

Example Teaching Materials
Introductory sculpture class at Colby College
[Open to all students, no prerequisites.]
2023

SYLLABUS | AR265 Sculpture One: Wood
Monday & Wednesday 11 am - 12:50 pm | Bixler 117
4 Credit Hours | No prerequisites.

Audrey Shakespear (pronouns: she/her)
Visiting Assistant Professor
email: ashakesp@colby.edu
Office: Bixler 117B



Course Description

Sculpture One is taught as a series of specific, directed assignments and projects that introduce methods of object-making and visual problem-solving. This introductory sculpture studio focuses on wood, cardboard, and paper. From the originating source (trees) to the final sculptural form, this class examines the significance of a sculptural material in terms of process (how we work with the material) and concept (how the material relates to meaning). Lectures and studio demonstrations during class will introduce and guide you through the techniques, materials, and equipment via a series of short assignments. These assignments build towards your individual projects in which you are asked to respond to the project prompt using the concepts, techniques, and processes covered, while adding your personal style to the work.

The Sculpture Studio

You have 24/7 access to this studio. With this access, you are responsible for adhering to studio etiquette and safety guidelines to ensure your own safety and the collective safety of those in the studio.

Materials and Tools

Colby College provides all the necessary materials and tools for this course. We will explore woodworking techniques for additive fabrication (joining elements to create a larger object) and subtractive shaping (removing material to create an object).

Course Learning Goals

Through physical making, we will work towards developing the outcomes listed below.

1. Develop physical “muscle memory” to enhance dexterity when working with tools and materials.
2. Disassemble complex objectives into procedural steps to achieve the end goal.
3. Engage in critical analysis of artwork using technical and subject-specific vocabulary.

Course Expectations

1. You are responsible for maintaining accessibility to communication through email.
2. You are expected to attend each class on time and remain present and engaged.
3. Six hours of work a week outside of class are expected for the successful completion of assignments and projects.

Course Google Folder

We will use a shared Google folder as a repository for the course links, readings, assignments, and other relevant information. The current version of our class calendar is linked in the course Google Folder. I communicate regularly via class emails. Read them.

Evaluation

Each assignment and project sheet will include the associated grading criteria, and written feedback will be provided within two weeks of the due date. One of the most valuable sources of feedback on your work comes from your peers during assignment and project reviews. Due to the nature of this studio course, it is essential that you are present and willing to share your work and contribute constructively to the conversation on review day. Research, process, and studio involvement are graded aspects of this course. There are six assignments and two project grades for this class.

Appropriation in Art

Appropriation is an accepted technique in art, but you must know the boundaries. If you incorporate parts of somebody else's work in your work, it must be significantly altered in some way so as to become your work. Be prepared to defend such use in terms of your concept and intent. A valuable tool is learning how to "hijack" a material, tool, or technique and adapt it to your specific creative needs. The objective is always to contribute more to the visual conversation rather than creating duplications.

Studio Etiquette

Collectively, we are responsible for maintaining a safe, clean, and inviting space for creative making. Individually, you are responsible for conducting yourself in a manner that promotes the collective creative learning environment while in the studio. You are required to abide by the following studio policies:

1. Use personal electronic devices responsibly. During class discussion and instruction, refrain from using your screens. Visual and auditory distractions in a studio environment place you at risk of physical injury. During individual work time, headphones are permitted, but not when operating equipment. Learning new techniques and developing a creative studio practice requires the ability to slow down and focus. This studio class is an opportunity to make that a priority. Set aside your phones and other devices and allow yourself uninterrupted time.
2. Studios are about community and shared knowledge, the camaraderie that requires "people." Please work when others are in the studio. This is for both safety reasons and to foster a sense of community.
3. As a shared workspace, please clean up and return all tools and equipment to their designated storage locations before leaving the studio. Your materials and projects should be stored in your assigned locations. If a project needs to remain on a communal work surface, please label it with your name and contact information.

Health and Safety

In the case of injury or medical emergency:

1. Call campus emergency response at 207-859-5911 on your cell phone or use the blue phone in the studio. The blue phone connects directly to the on-campus emergency dispatch. Campus security is trained to provide appropriate medical care and will escort you to the health clinic or other medical care providers as needed.
2. The first-aid cabinet contains essentials for minor cuts and surface wounds. Injuries requiring more than a bandage must be reported immediately. Please ask for assistance even if you feel the injury is minor.

