critiques as they prepare to make their concept a reality.
Prerequisites Foundations of Furniture Making I, Design Studio I

Design Studio II: Casework (approved by JSC Curriculum Committee)
6 Credits

In this studio furniture design course, students will learn to apply the design considerations, and furniture making principles of cabinet making to a creation of one's own design. Students will solidify their ability to manage a furniture-making project from concept to completion. Students will look to master their knowledge of sketching, drafting, model-making. In addition, students will use Solidworks 3-D modeling software to model and create working drawings. Students will participate in a faculty-led peer critique at the end of the design phase and at the end of the semester.
Prerequisites Foundations of Furniture Making I, Design Studio I, Foundations of Furniture Making II (or the latter may be taken at the same time)

Design Studio III: Chairs (approved by JSC Curriculum Committee)
6 Credits

Students will learn to design and build a well-made; quality side chair. The chair must be aesthetically pleasing from all sides, incorporate compound angle joinery, be comfortable and well proportioned. Students will begin their design process by researching current and historical chair designs, and creating sketches of three potential designs. The final design chosen can be a derivative but not a copy of a classic chair, or a coherent blend of design elements from a number of styles to create something more unique. Students will

hand draft full-scale drawings, proof out joints samples used in the design, build a full scale mock-up that you can sit in and modify, and present all of this on week five at the design critique. Throughout the course there will be classes on various techniques used in chair construction.

Prerequisites: Foundations of Furniture Making I, Design Studio I, Foundations of Furniture Making II, Design Studio II

Turning Intensive (approved by JSC Curriculum Committee)

3 Credits

In this class, students will learn the importance of form, scale, and proportion and how it relates to good design. Students will develop turning skills while participating in spindle and bowl turning projects and demonstrations. Students will learn to design and create classical turning profiles used in traditional furniture. Students will explore contemporary turning techniques and trends.

Prerequisites Foundations of Furniture Making I

Thinking and Achieving Through Craft (approved by JSC Curriculum Committee)

3 Credits

This interdisciplinary course delves craft—today, traditionally, and across cultures—from technique to meaning, comparing it with art, design, and other endeavors. Through reading, writing, discussion, and critical analysis we will examine theory, tenets, and craft work itself, as well as how craft is represented in various media. With a focus on contemporary woodworking and furniture making, but looking into and receptive to what can be learned from other craft disciplines, the course aims to discover how the fundamentals of craftsmanship might be more generally understood and applied. We will consider all kinds of craft publications—books, articles, documentaries, how-to DVDs. All participants are expected to contribute, bringing ideas, writings, and visual materials (including our own handmade objects) for discussion and portfolio development.

Courses to be reviewed by JSC Curriculum Committee February 2017:

Advanced Studio Elective: Special Topics

3-6 credits

Students will have the opportunity to apply the design considerations, and furniture-making principles that they have learned to date towards the creation of one's own design. Students will stretch their abilities and further solidify their ability to manage a furniture-making project from concept to completion. Students will have the opportunity to design without restrictions. Faculty will not define what the student will build nor give the student guidelines. The student will decide what to build and identify their own learning goals. Faculty will share their knowledge and expertise as applicable, offering guidance along the way to ensure the completion of the project.

Prerequisites Foundations of Furniture Making I, Design Studio I, Foundations of Furniture Making II, Design Studio II

Furniture Elements: Special Topics

3 Credits

Students in this course will be introduced to advanced furniture techniques that include inlay, marquetry, and relief carving. Students can choose to immerse themselves in one or more of the following techniques for the semester. Inlay: students will learn several traditional inlay designs and have the opportunity to create sample boards. Marquetry: Students will learn the process of using veneers to create pictures and ornamental decorations on furniture. Relief Carving: students will learn about basic carving tools, the layout of a variety of traditional relief carving designs, and will have the opportunity to execute these designs.

Prerequisites Foundations of Furniture Making I, Design Studio I, Foundations of Furniture Making II, Design Studio II

Senior Furniture Design

6 Credits

This course gives students the opportunity and required guidance to demonstrate both the skills they have learned and the aesthetic they are developing in their furniture making. Students will design and construct one significant piece of furniture and write a paper that explains the decisions and influences that led to the design. All work must be completed on time and to a high level of proficiency.

Prerequisites Foundations of Furniture Making I, Design Studio I, Foundations of Furniture Making II, Design Studio II, Design Studio III; and, ART 4120, ARH 4720 (or may be taken at the same time)

Sample Syllabi

Sample 1. Foundations of Furniture Making I

Class time: Mon - Wed - Fri 9 am- 12:30 pm 2nd Floor Bench room

Semester: Fall 2016 Start date 9/8/16 end date 12/9/16 **Final Critique** Dec. 12-16th

Instructor: Mario Messina

Email: mario@vermontwoodworkingschool.com

Phone: 802-296-1935 cell phone

Course Description:

This course introduces the student to the worlds of craftsmanship, fine woodworking and furniture-design. The student will acquire good habits for the safe use of woodworking machinery and hand tools and a strong knowledge of the foundational skills. Students will also gain an understanding of the concepts and terminology involved in woodworking and furniture making. Students will explore and develop a basic understanding of hand drafting, milling, project timelines, wood turning, and finishing principles. Each student will establish these skills through the design and construction of an Arts & Crafts style nightstand with a dovetail drawer.

Prerequisites/corequisites: None.

Learning Outcomes and Related Assignments:

- Through an introduction to craftsmanship, fine woodworking, and furniture design, articulate informed and ideologically sound ideas about art (Art1). Related assignments: Readings, participation, critiques.

- Through acquiring good habits for the safe use of woodworking machinery and hand tools, understand the mechanics of setting up a safe and functioning studio (SA3). Related assignments: Participation, readings, project assignments.
- Through developing a basic understanding of hand drafting, wood turning, and finishing principles, demonstrate a general understanding, ability, and resourcefulness with a wide range of art media, as well as a deeper understanding of at least one medium (Art3). Related assignments: Participation, project assignments.
- Through gaining an understanding of concepts and terminology in woodworking and furniture making, articulate informed and ideologically sound ideas about art (Art 1). Related assignments: Readings, participation, critiques.
- Through the design, construction, and critique process, create artwork that is technically proficient and imbued with meaningful content (Art2); and, have an openness to ideas other than their own and a willingness to take risks with their own work (Art4). Related assignments: Project assignments, critiques.