To maintain a safe working environment:

1. Appropriate footwear and attire are necessary. For our class, this means closed-toe shoes and clothing that is easy to move in and does not pose a risk of becoming caught in tools or machines. All personal accessories must be worn so they do not swing away from your body (tie long hair up and back, tuck in hoodie cords, etc.).
2. Please be conscientious of your physical and mental state while working in the studio. Sleep deprivation and chemical imbalances in your system place you at risk.
3. This semester, we will learn how to use woodworking equipment. Please use the equipment and tools only after we review their safe operation in class. This studio's metal and casting areas are for students in *Sculpture Two* and *Sculpture Three*—please do not work in these areas.

Please let me know if you have any health concerns I should be aware of so we can avoid injury and reduce risk.



CALENDAR | AR265 Sculpture One: Wood
Monday & Wednesday 11 am - 12:50 pm | Bixler 117

Week One

Topic: Introduction to the course, the studio, and each other.

Labor Day
No Class

Wednesday, September 6
Course Introduction
and Assignment One

Week Two

Topic: Elements of 3D design and composition.

Monday, September 11
Terminology and Sculptural Composition
Assignment One workday

Wednesday, September 13
Due: Assignment One
Introduction to Construction Techniques and Shop Safety

Week Three

Topic: Safe operation of woodworking machines and techniques for working with glue and clamps.

Monday, September 18
Assignment Two
Construction Techniques for Plywood Cube and Lamination

Wednesday, September 20
Assignment Two
Drill Press, Bandsaw, Belt and Disc Sander Techniques

Week Four

Topic: Working with dowels, sandpaper, and surface finishes.

Monday, September 25
Assignment Two
Hand Tool Techniques for Dowels

Wednesday, September 27
Assignment Two
Hand Sanding and Applying Surface Finishes

Week Five

Topic: Open studio work time.

Monday, October 2
Workday for Assignment Two

Wednesday, October 4
Due Friday, October 6: Assignment Two

Week Six

Topic: Introduction to Project One and Assignment Three.

Fall Break
No Class

Wednesday, October 11
Introduction to Project One
and Assignment Three

Week Seven

Topic: Design development and material studies.

Monday, October 16
Workday for Assignment Three
One-on-One Conversations

Wednesday, October 18
Due: Assignment Three
Class Discussion

Week Eight

Topic: Moving from design to fabrication.

Monday, October 23
Work day for Project One

Wednesday, October 25
Work day for Project One

Week Nine

Topic: Review of Project One and introduction to Project Two, Assignment Four, and Assignment Five.

Monday, October 30
Due: Project One
Class Discussion and Reflection

Wednesday, November 1
Introduction to Project Two
and Assignments Four and Five

Week Ten

Topic: Wood milling and carving.

Monday, November 6
Workday for Assignments Four and Five
Techniques for milling and cutting

Wednesday, November 8
Workday for Assignments Four and Five
Techniques for woodcarving

Week Eleven

Topic: Project development and production.

Monday, November 13
Introduction to Assignment Six
Workday for Assignments Four and Five

Wednesday, November 15
Workday for Assignments Four, Five, and Six
One-on-One Conversations

Week Twelve

Topic: Open studio work time.

Monday, November 20
Due: Assignments Four and Six
Small Group Discussion

Thanksgiving Break
No Class

Week Thirteen

Topic: Open studio work time.

Monday, November 27
Workday for Project Two

Wednesday, November 29
Workday for Project Two

Week Fourteen

Topic: Review of Project Two and end-of-semester clean-up.

Monday, December 4
Due: Project Two and Assignment Five
Class Discussion and Reflection

Wednesday, December 6
Studio Clean Out

ASSIGNMENT ONE | Geometric Solids

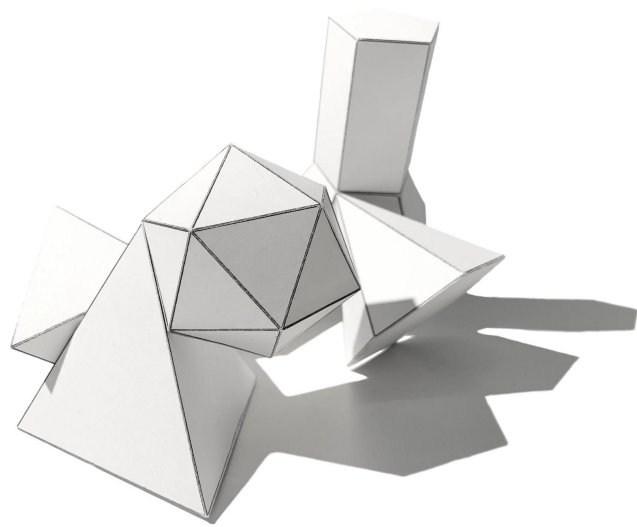
Due Wednesday, September 13

Objective

This assignment introduces the connection between 2D patterns and 3D forms, elements of 3D design and composition, and techniques for working with paper.

In this assignment, you will learn the following:

1. How to cut accurately with an Xacto blade and ruler.
2. How to score and fold paper
3. How to assemble paper patterns into 3D solids using a variety of adhesives.
4. The terminology used to describe sculptural forms.



Materials and Tools

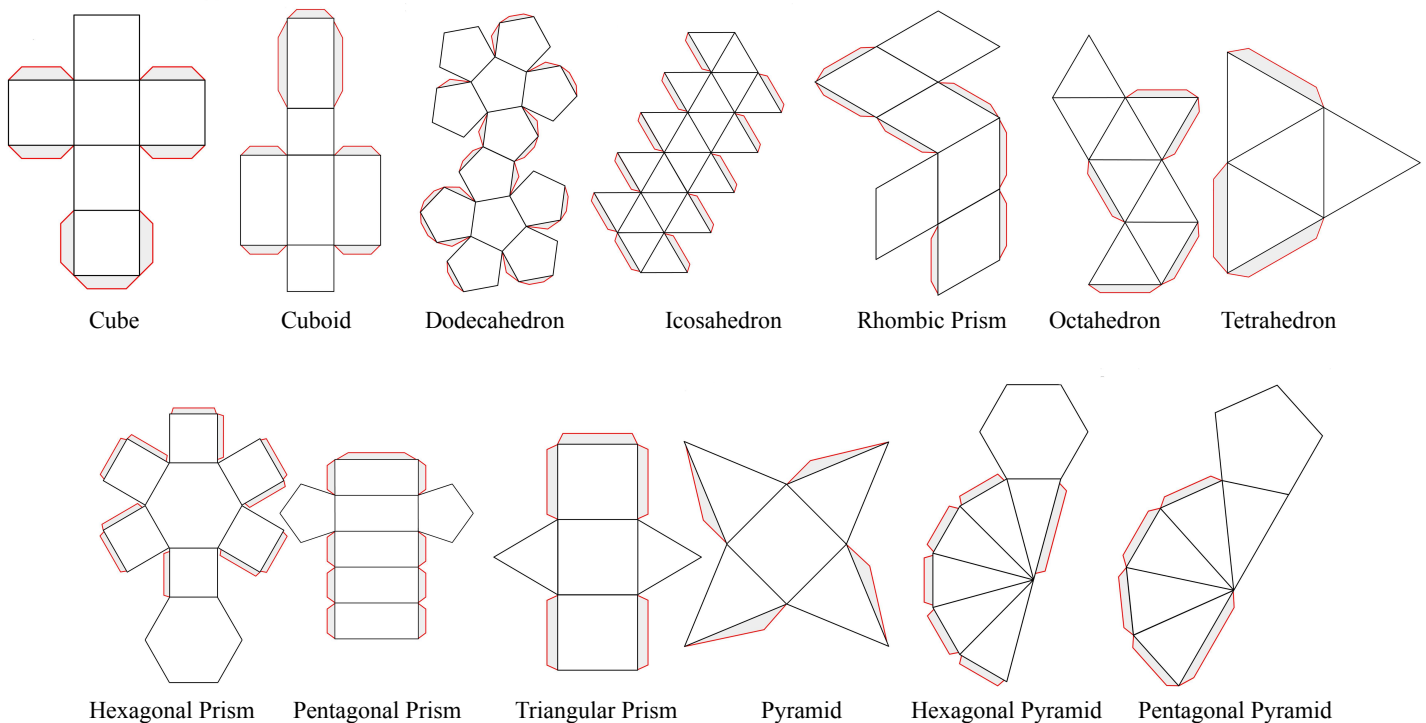
Cutting mat, X-acto knife and blades, scissors, #2 pencil, Sharpie, cork-backed metal ruler, Elmer's glue-all, glue sticks, double-sided tape, and 13 printed geometric solid patterns (multiple patterns per sheet).