Course Grading Policies:

Your performance in this class will be based on attendance, completion of all project assignments, reading, comprehension of subject, techniques, skills, safe work habits on equipment, and your participation in class.

Attendance 10%

Participation demonstrating comprehension of readings and subject 10%

Project assignments, demonstrating comprehension of subject, techniques, skills, safe work habits, worth 5% each:

1. Full working drawings and cut list
2. Mortice and tenon cuts
3. Mortice and taper legs, fitting tenons, dry fit base
4. One well completed joint covered
5. Completed drawer glue up
6. Completed samples of machine joints
7. Complete finish samples

Final Project 30%

Final Group Critique 15%

Required Materials:

Woodworking Basics: mastering the essentials of craftsmanship, Peter Korn

Practical Design: Solutions and strategies, The Taunton Press

Tage Frid Teaches Woodworking: Book 1: Joinery

Understanding Woodfinishing: Bob Flexner

Wood Turning, a Foundation Course: Keith Rowley

Instructor Course Policies:

- Attendance: Class starts at 9am sharp, if you are more than 15 minutes late you will be marked as tardy, if you are 30 minutes late without an excused absence you will be marked as absent.

- If you leave class early without faculty permission you will be marked absent.
- Acceptable excused absences may include: Medical emergency, Family emergency, Illness/ injury with doctor's note, or per-planned absence with faculty permission.
- Cell Phones are off during class instruction.
- Class participation: ask questions, share what you've learned, take notes, have fun!
- Work safe and be aware of others around you, clean up after yourself.

Course Outline:

Week1 August 22nd.

Mon.. Orientation, Tool kit and sharpening

Wed. Sharpening and lapping (all students must have chisels sharp by week's end)

Fri. Intro to hand drafting.

Week2 Aug. 29th

Mon. Drafting & Cut Lists (All students to have full working drawings and cut list for an Arts & crafts/ Asian style night stand with fitted drawer. (completed by end of the 2nd week)

Reading assignment: *Woodworking Basics:* Korn, chapters 1 & 3 read by 26th.

Wed. Complete drafting & cut list.

fri. Selecting for grain & wood movement. **Machine Safety:** (Bandsaw)

Reading assignment: *Woodworking Basics:* Korn, chapters 2 & 5 read by 29th.

Homework: All students must purchase all lumber for course projects by the end of week three.

Week3 Sept. 5th

Mon. **Machine Safety:** Chop saw / jointer.

Wed. **Machine Safety:** Table saw/ planer

Fri. **Machine Safety:** Crosscut sled, Dado saw, Mortiser.

(All students must have their mortice and tenons cut by the start of the week 4.)

Homework: Begin Rough milling for table project base (to be done on studio time).

Reading assignment: read chapters 5 & 6 in “Woodturning A foundation Course”

Week4 Sept. 12th

Mon. Begin finish milling table base parts, Mortice & taper legs. fitting tenons, & dry fit base.

Wed. Clamping strategies for glue up, types of glue.

Fri. Hand planing, Sanding & Scraper techniques.

Reading assignment: *Woodworking Basics:* Korn chapters 4 & 7.

Week5 Sept. 19th

Mon. Intro to Spindle Turning: a mallet. **Reading assignment:** *Woodworking Basics:* Korn chapter 3 pp. 49-51 read by Oct.19th

Wed. Intro to bowl turning.

Thur. Design Critique: **all students must participate.**

Fri. **Machine Safety:** (Router Table & Hand Router)

Week6 Sept. 26th

Mon. Sawing to the line, Intro to dovetails.

Wed. Hand Joinery- Bridal Joint, Cross Lap Joint, & half blind Dovetails. (All students to have one well completed example of each joint covered by the end of the following week)

Fri. Mastering the hand plane, & planing a board 4 square.

Homework: Rough mill for drawer, and top.

Week7 Oct.3rd

Closed Fall Recess 3dr - 7th

Reading assignment: *Tage Frid Teaches woodworking* book 1, chapter 5 pp. 64-71 & chapter 9 pp. 174-179 *Woodworking Basics* Korn, chapter 7 read by Mon. 17th.

Week8 Oct. 10th

Mon. Intro to 3D Sketch-up (Brian)

Wed. Intro to 3D Sketch Up (Brian)

Fri. Critique of joint samples, & 4 square board. **Homework:** Finish mill for drawer, and top.

Week9 Oct.17th

Mon. Dovetails cut for drawer box.

Wed. Dovetails for drawer.

Fri. Dovetails.

Reading assignment: *Tage Frid Teaches woodworking* book 1, chapter 6 pp. 90-98, chapter 7 pp. 118-121, chapter 10 pp.192-194 Read by Oct. 24th.

Week10 Oct. 24th

Mon. Fit bottom & glue up drawer.

(All students must have drawer glue up completed by next Monday).

Wed. Intro to machine joinery, Bridal joint & box joint.

Fri. Intro to machine joinery, miters & splines.

Homework: Complete samples of each machine joint by Mon. the 31st.

Week11 Oct. 31st

Mon. Understanding the nature of wood.

Wed. Intro to steam bending, mill bending stock

Fri. Steam bending

Reading assignment: *Understanding Wood Finishing:* Flexner Chapters 1,2,5 read by Nov 14th.

Week12 Nov. 7th

Mon. Fitting the drawer & stops.

Wed. Complete work on table

Fri. Final prep of work to be finished

Reading assignment: *Understanding Wood Finishing:* Flexner Chapters 8,9 read by Nov. 14th.

Week13 Nov. 14th

Mon. Intro to finishing.

Wed. Intro to finishing.

Fri. Complete finish samples.

Week14 Nov.21nd - 25th **Thanksgiving break**

Week 15 Nov. 28th

Mon. Finishing the table.

Wed. continue work on finishing table.

Fri. continue finishing.

Week 16 Dec. 5th.

Mon Complete all unfinished joinery samples.

Wed. Final rub out of finish on table.

Fri. Final hardware assembly.

Week 17 Dec. 12th.