Assignment Components

1. Cut, fold, and glue the 2D patterns to form 3D geometric solids.
2. Once all 3D geometric solids are complete, attach 5 to 7 solids to form a 3D composition.

Notes

1. The 2D pattern shapes are listed below. The patterns you cut and fold are printed on 90-lb bright white paper.



ASSIGNMENT TWO | Construction Techniques

Due Friday, October 6

Objective

This assignment introduces you to the safe operation of the woodworking equipment in the studio. It will incorporate tasks exploring various techniques and processes for working with plywood and dowels. We will focus on rectilinear and geometric forms. Free-form and organic shaping will be introduced in the second half of the semester.

In this assignment, you will learn the following:

1. How to measure and cut accurately on the chop saw
2. How to make straight and angled cuts on the bandsaw
3. How to use the belt and disc sanders
4. How to use the drill press and hand drills
5. How to laminate material
6. How to use a variety of hand saws, flat chisels, and clamps
7. How to apply shellac and oil finishes



Materials and Tools

15/32 inch AC plywood, a variety of wooden dowels, wood glue, tape, sandpaper, wood fillers, oil, shellac, clear acrylic spray paint, glue brushes and rollers, tape measure, square, chop saw, bandsaw, drill press, disc and belt sander, and various clamps, hand saws, and hand drills.

Assignment Components

The class demo objects are pictured above. Your objects do not need to match the demo objects exactly, but they must meet the descriptions below. All objects should have smooth surfaces (holes patched and sanded to 220 grit). The cube, angle, and ring objects have additional surface treatments specified.

1. 6 x 6-inch Plywood Cube: The dimensioned drawing and cut list for this object are attached to this sheet. Apply a traditional Shellac finish to one-half of the cube's surface.
2. Plywood Laminate Angle: The laminated plywood surface should be visible on all sides of this object, and at least one dowel must be inset and flush with the object's surface. Apply a clear acrylic spray paint finish.
3. Plywood Laminate Ring: The laminated surface should be visible on all sides of the ring. Apply a Teak Oil finish.
4. Abstract Dowel Composition: A minimum of one in-line splice, one ninety-degree angle, and one arbitrary angle (other than ninety) must be included in your composition. You can use a singular wood variety or mix and match.

Notes

1. Accessing Woodworking Equipment: The large power tools (drill press, bandsaws, chop saw, and sanders) are available when a shop monitor is present. The sculpture studio monitor schedule is located on the back of this sheet and is also posted in the studio.
2. Woodworking Hand Tools: Hand tools and sandpaper are always available in the studio and can be used at will. Please remember to secure your material appropriately for your process (e.g., using clamps or a vise) and return the tools to their designated storage location.
3. Working with Glue: Glue rollers, bins, and brushes are by the metal sinks. Please wash out your brushes, rollers, and bins and leave them to dry adjacent to the sink. Use brown paper under all glue projects.
4. Wood Surface finishes —Shellac and Teak Oil — are stored on the metal shelves adjacent to the rags and chip brushes. Alcohol for thinning Shellac is stored in the flammables cabinet. Please remember to dispose of oil rags in the red flammable waste bin located under the sink.

ASSIGNMENT THREE | Sketches and Material Studies

Due Wednesday, October 18

Objective

Develop the design for your Chair project and experiment with the structural and aesthetic possibilities of corrugated cardboard.

In this assignment, you will learn the following:

1. How to build a corrugated cardboard grid structure
2. How to form organic shapes through cardboard-mache
3. How to form hinges, joints, and curves.

Materials and Tools

Sketchbook, pen and pencils, ruler, tracing paper, corrugated cardboard, adhesives (variety).

Assignment Components

1. Sketches: At least five ideas should be sketched, and you should draw your final design from the front, side, and top.
2. Material Studies: Use the class examples as a reference, and make three small material studies that incorporate techniques you are considering for your chair.

Notes

1. The hot glue guns have a “low” and “high” heat setting. As you conduct your material studies, experiment with how the settings affect your process. Dry hot glue can be made fluid again with a heat gun.
2. You are encouraged to use the woodworking equipment we have covered in prior assignments. Please remember that laminated material must be completely dry before making any alterations.



PROJECT ONE | Chair
Due Monday, October 30

Objective

Design and build a structure out of corrugated cardboard that supports your weight.

Materials and Tools

Corrugated sheet cardboard, box cutter, cutting mat, X-acto knife and blades, scissors, #2 pencil, Sharpie, cork-backed metal ruler, hot glue gun and glue sticks, wood glue, bulk Elmer's glue, chip brushes, water, cups and bowls, tape, adhesives, Shellac.

Project Design Criteria

1. **Size and Structural Integrity:** Your structure will be presented/performed with you as the occupant. Your structure will also be presented as an independent object. You may work collaboratively or individually. If working collaboratively or in pairs, the work's concept and design must allow all collaborators to sit on the structure simultaneously. Your Chair must fit through the Sculpture Studio's door.
2. **Performative or Still:** Your chair can be a singular object, a collection/stack of multiple objects, or an object that transforms into various shapes.
3. **Material, Color, and Graphics:** *Corrugated cardboard only.* A set amount of sheet cardboard is provided for this project. You may augment this material supply with other found corrugated cardboard if it is the same thickness. Only commercially printed graphics/colors on recycled corrugated cardboard packaging are permitted—no applied color or graphics. Wood glue, Elmer's glue, hot glue, tape, and Shellac are all permitted surfaces/materials.

Notes

This project offers an opportunity to apply the techniques and concepts learned in the first half of the semester to the design and fabrication of a new structure. You are encouraged to use the woodworking equipment we have covered in prior assignments. Please remember that laminated material must be completely dry before making any alterations. The Chair project is a standard 3D studio assignment. Feel free to collect reference/source material, but *be careful not to replicate another's work directly*. As artists and makers, we strive to contribute to the visual conversation rather than replicate existing visual objects.

Questions for Consideration

This is a structure that supports your weight. This is *your* chair.

1. *How do you want to sit?* Do you want to wobble? Roll? Relax? Be kept awake? Squat? Recline?
2. *How do you want to position your body(s)?* Is your Chair a space for a conversation? A protective personal bubble? Amusement?

ASSIGNMENT FOUR | Construction Techniques Continued
Due Monday, November 20



Objective

This assignment introduces you to wood milling, the process of transforming rough-sawn wood into dimensioned lumber. You will mill and cut cherry wood into half-inch-square strips to use as a component in your Project Two design.

In this assignment, you will learn the following:

1. How to safely remove bark using the bandsaw
2. How to use the planer
3. How to use the jointer
4. How to use the table saw

Materials and Tools

Cherry wood, pencil, sandpaper, tape measure, square, bandsaw, chop saw, table saw, jointer, planer.

Assignment Components

1. You will begin with a 14-inch segment of rough-sawn cherry wood and follow the milling steps (as demonstrated in class) to produce a dimensioned board (a wooden plank with parallel surfaces and ninety-degree edges). You will cut this dimensioned board on the table saw into half-inch square strips, which will be one of your materials for Project Two. On November 20th, when this assignment is due, you should have at least ten accurately cut half-inch square cherry wood strips.

Notes

1. Accessing Woodworking Equipment: The jointer, planer, and table saw are available outside of class during monitor hours. I am also available for one-on-one assistance. A link to my Google Teaching Calendar is available in our class folder; please use it to view current open meeting times and reserve a spot.

ASSIGNMENT FIVE | Wooden Spoon
Due Monday, December 4



Objective

This assignment introduces free-form wood carving and shaping. In this skill-building exercise, you are asked to copy the shape of the class demo spoon as closely as possible. This learning style – mastery through mimicry – is helpful for learning free-form carving, as it forces you to focus and train your hand and eye with a set end objective. We will build on the first assignment of the semester, which used patterns to fold 3D shapes, by learning how to use templates to replicate a complex 3D form.

In this assignment, you will learn the following:

1. How to cut complex curves on the bandsaw
2. How to use hand saws and chisels to rough out a form
3. How to use carving chisels, rasps, and sandpaper to refine a form
4. How to apply a food-safe wood finish

Materials and Tools

Poplar wood, band saw, hand saws, knives, carving chisels, rasps, sandpaper, and Watco butcher block oil.

Assignment Components

You will begin with a 12-inch by 1 3/4-inch by 3-inch “blank” of Poplar wood. In a woodcarving context, “blank” refers to a roughly cut wooden block intended to be carved into another form. Following the steps demonstrated in class, you will carve a replica of the class example spoon, copying the shape and surface finish as closely as possible.