Mon. Group Critique (all students and faculty)

Tue. Group Critique (all students and faculty)

Wed. Evaluations

Thur. Evaluations

Sample 2. Business Practice and Marketing for Artisans

Course Dates and Times: 7 - 6 hour course blocks spread out throughout the semester

Instructor name: David Hurwitz

Email: dho@davidhurwitzoriginals.com

Phone: 802-728-9399

Course Description:

Students will learn the basics of running your own business, including bookkeeping and filing methods required for self-employment, and how to price your work. This will include a section on developing a system of tracking hours for each job, and how to utilize that information for pricing. We will discover how to develop a good portfolio, including basics of how to photograph your work in a professional manner, how to work with and edit digital images of your work, and how to create an online portfolio. Learn best practices of working with galleries, selling your work on the web, handling commissions for custom work, and working with interior designers. Learn effective tools for marketing and promotion beyond websites and the internet, the different types of shows for selling your work, the details and logistics of participating in a show, including booth design. Learn the best methods for shipping your work, different approaches for setting up your first woodshop, general business planning and scheduling your work.

Prerequisites: Foundations of Furniture Making I

Learning Outcomes: Through the above activities, students will

- Prepare to participate in the professional art world (SA1)
- Learn the critical elements of pursuing the career option of self-employment and marketing one's art (SA1)
- Learn how to assemble a professional portfolio (SA2)
- Use business, photography, and digital editing methods to effectively represent and market your work
- Know how to write and speak about your art for different audiences (SA4)
- Understand the mechanics of setting up a safe and functioning studio (SA3)

Course Grading:

Outline of bookkeeping system	10%
Review of bookkeeping activities	10%
Final bookkeeping project	50%
Website research and paper	15%
Participation	15%

Course Outline:

Note: This syllabus is for a format of seven six hour classes being taught at the Vermont Woodworking School during Fall semester, 2016. The class will meet on seven Fridays spread throughout September, October and November.

Day 1:

Topics to be covered:

Intros, business plan, business expenses and overhead, bookkeeping and accounting, tool inventory, insurance, vehicle expenses, travel expenses, tracking hours, and depreciation.

Semester-long assignment:

Setup and start using a system for tracking hours and expenses for each project in the shop. This needs to include a system for filing and recording receipts related to the costs of the projects. This info will be used later in class for discussions related to pricing work.

Day 2:

Topics to be covered:

Continuing the business and marketing discussion, we will cover sales tax, estimated tax, social security tax, developing a portfolio, a brief discussion of the importance of good photography, and what makes for good photography, pricing your work, and paying yourself.

Day 3:

Topics to be covered:

Selling on the web, printed marketing and promotional materials, and working with galleries, artist statements, bios and artist resumes, commissions and commission contracts, working with clients, doing shows (and finding the right show for your work), effective show booth design, working with interior designers, copyright protection, shipping your work (including crating methods), bartering, grants scholarships, awards and opportunities for “emerging artists”, and vehicles for a woodworking business

Day 4:

Topics to be covered:

Half of the day will be spent in the photo studio with Amanda, for a workshop on photographing your work.

The other half of the day will be spent in the computer lab discussing websites in more depth, including blogs, google analytics, social media, etc

Assignment:

A website research assignment will be given, to evaluate artisan websites based on criteria to be discussed in class. Examples of good and bad website design and function will be chosen, to be evaluated in a brief 3-5 page paper.

Day 5:

Topics to be covered:

We will spend the day discussing machine maintenance and tuning of machines for accuracy. This will mainly focus on the major machines in the shop, including the table saw, band saw, jointer, planer, drill press, but if there is time, we will cover other machines and power tools as well. Discussion will include adjusting machines for best accuracy of blade tracking, adjusting the planer and jointer to eliminate snipe, and the proper machinist tools for accurate machine setup. Changing blades, different types of

blades, and other issues will also be discussed. We will also discuss what to look for when buying machinery, and what some of the better features are in machinery design, and what some of the flaws are to watch out for in cheaper hobbyist-grade equipment. If there is time, we can also discuss the different types of electrical power for a woodshop, including single phase 220, three phase power and phase converters.

Day 6:

Topics to be covered:

Review and discussion of the website assignment (from Day 4) with the whole group.
Finishing up covering any topics left from Day 3.

Day 7:

Topics to be covered:

Assignments due for this last class:

A final review of semester-long hours tracking and expense bookkeeping assignment will be done in class with the whole group.

We will discuss setting up your own shop, including what features are needed in a shop building, and what to look for when buying tools and machinery.

Sample 3. Thinking and Achieving Through Craft

Course Dates and Times: Class will meet once per week for 3 hours.

Instructor name: Rick Mastelli

Email:

Phone:

Course Description:

This interdisciplinary course delves into craft—today, traditionally, and across cultures—from technique to meaning, comparing it with art, design, and other endeavors. Through reading, writing, discussion, and critical analysis we will examine theory, tenets, and craft work itself, as well as how craft is represented in various media. With a focus on contemporary woodworking and furniture making, but looking into and receptive to what can be learned from other craft disciplines, the course aims to discover how the fundamentals of craftsmanship might be more generally understood and applied. We will consider all kinds of craft publications—books, articles, documentaries, how-to DVDs. All participants are expected to contribute, bringing ideas, writings, and visual materials (including our own handmade objects) for discussion and portfolio development.

Prerequisites/corequisites: n/a

Learning Outcomes:

- Learn about craft technique, meaning, and theory, and compare these to design and art
- Develop informed and ideologically sound ideas about craft, both historic and contemporary, and across cultures
- Apply comparisons across craft disciplines and gain a broader understanding of craftsmanship and its applications
- Articulate clear critique and evaluation in research-based essays

Course Grading Policies:

Assignments 1–5: 75%

Class contribution: 25%

Attendance is essential. If you miss any class, it is your responsibility to make up the work. Missing three classes, for whatever reason, will likely result in a maximum grade of C-. If you miss more than three classes, you will fail the course.

Instructor Course Policies:

The course will be conducted as a seminar, requiring active contributions from all participants. We will each bring ideas, writings, and visual materials for discussion. Besides regular and proactive participation in class activities, your course work will take shape around five major assignments—researching and writing a paper and giving an oral presentation, with illustrations if called for, on each of the following:

1. an aspect of craft history or an aspect of craft in an exotic culture (3–5 pages);
2. an aspect of contemporary, culturally familiar craft, focused on a craftsman
Whom you admire, respect, and want to know more about (3–5 pages);
3. a craft technique for the purpose of how-to instruction (3–5 pages);
4. a crafted object or group of objects (other than your own work), analyzing and
critically evaluating it/them (3–5 pages);
5. one of the above, revised and expanded; or a portfolio of your own craft work
illuminated by statements of intent and explication.

Because we will meet only once a week, on Monday afternoon, in order to integrate this work into our class discussion, a substantial draft of each of these assignments should be emailed to the instructor by the end of the preceding Friday, as detailed in the Class Schedule below.

Course Outline:

Meeting One: Introductory Understandings

In class: Review the course description and syllabus. General discussion of craft. What do we know about it now? In-class readings (e.g. Dunnigan, “Understanding Furniture” from Furniture Studio One) to focus our discussion.

Assignment: Read handouts (Kohler, Odate, and Sundqvist) in preparation for next class discussion. Begin research for Assignment #1 (draft due Fri. Sept. 12, via email): Research and write a 3–5-page paper on an aspect of craft history or on an exotic craft.

Meeting Two: Traditional Woodworking

In class: Discuss last week’s handouts and your topic development for Assignment #1. Review objects, articles, and videos featuring the work of Reudi Kohler (Swiss cooper), Toshio Odate (Japanese shoji maker), and Wille Sundqvist (Swedish spoon carver).

Assignment: Continue work on Assignment #1 (draft due Fri. Sept. 12, via email): Research and write a 3–5-page paper on an aspect of craft history or on an exotic craft. Read handouts (Wilson, Risatti, Adamson, Sennett, on roots and history of craft) in preparation for next class discussion.

Meeting Three: Roots and Early History of Craft

In class: Discuss your progress on Assignment #1; share insights from your research. Discuss readings from *The Hand* (how its use has shaped the brain and human culture; also videos on this subject), *A Theory of Craft* (on craft in pre-industrial times), *A Craft Reader* (on the effect of industrialization on craft), and *The Craftsman* (on the implication of this history on a contemporary understanding of craft).

Assignment: Finish Assignment #1 (draft due Fri. Sept. 12, via email): Research and write a 3–5-page paper on an aspect of craft history or on an exotic craft. Read handouts in preparation for next class discussion. Read handouts (Holmes, Adamson, Metcalf) in preparation for next class discussion.

Meeting Four: History of American Craft since World War II

In class: Oral Presentation of Assignment #1. Discuss readings from *A Craft Reader* and *Furniture Studio* to understand the evolution of craft in this country since 1945.

Assignment: Read handouts (on or by Esherick, Krenov, Maloof, Carpenter, Castle) in preparation for next class discussion. Begin work on Assignment #2 (draft due Wed. Oct. 1?, via email): Research and write a 3–5-page paper on an aspect of contemporary, culturally familiar craft.

Meeting Five: Craft Luminaries

In class: Discuss “craft luminaries”: Esherick, Krenov, Maloof, Carpenter, Castle, et al. What do they have in common; how do they differ? Compare with craftspeople in fields other than woodworking: Voulkos (clay), Chihuly (glass), Paley (metal), etc.

Assignment: Read handouts (from FS2 Martin, Gomez-Ibanez, Siegel; plus: Adamson, Gordon) and do further research to bring additional candidates for discussion of craft’s “emerging lights” at our next class. Continue work on Assignment #2 (draft due Wed. Oct. 1?, via email): Research and write a 3–5-page paper on an aspect of contemporary, culturally familiar craft.

Meeting Six: Emerging Lights

In class: Discuss craft’s “emerging lights” and running themes, crossing over into art and design. Consider Eriksmoen’s Web site and “Furniture from Furniture” talk as cases in point. Address the current state of craft—its strengths and possible decline (Clark, “How Envy Killed the Crafts”).

Assignment: Finish work on Assignment #2 (draft due Wed. Oct. 1?, via email): Research and write a 3–5-page paper on an aspect of contemporary, culturally familiar craft.

Meeting Seven: Process and Technique in Image and Word

In class: Oral Presentation of Assignment #2. Begin discussing process and technique, comparing strategies and methodologies for conveying how-to matter through published articles and books. View how-to DVDs (Stubbs; Klausz). Discuss translating this material into words and still images.

Assignment: Bring to our next class a couple of examples of process or technique as presented in print for critical evaluation of the presentation itself. Be prepared to lead the discussion. We also need at least one person, or a team, to demonstrate a simple craft technique for an exercise in step-by-step photography.

NOTE: This weekend (Oct 4–5) is the Vermont Craft Council’s Open Studio Weekend—an excellent opportunity to visit and perhaps report on active local craftspeople.

Meeting Eight: Step-by-Step Photography

In class: Student-led discussion (as per assignment) comparing and critiquing examples of process or technique as presented in print. Demonstration of a how-to photo shoot (volunteers necessary). View sample how-to video(s) for comparison.

Assignment: Assignment #3 (draft due Fri. Oct. 24, via email): Develop a 3–5-page how-to essay, illustrated with drawings and/or photos, conveying a craft process or technique. Read handouts on principles of evaluation in preparation for discussion in our next class.

Meeting Nine: From Process and Technique to Meaning and Value

In class: Oral Presentation of Assignment #3: Develop a 3–5-page how-to essay, illustrated with drawings and/or photos, conveying a craft process or technique. View and discuss how-to DVDs with an eye for the underlying values at work in the finished piece.

Assignment: Read Metcalf, “The Hand: At the Heart of Craft” and Yanagi, “The Way of Craftsmanship.” Begin work on Assignment #4 (draft due Fri. Nov. 14, via email): Analyze and critically evaluate a crafted object (or a number of objects): 2–4 pages, plus oral presentation.

Meeting Ten: Principles of Evaluation

Identifying the values found or reflected in the work: Read and discuss Metcalf, “The Hand: At the Heart of Craft”; Yanagi, “The Way of Craftsmanship”; Gordon, “Five Chairs.” Discuss examples of critical analysis in different special-interest publications, maybe even a videotaped critical review at a woodworking symposium.