Notes

1. While working, please secure your spoon-in-process (clamp or brace) and pay close attention to the direction of your chisel and the location of your hands. The most common injury in this class is a chisel slipping off its intended path and cutting into the carver's non-dominant hand. This can be avoided by keeping your hand clear of the chisel's path at all times.
2. The class demo spoon will always be available in the Sculpture Studio as a guide. Use your eyes and hands to check the shape of your spoon against this example as you work. Continue to refine your shaping until you feel your spoon and the class example look and feel identical.

ASSIGNMENT SIX | Sketch
Due Wednesday, November 15

Objective

Develop your design for Project Two, *Abstract Sculpture*.

Materials and Tools

Sketchbook, pen and pencils, ruler, tracing paper.

Assignment Components

1. In your sketchbook, complete at least five ideas for your second project. You should draw your final design from the front, side, and top.

Notes

1. Review your ideas against the Project Two design criteria to ensure they meet the listed requirements.
2. Material studies are encouraged but not required. If you are using a new material or mixing materials, studies can help determine if your selected material(s) will work with your design intent.

PROJECT TWO | Abstract Sculpture

Due Monday, December 4

Objective

Create an abstract sculpture composed of three distinct objects.

Project Design Criteria

1. One of your objects must use your half-inch square cherry wood strips. Somewhere in this object must be a grid with linear elements intersecting at ninety degrees.
2. You can use any materials we covered this semester (paper, cardboard, plywood, wood) to create your two other objects. "Objects" in this project prompt can be made from a single or multiple materials. Remember that someone viewing your sculpture should be able to identify three individual objects, whether they are attached or spaced apart. If you use multiple materials in a single object, ensure its overall shape is distinct so it can be identified as an autonomous object quickly.
3. You can use any surface processes we covered this semester (e.g., oil, shellac, and clear acrylic spray paint). If you use paper as a material, you are limited to greyscale (black to white) for color options.

Materials and Tools

Any material type or tool we have covered this semester can be used. Cherry, Poplar, Basswood, Douglas fir, and Ash wood sections are available in small pieces in the cutoffs bin and as boards in the wood rack. You can bring in outside materials if they fit the project design criteria.

Notes

1. There are many different ways to answer this project prompt. Select a material(s) that interest you and will inspire you to create. From Post-it notes and old exam papers to traditional hardwoods, any paper/cardboard/wood material is okay to use. What is of interest to you? Use this project to explore one or more of the processes and materials we covered this semester in more detail.
2. Consider the project timeline and plan accordingly. If you need access to the large woodworking equipment, remember to use the outside-of-class hours provided by our shop monitors. There will be no monitor hours over Thanksgiving Break.
3. Retrieve your notes from the very first assignment this semester. What compositions caught your eye? This project prompt is a more complex version of the first assignment: how do you want to compose three objects to form an abstract sculpture?

Questions for Consideration

1. How do the inherent characteristics of your selected material(s) add to your sculpture?
2. How does your material selection intersect with your design intent for this sculpture?
3. Is there a specific emotion, idea, or feeling you intend to convey to a viewer?

College Policy

The following policies are from Colby College. They are included here because they apply to our class, are essential in terms of the information they provide, and because the policies, as outlined, govern how situations will be handled.

Academic Accommodations

I am committed to designing an inclusive course. If you encounter barriers, please let me know immediately so we can determine if a design adjustment can be made. I am happy to consider creative solutions as long as they do not compromise the intent of the assessment or learning activity.

If you are a student with a disability or think you may have a disability, you are also welcome to initiate this conversation with the Dean of Students Office. The Dean of Students Office works with students with disabilities and faculty members to identify reasonable accommodations. Please visit their website for contact and other information:

<https://www.colby.edu/studentadvising/student-access-and-disability-services/>. If you have already been approved for academic accommodations, please contact the office within two weeks of the start of the semester so we can develop an implementation plan.

Mental and Emotional Health

I am invested in my students' mental and emotional health. Even as I establish and maintain the academic standards of my course, I value each of you as an individual with a complex life, identity, and challenges.

Throughout the semester, the responsibilities of your Colby education may interact with both situational and ongoing mental and emotional challenges in foreseeable and unforeseeable ways. If you need reasonable flexibility due to an emotional situation or an ongoing mental health issue, please communicate as openly as possible with your Class Dean and/or members of the Office of Access and Disability Services, preferably in advance of the need, so that we can discuss how your circumstances interface with course requirements. Together, we will consider what is needed and what is possible.