Assignment: Read selections from Traditions in Contemporary Furniture and handouts (including Ch 27 of Risatti, A Theory of Craft) in preparation for discussion in our next class. All this in preparation for Assignment #4 (draft due Fri. Nov. 14, via email): Analyze and critically evaluate a crafted object (or a number of objects): 3–4 pages, plus oral presentation.

Meeting Eleven: Critiquing Work through Photography

In class: We critique and photograph your piece on seamless—bring something of your own making, no larger than a chair, for us to work with.

Assignment: Finish Assignment #4 (draft due Fri. Nov. 14, via email): Analyze and critically evaluate a crafted object (or a number of objects): 2–4 pages, plus oral presentation.

Meeting Twelve: Evaluating Craft Objects

In Class: Oral Presentation of Assignment #4: Analyze and critically evaluate a crafted object (or a number of objects). View DVDs of practicing craftspeople/artists, representing their work.

Assignment: Prepare written and visual material (on your own craft work) for Portfolio Workshop in our next class, which can become Assignment #5.

Meeting Thirteen: Portfolio Workshop

In class: Discuss portfolio materials and your progress in shaping them.

Assignment: Work on Assignment #5 (draft due Fri. Nov 28, via email): Prepare your portfolio; or revise and/or expand one of the first four assignments for this course. Either way, plan on an oral presentation at our next (our last) class.

Meeting Fourteen: Conclusions

In class: Oral Presentation of Assignment #5: Your portfolio or a revision/expansion of one of the first four assignments for this course. Review work and understandings developed through the course. Evaluate course.

Assignment: Draft Self Evaluation (draft due Fri. Nov 28, via email).

Meeting Fifteen: Evaluation

Schedule to be determined.

Sample 3. Design Studio 2: Casework Construction

Course Dates and Times: Tuesday and Thursday from 9am - 12pm

Instructor name: Brian Bright

Email:brian@vermontwoodworkingschool.com

Course Description:

In this studio furniture design course, students will learn to apply the design considerations, and furniture making principles of cabinet making to a creation of one's own design. Students will solidify their ability to manage a furniture-making project from concept to completion. Students will look to master their knowledge of sketching, drafting, model-making. In addition, students will use Solidworks 3-D modeling software to model and create working drawings. Students will participate in a faculty-led peer critique at the end of the design phase and at the end of the semester.

Prerequisites/ Corequisites: Foundations of Furniture Making I, Design Studio I, Foundations of Furniture Making II (may be taken before or during this course)

Learning Outcomes:

- Understand and use design principles
- Conceptualize and create a unique cabinet design
- Apply furniture-making principles according to design considerations
- Develop knowledge of sketching, drafting, model-making, and design by hand
- Learn and use the modeling software Sketch-Up 3-D to model and create working drawings
- Learn and use project management skills to manage a furniture-making project successfully
- Understand the critique process by participating in faculty-led peer critique

Course Grading Policies:

Your grade in this class will be comprised of three elements:

Completed project and presentation at Critique 60%

Completed Design and presentation at Design Critique 30%

Participation (class, homework, readings, sketch critique, etc.)10%

Materials Required:

Textbook: None

Other Materials and Supplies: Anything needed to complete your design.

Instructor Course Policies:

Attendance: Attendance is mandatory! If you need to miss a class let me know ahead of time.

If you miss more than 4 classes, for any reason, you will not pass this class.

If you do need to miss a class it is your responsibility to make up what you missed.

Late Policy: 5 minutes early is on time. On time is late. Late is never acceptable. If you are not present when class begins you will be marked late.

Participation: Participation is mandatory! You are expected to be in class on time and prepared.

You may not choose to work on your project anywhere other than our school facility.

All work must be completed here by you. Do not ask if there is an exception: the answer is NO!

Course Outline:

Week 1 Aug 22nd

Tues - Introduction to class/project. **Assignment** due Thu:Begin Sketching. Sketches for possible casework design.

Thur. - As a group we will begin to sift through rough sketches and source material for possible designs to push further. **Assignment** due Tue: Sketches and any necessary source material for three separate designs.

Week 2 Aug 29th

Tues - Sketch Critique/Intro to model making

Thur -Begin Modeling 3 designs.

Assignment due next Thur 3 completed models for critique

Week 3 Sept 5th

Tues - Working on models

Thurs - Critique 3 finished models. As a group we will decide which piece you will see to completion **Assignment**:Begin computer models of chosen design.

Week 4 Sept 12th

Tues - Modeling in Sketch up/solidworks

Thurs - Concept illustrations. **Assignment** due Thur: Sketches, scale models, Sketch up models, samples, source materials, full scale mock-ups. Ready for Final Design Critique

Week 5 Sept 19th

Tues - Preparing for design critique

Assignment due Thur : Sketches, scale models, Sketch up models, samples, source materials, full scale mock-ups. Ready for Final Design Critique

Thur - Design Crit.

Week 6 Sept 26th

Tues – TBD **Assignment** due Fri: Completed building schedules

Thurs- Review schedules and begin building. **Assignment** due at Final Crit Finished Casework piece that meets all requirements to be presented at final critique.

Week 7 Oct 3rd

No classes fall break Oct 3-7

Week 8 Oct 10th through Week 16

Tues - Studio Class. One on One meetings/Demos with students. Working on case work project.

Week 17 Dec 12th

Final critiques 12-16th

Sample 5. Turning Intensive

Course Dates and Times: Wednesday 2pm - 5pm

Instructor name: Mario Messina

Email: mario@vermontwoodworkingschool.com

Phone: 802-296-1935 cell phone

Course Description:

In this class, students will learn the importance of form, scale, and proportion and how it relates to good design. Students will develop turning skills while participating in spindle and bowl turning projects and demonstrations. Students will learn to design and create classical turning profiles used in traditional furniture. Students will explore contemporary turning techniques and trends.

Prerequisites: Foundations of Furniture Making I

Learning Outcomes:

- Learn the relation of form, scale, and proportion to design
- Demonstrate a general understanding, ability, and resourcefulness, as well as a deeper understanding, of the woodworking medium
- Practice turning techniques and learn how to design and create symmetrical and asymmetrical turnings
- Design and create six turned objects that demonstrate proficiency with their turning and design skills

Course Grading Policies:

1. Attendance and participation in peer group meetings and design classes 20%
2. Two progress reviews toward learning goals 20%
3. Research assignment 20%
4. Critique of the design projects 40%

Materials Required: Notebook, Sketch Book, and project materials

The Art of Turned Bowls, by Richard Raffan

Woodturning Design, by Derek Hayes

Instructor Course Policies:

In order to pass the course, students are required to attend the classes throughout the school year. Only extreme (as deemed by the instructor) cases with documented proof will be exempt from this rule.

If you arrive more than halfway into the class, you will be considered absent for the entire period. If you miss more than two classes without a legitimate excuse, you will be dropped from the course.

Course Outline:

- Students will read selected chapters from *Taunton's Complete Illustrated Guide to Turning*, by Richard Raffan; *The Art of Turned Bowls*, by Richard Raffan, published by Taunton Press; *Woodturning Design*, by Derek Hayes, published by Taunton Press.
- Students will attend discussions about design and participate in demonstrations of techniques.
- Students will explore how to design and create symmetrical and asymmetrical turnings using techniques such as segmented and multi-axis turning.
- Students will be given a research assignment on current trends in turning and choose a turning master to present to the group.
- Students will design and create six turned objects that demonstrate proficiency with their turning and design skills.

Week 1 Aug. 24th - Introduction to course work, mill and glue up segmented goblet turning blank.

Week 2 Aug. 31st - Sharpening turning tools and turn segmented goblet. Homework: Read *The Art of Turned Bowls* by Richard Raffan chapters 3&4.

Week 3 Sep. 7th - Sketch and design three bowls that demonstrate a footed form, an out flowing form and an Ogee form. Mill and glue up a blank for one of your designed bowls.

Week 4 Sep. 14th - Turn and finish designed bowl. Homework: Read chapters 3, 4, and 5. by Derek Hayes.

Week 5 Sep. 21st - Research period turning profiles for table leg turning. Homework: finish turned table leg.

Week 6 Sep. 28th - Turn a square rimmed bowl. Homework: Research a turning master to present to the group.

Week 7 Oct. 5th - Design and turn a bowl that is carved, pierced, or inlaid as an embellished turning.

Week 8 Oct. 12th. - Complete embellished bowl assignment.

Week 9 Oct. 19th - Intro to green turning. Homework: Read chapters 1 & 2 in *The Art of Turned Bowls*.

Week 10 Oct. 26th - Green turning a bowl.

Week 11 Nov. 2nd - More green turning.

Week 12 Nov. 9th - Turn a bowl form a board technique. Mill and turn rings. Homework: glue up rings for bowl.

Week 13 Nov. 16th - Continue turning a bowl from a board.

Week 14 Nov. 23rd - Thanksgiving Break

Week 15 Nov. 30th - Turn and finish bowl from a board.

Week 16 Dec. 7th - Present research on turning Masters to group. Critiques on Monday 25th & Tuesday

Week 17 Dec. 12th – 14th - Final critiques. Term ends, Evaluations.

APPENDIX C

Faculty—Full time JSC:

- Professor Ken Leslie has been with JSC since 1984. He received his M.F.A. in painting from the University of Pennsylvania and went on to show his paintings and artist's books nationally and internationally. He has received awards for his work from the National Endowment for the Arts, the American Scandinavian Foundation, the Vermont Community Foundation and the Vermont Arts Council. Ken is most well-known for his "*Top of the World*" projects conducted at the invitation of museums and art centers across the circumpolar Arctic, including Alaska, Nunavut, Greenland, Iceland, Scandinavia and Svalbard.
- Professor John Miller received his Master of Fine Arts degree from the Visual Studies Workshop/SUNY Buffalo. He has taught documentary photography seminars at the University of Vermont before coming to Johnson State. John first began his photographic career for Shelburne Museum in Vermont and has since been the project photographer for seven major exhibits funded by the National Endowment for the Humanities. Miller's documentary projects have been funded in part by the National Endowment for the Arts, the New England Foundation for the Arts, and the Massachusetts Foundation for the Arts, the Vermont Council on the Arts, the Vermont Community Foundation and the Vermont Folklife Center. His photographs have been exhibited nationally and has been reviewed in the *Wall Street Journal*, the *New York Times*, the *Village Voice Literary Supplement*, *Publishers Weekly*, the *Boston Globe*, the *Miami Herald*, the *Journal of Visual Anthropology*, the *Vermont History Quarterly*, *Yankee Magazine*, *Vermont Public Radio* and *Vermont Public Television*. He has published two books - *Deer Camp: Last Light in the Northeast*

Kingdom (MIT Press), and *Granite and Cedar* (Vermont Folklife Center) and he directed and edited the exhibit and publication *Voices and Faces: Portrait of a Community*.

- Associate Professor Mary Martin has a PhD in Art History and Criticism from the University of Iowa. She has particular strengths in German Expressionism, African art and legal/ethical issues in art.
- Associate Professor Sean Clute is an intermedia artist who experiments with video, sound and performance. He received his MFA in Electronic Music and Recording Media from Mills College. Sean collaborates with choreographers, performers, scientists, writers, and artists to produce work that has been presented internationally at venues such as The Kitchen, San Francisco Museum of Modern Art, Yerba Buena Center for the Arts, the Museum of Natural History, REDCAT Theater, Umspannwerk Kreuzberg (Germany), Shabla Solar Eclipse Festival (Bulgaria), and the Autonomous Mutant Festival. Since 2003, Sean has served as co-artistic director of the intermedia performance group Double Vision.
- Assistant Professor Michael Zebrowski received his education in architecture from the University at Buffalo and a Master of Architecture from Cranbrook Academy of Art. His work explores art, architecture, and science through the lens of material culture. His body of work investigates the concept of architecture as an instrument to record time, space, and light. He has taught art, design, and architecture at the University at Buffalo, Mississippi State University, Morgan State, MICA, Hobart and William Smith Colleges. He has exhibited installations, public interventions and documentation nationally and internationally. He is the current Director of the Julian Scott Memorial Gallery at JSC.