Please do not let academic responsibilities prevent you from seeking help. Our Colby Counseling Services staff (207-859-4490) and the staff in the Dean of Studies office (207-859-4560) are available to connect with you. The safety of my students and every member of this community is paramount. If you or someone you know is struggling with thoughts of suicide or may be a danger to themselves or others, please call the on-call counselor immediately (207-859-4490, press '0')."

Academic Integrity And Consequences For Academic Dishonesty

Honesty, integrity, and personal responsibility are cornerstones of a Colby education, providing the foundation for scholarly inquiry, intellectual discourse, and a vibrant, open, and welcoming campus community. These values are articulated in the Colby Affirmation and are central to this course. You are expected to demonstrate academic honesty in all aspects of this course. If you understand our course expectations, give credit to those whose work you rely on, and submit your best work, you are highly unlikely to commit an act of academic dishonesty.

Academic dishonesty includes but is not limited to violating clearly stated rules for taking an exam or completing homework; plagiarism (including material from sources without a citation and quotation marks around any borrowed words); claiming another's work or a modification of another's work as one's own; buying or attempting to buy papers or projects for a course; fabricating information or citations; knowingly assisting others in acts of academic dishonesty; misrepresentations to faculty within the context of a course; and submitting the same work, including an essay that you wrote, in more than one course without the permission of the instructors.

Academic dishonesty is a serious offense against the college. Sanctions for academic dishonesty are assigned by an academic review board and may include: failure on the assignment, failure in the course, or suspension or expulsion from the College.

For more on recognizing and avoiding plagiarism, see libguides.colby.edu/avoidingplagiarism. For resources and information on academic integrity, see www.colby.edu/academicintegrity.

Athletic Participation

While Colby College is supportive of athletic participation by its students, academics take priority over athletics. Both the NCAA and Colby rules prohibit missing class for practices. In cases of overlapping commitments between class and athletic competitions, students should meet with their professor as soon as possible to discuss these conflicts. The student may request permission to miss class and make up the missed work; the instructor has the final authority to grant or withhold permission.

Attendance, Absence, and Deadline Policies

The department abides by the following policy as stated in the Colby College Catalogue: “Students are expected to attend all of their classes and scheduled course events in any semester or January term and are responsible for any work missed. Failure to attend can lead to a warning, grading penalties, and/or dismissal from the course by the instructor with a failing grade.”

The department also adheres to the College's Policies for Missed Class Time Due to Athletic Contests. Only valid medical excuses, documented personal catastrophes (such as a death in the family), and religious observances will be accepted as reasons for not attending class, taking an exam, or submitting a paper or other assignment as scheduled. If you are unable to take an exam or submit an assignment on the scheduled date, please notify me in advance. Having a lot of work, several exams/papers due, being unprepared, or having conflicting travel arrangements are unacceptable excuses.

Respect For Diversity

It is my intent that students from diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, a strength, and a benefit. I expect you to feel challenged and sometimes outside of your comfort zone in this course, but I intend to present materials and activities that are inclusive and respectful of all persons, no matter their gender, sexual orientation, disability, age, socioeconomic status, ethnicity, race, culture, perspective, and other background characteristics.

Class rosters with the student's legal name are provided to each instructor. I will gladly honor your request to address you by an alternate name and/or gender pronoun. Please advise me of this early in the semester so I may make appropriate changes to my records.

Sexual Misconduct/Title IX Statement

Colby College prohibits and will not tolerate sexual misconduct or gender-based discrimination of any kind. Colby is legally obligated to investigate sexual misconduct (including, but not limited to, sexual assault and sexual harassment) and other specific forms of behavior that violate federal and state laws (Title IX, Title VII, and the Maine Human Rights Act). Such behavior also requires the College to fulfill certain obligations under two other federal laws, the Violence Against Women Act (VAWA) and the Jeanne Clery Disclosure of Campus Security Policy and Campus Statistics Act (Clery Act). To learn more about what constitutes sexual misconduct or to report an incident, see www.colby.edu/studentlife/handbook-section/f-sexualmisconduct/.

I am committed to ensuring that all Colby students feel safe, accepted, and included in all aspects of their college experience, including this course. As your professor, I am considered a "responsible employee," which requires me to report incidents of sexual assault, sexual harassment, dating violence, or stalking that you talk to me about to the [Title IX Coordinator](#).

If you wish to access confidential support services, you may contact:
The Counseling Center: 207-859-4490