Faculty—Full time VWS, employed per the MOU (Appendix D):

VWS faculty who will be employed per the MOU (Appendix D): The team includes

- Brian Bright, MFA, R.I.T. School for American Craft. He has been teaching at VWS since 2009.
- Mario Messina, accomplished designer craftsman and member of the Guild of Vermont Furniture-Makers, has been teaching at VWS since 2008.

Faculty—Part time JSC and VWS (latter employed per the MOU): In addition, the JSC Department of Fine Arts has a steady group of part-time faculty--many of whom have been on staff for decades—to cover a wide range of studio disciplines. All also have terminal degrees in their fields, with extensive professional experience as well. An incomplete list includes:

- Bryce Berggren—Drawing and Painting
- Bethany Bond—Photography and Media Arts
- Diana Hansen—Photography and Media Arts
- Amy May—Ceramics
- Carolyn Mecklosky—Art Education
- Phil Robertson--Printmaking
- Joseph Salerno—Drawing and Painting
- Tara Thacker—Jewelry and Metalsmithing
- Victoria Patrick Zolnoski—Photography, Drawing and Art History

- Part-time faculty at VWS include two instructors who hold an MA, one who holds an MFA, and a community class faculty member who was the very first VWS Immersion Program student.

APPENDIX D

Vermont Woodworking School documentation of concurrence. Five attached pages follow.

Memorandum of Understanding between Vermont State Colleges d/b/a Johnson State College and Vermont Woodworking School

On January 25, 2017, Vermont State Colleges d/b/a Johnson State College (“JSC”) and Vermont Woodworking School, Inc. (“VWS”) enter into a mutually beneficial and advantageous agreement to provide teaching services for degree seeking students in Johnson State College academic programs.

This agreement goes into effect the first day of summer session 2017 and will run through the conclusion of the term outlined in this agreement. This agreement supersedes all previous agreements and comprises the entire understanding of the agreement.

1. **Eligibility.** All JSC students enrolled in an academic program of study are eligible to take courses with VWS. In the event VWS has reached maximum capacity for enrollment, priority enrollment will be given to students enrolled in the degree programs requiring coursework with VWS. VWS will reserve 25 benches for JSC students enrolled in 6 or more credits at VWS up until 6/1 for fall semester, and 11/1 for spring semester. After these dates, VWS will release the hold on any unused JSC benches. Enrollment by JSC students after these dates will be on a space-available basis. For new students (new first year or transfer), benches will be assigned upon receipt of the initial deposit by their respective institution.
2. **Admissions.** All new starts, first-year and transfer students, will be enrolled through the standard JSC admissions process. All students must independently meet the eligibility requirements of JSC.
3. **Programs.** JSC will offer a Bachelor of Fine Arts (BFA) and Associate in Arts (AA) in Fine Woodworking and Furniture Design. Students previously enrolled in the teach-out program may continue to degree completion using the BFA in Studio Arts and AA in General Studies under the initial terms and conditions of the Fall 2016 agreement.
4. **Awarding of Credits and Credentials.** Courses delivered by VWS will be at the direction of JSC and will be considered institutional credit. Per NEASC standard 4.32, JSC maintains authority and administrative oversight for the academic elements of all courses for which it awards institutional credit. JSC’s program manager, will ensure compliance with this standard. Students completing JSC’s BFA or AA degrees will be graduates of JSC and will receive a JSC diploma. Per the terms of the previous agreement, credits earned by Burlington College students prior to August 2016 will be accepted as transfer credits.
5. **Term.** This agreement runs for a period of four (4) academic years commencing with the conclusion of the spring 2017 term. JSC and VWS agree to revisit the terms of this agreement annually, revising as agreed and renewing for four years.
6. **Advising and Course Registration.** JSC’s Program Manager will be responsible for overseeing the advising and registration of students enrolled in the BFA and AA in Fine Woodworking and Furniture Design. JSC’s Program Manager will work with JSC Director of Advising, Registrar, and VWS staff and faculty to schedule appropriate courses to ensure students can stay on their defined degree plan.
7. **Course Rosters.** JSC will provide VWS with course rosters of all JSC students who have enrolled in the course sections to be taught at VWS. VWS will provide JSC with a complete roster of all immersion students attending courses cross-listed with JSC.

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8. **Faculty.** VWS will directly hire all faculty for the sections to be taught at VWS. The JSC Program Director will review and approve all VWS faculty teaching JSC students. Faculty will be paid by VWS. Faculty teaching courses where JSC students are enrolled will report, for the purposes of curriculum oversight and management, to the JSC Program Manager. VWS faculty teaching JSC students will be subject to the following provisions of the Vermont State Colleges Part-Time Faculty Agreement: III Management Rights, XIV Discipline, XV Faculty Evaluations, XVI Personnel Files, XVII Workload, and XXXI Faculty Governance.
9. **Cross Enrollment.** JSC agrees that VWS Immersion students may be enrolled in the same sections as JSC students.
10. **Curriculum Development and Schedule.** At all times, JSC retains control of the curriculum for the BFA and AA in Fine Woodworking and Furniture Design. The JSC Program Manager will work closely with VWS to develop curriculum, revise syllabi and implement changes. VWS faculty will implement the curriculum under the direction of the JSC Program Director.
11. **Course Syllabi.** VWS will comply with all requirements related to the provision and application of course syllabi. A copy of each syllabus will be filed with the office of the Academic Dean according to the same schedule required of other campus-based faculty.
12. **Policies and Procedures.** VWS agrees to abide by all Vermont State Colleges (“VSC”) policies including but not limited to policies regarding academic, student life, and personnel. A complete listing of all such policies can be found at www.vsc.edu and www.jsc.edu. In addition, as noted in section 8 of this MOU, VWS faculty are subject to certain provision of the Part-Time Faculty Agreement. Several key provisions of these policies include the provision of grades, maintenance of confidential records per the Federal Education Rights and Privacy Act (FERPA), anti-discrimination, academic honesty, sexual harassment, unprofessional conduct and harassment. VWS further agrees to comply with all requests for information and participate fully in investigations associated with academic honesty, discrimination, sexual harassment, and the like as required by the VSC and JSC. All JSC students taking classes at VWS will be subject to all JSC and VSC policies and procedures and will have the full array of grievance and complaint procedures available to them for classes at VWS.
13. **Facilities and Tools.** VWS will provide all facilities and manage all tools and equipment per industry standard for JSC and VWS students. It is expected that VWS will be compliant with all OSHA/VOSHA and Vermont Department of Life Safety requirements and all safety precautions will be in place to prevent accident or injury.
14. **Tuition.** JSC will charge the standard per credit tuition rate to students enrolled in the teach-out program. JSC retains all net tuition and fees to support the administrative, academic, and student life needs of the student.
15. **Materials.** JSC agrees to pay a \$50 per credit materials fee for JSC students enrolled in the teach-out program for sections taught by VWS. This fee is all-inclusive and covers all materials required for each course enrolled. Students will not be asked to pay additional fees for materials unless previously agreed to in writing by the JSC Program Manager.

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16. **Fee.** JSC agrees to pay VWS a fee of \$700 per credit for credits taught by VWS for all students enrolled in sections taught by VWS as of the time of the invoice. Subsequent payments will be adjusted based on active enrollments according to JSC's add, drop, withdrawal and exit policies. This fee includes the materials fee of \$50 per credit as noted in paragraph 15 above as well as a facilities/instruction fee of \$650 for VWS facilities and instruction. JSC and VWS agree to hold this rate constant through the 2017-2018 academic year. Future revisions to price will be considered but in no event will exceed the maximum tuition increase for the Vermont State Colleges for Johnson State College or any successor institution. Any change to the fee will be negotiated no later than January 31 of the academic year before the change takes effect to allow notification to students.
17. **Room and Board.** Beginning with the Fall 2017 academic term, all newly enrolled JSC students taking classes at VWS will be subject to the standard two-year housing requirements. Students previously enrolled under the teach-out agreement will continue to be exempt from this requirement.
18. **Financial Aid, Student Billing and Debt.** JSC will be responsible for the processing and handling of student bills, registrations, financial aid and debt. VWS agrees to comply with requests for information regarding address and telephone information (electronic and hard copy) in the event of a student debt issue and to share information regarding current and former students as may be permitted by FERPA.
19. **Refund.** Students enrolled in classes at VWS will be subject to all refund and business policies of JSC. VWS agrees to adjust and/or pro-rate the fee to JSC based on the application of these policies in the event a student drops or withdraws from a section taught by VWS or exits from JSC.
20. **Payment.** JSC will pay VWS according to the following schedule upon two-week receipt of an invoice from VWS:
 - a. 25% of amount due three weeks before classes begin
 - b. 25% of amount due at the end of week 5
 - c. 25% of the amount due at the end of week 10
 - d. Remaining balance due no earlier than one week after last grade is submitted for the term
21. **Insurance.** VWS and JSC agree to maintain the following insurances, at minimum, at the levels noted below:
 - a. General Liability, \$1,000,000 single instance, \$3,000,000 aggregate
 - b. Worker's Compensation, in accordance with Vermont Law
 - c. In the event VWS or JSC chooses to drive students, faculty, or staff each entity agrees to maintain auto insurance in the amount of, \$500,000 single occurrence, \$1,000,000 aggregate

VWS agrees to list VSC and JSC as additional insureds. VSC and JSC agree to VWS as an additional insured.

**Memorandum of Understanding between
Vermont State Colleges d/b/a Johnson State College and Vermont Woodworking School**

22. **Indemnification.** VWS indemnifies the VSC and JSC from all liability, loss, or other damage claims resulting from any injuries or losses to persons or property occurring in, on, or off the VWS premises including reasonable attorney's fees and court costs incurred by VSC or JSC defending such claims which arise exclusively as a result of the negligence of VWS or its agents, employees, or contractors in performing responsibilities under this Agreement.
23. **Non-Compete.** Recognizing the mutually agreed upon desire to enroll students in a degree seeking program of study that allows students to enroll in courses taught by VWS, VWS and JSC agree to the following non-compete arrangement:
- a. The term of this of this non-compete arrangement shall be four (4) full academic years running currently with the term of agreement outlined in Section 5 of this agreement;
 - b. During the term, VWS agrees to not contract with another higher education organization located in Vermont or with any higher education organization teaching sections in Vermont for the purpose of offering courses as part of a Bachelor of Fine Arts or Associate of Arts credential;
 - c. VWS grants JSC the right of first refusal to offer certificate programs receiving Title IV (financial aid) funding. Should JSC refuse to consider a certificate program, VWS will be allowed to proceed with such an offering with another entity;
 - d. JSC agrees to not contract with any other Vermont-based facility or institution regarding a woodworking and/or furniture design program during the term;
 - e. JSC further agrees to not create a woodworking or furniture making program for one full academic year from the conclusion of this agreement.
24. **Severability.** If any provision of this Agreement is in violation of any law or regulation it shall be severed from this Agreement and the remainder of this Agreement shall be given effect by the parties only so long as the material purposes of this Agreement can be determined and effectuated without it. If it is unclear that such a provision is severable and does not affect the balance of the Agreement, either party may request renegotiation by giving written notice to the other and, if no new agreement is reached by the parties within sixty (60) days of receipt of such notice, then either party may upon an additional thirty (30) days written notice terminate this Agreement.
25. **Termination.** In the event of financial exigency, loss of accreditation, lack of interest by students, or in the event this arrangement is no longer mutually advantageous this agreement may be terminated by either party with one full academic year's notice. Such notice will be provided in the spring, one year prior to termination of this agreement.
26. **Communication.** All official notices are to be sent to the following:
- a. For JSC: Sharron Scott, Dean of Administration
 Johnson State College
 337 College Hill Road
 Johnson VT 05656
 - b. For VWS: Carina Driscoll, Co-Founder/Director
 VT Woodworking School
 148 Main Street
 Cambridge, VT 05444

**Memorandum of Understanding between
Vermont State Colleges d/b/a Johnson State College and Vermont Woodworking School**

Accepted and Agreed:

Vermont State Colleges d/b/a Johnson State College and Lyndon State College

By: _____ , duly authorized agent

Name: Sharron R. Scott
Title: Dean of Administration
Dated: January 25, 2017

Vermont Woodworking School

By: _____ , duly authorized agent

Name: Carina Driscoll
Title: Co-Founder/Director
Dated: _____