

Evidence of Teaching Effectiveness

Examples of Student Artwork

Concordia and NSCAD



PTNG 1500/2000, Painting From a Shadow Box Mock Up – Rachel MacFarlane Inspired assignment, Winter 2022, NSCAD



PTNG 2000, Painting From a Shadow Box Mock Up – Rachel MacFarlane Inspired assignment, Fall 2018, NSCAD



PTNG 2000, Painting From a Shadow Box Mock Up – Rachel MacFarlane Inspired assignment, Fall 2018, NSCAD



PTNG 2000, Painting From a Shadow Box Mock Up – Rachel MacFarlane Inspired assignment #13, Fall 2018, NSCAD



PTNG 1500/2000

Same Subject Different Approaches assignment,

Winter 2022

NSCAD





PTNG 200, Same Subject Different Approaches, Fall 2016, Concordia

PNTG 200

Same Subject Different Approaches assignment

Fall 2016

Concordia





PTNG 1500/2000, Black and White Still Life assignment, Winter 2022, NSCAD



PTNG 1500/2000

Reflective Still Life assignment

Winter 2022

NSCAD



PTNG 1500/2000, Black and White Still Life assignment, Winter 2022, NSCAD



PTNG 1500/2000, In class figure painting exercise, Winter 2022, NSCAD



PTNG 200, In class figure painting exercise, Fall 2016, Concordia



PTNG 2000, In class figure painting exercise, Fall 2018, NSCAD



PTNG 2000, Reproduction of a Master Figure Painting assignment, Fall 2018, NSCAD



PTNG 1500/2000, Low Intensity Still Life assignment, Winter 2022, NSCAD



PTNG 1500/2000, Low Intensity Still Life assignment, Winter 2022, NSCAD



PTNG 1500/2000, Low Intensity Still Life assignment, Winter 2022, NSCAD



PTNG 1500/2000, High Intensity Still Life assignment, Winter 2022, NSCAD



PTNG 2000, High Intensity Still Life assignment, Fall 2018, NSCAD



PTNG 1500/2000, High Intensity Still Life assignment, Winter 2022, NSCAD



PTNG 1500/2000, reflective object (jingle) studies Winter 2022, NSCAD



PTNG 200, Large Fragmented Self Portrait assignment, Fall 2016, Concordia



PTNG 200, Large Fragmented Self Portrait assignment, Fall 2016, Concordia



PTNG 200, Large Fragmented Self Portrait assignment, Fall 2016, Concordia

Examples of original assignments developed for my university painting classes.

Intro Painting

NSCAD

March 29th, 2022

Instructor: Adam Gunn

Assignment #14

Materials

- Gessoed Canvas that you built in class (22"X26")
- Acrylic paint, White, Ultramarine Blue, Cadmium Yellow Medium, Cadmium Red Medium
- Oil Paint, Titanium White, French Ultramarine Blue, Cadmium Red Hue, Cadmium Yellow Pale Hue
- Thick paper or other thicker material (cardboard or Mayfair paper) to build your shadow box
- Collage and assorted materials to build your painting shadow box painting mock-up

Assignment #14 Painting From a Shadow Box Mock Up – Rachel MacFarlane Inspired

- Build an open box out of thicker mayfair paper (or some other thicker paper or cardboard like material) with dimensions of 6" x 7" and 2.5" thick. These dimensions are roughly the same ratio as the canvas you built.
- Have a look at the materials I've brought to class for you to work with. Choose some materials with colours and textures you would be interested to work with. Start to cut and arrange these materials into your box. Start from the back and build your way forward. Glue the pieces you decide on down to your box. Arrange your chosen items so that there is depth between many of them so that they cast shadows on each other. Arrange a complicated but manageable composition from these objects, with a variety of colours, shapes, darks and lights. If you'd like to paint some paper or other surfaces with acrylic paint to get different textures, colours or patterns please do so.
- Your shadow box mockup must include **at least one reflective surface and one transparent surface** (more would be better!). **Shapes must overlap other shapes and create spaces between them – preferably with shadows cast from those in front on those behind.** You may want to use a lighting source for your shadow box, or you may be happy with the lighting situation you see from the room lights. Either way make a note of the shadow box's position and lighting arrangement so that you can get it back to the same lighting situation each time you work on the painting.
- When you are happy with your shadow box set up, make a quick sketch of the composition it will translate to in your painting.
- Transfer this sketch to your canvas and then begin to block in your painting with thin acrylic paint for the lights and darks. After you have blocked in, switch to oil and work the painting to a finished level. Aim to capture the depth between overlapping shapes with the shadows, and the shifts in colour of the objects behind the transparent surfaces you included. Look closely at the reflective material – you can capture this look by painting the colours and shapes in the reflections.

PAINTING 200 \3 sec CC

FALL 2016/17

Concordia University

Instructor: Adam Gunn

THIRD ASSIGNMENT : Same subject, different approaches Due: November 29th

For this assignment you will paint the same painting from observation three times with **three** different approaches. You have the choice to either make a portrait **or** a still life.

Still life option:

The still life arrangement and subject matter is totally up to you and need not be like a traditional still life – you can use found objects, personal possessions of significance to yourself, or construct new objects of your own creation. The still life should have variations of forms, contrasts of shapes and shadows, considered colour, and create an interesting composition. Pay particular attention to the way you light your still life – use a lamp or some other consistent lighting strategy that you can control. Each of the three paintings you will do should be painted from direct observation with your own eyeballs.

OR

Portrait option:

Use either yourself viewed through a mirror or another person, but in either case from **direct observation**. Composition as always will be important here as well, take some time at the beginning to decide how you will treat the space around the figure – will it be an interior, exterior or abstract space? Will it be flat, shallow or deep?

Three paintings from three approaches

Whether you choose to paint a still life or portrait you will make three paintings from the same subject using the following three approaches.

- 1)** Before beginning the first painting make a list of words that you feel describe the qualities and style of most other paintings you have made – take a look at your other work from this term to help you make this list. Then paint your still life or portrait with the aim of making a painting with those same qualities – this will likely come naturally.
- 2)** Before making the 2nd painting go back to the list you made and now make a 2nd list of antonyms for each of those words. Using the same still life or figure, make a painting that has all these opposite qualities. This will be harder as you will have to work against what probably comes naturally to you, but give it your best sincere effort to be the opposite.
- 3)** The 3rd painting will again be of the same still life or portrait, but for this painting make an on-purpose BAD version. Make the worst version you can think of. Think for a bit about what you consider a “bad painting” - think of paintings you’ve disliked and what it was that makes them “bad.”

PAINTING 200 \3 sec CC

FALL 2016/17

Concordia University

Instructor: Adam Gunn

Large Fragmented Self-Portrait

Due: November 1st

For this assignment you will build your own canvas stretcher (5 feet X 5 feet aprox). You will stretch canvas on to this stretcher and gesso the surface. There will be a canvas building demonstration next week in class. This is an important skill for any painter to learn and can give you an extra sense of ownership over the work you make. It will also be good for you to try painting large, as many of you may have never tried this.

There is a long history of painters using themselves as observational subjects to paint from. This is in part because of the convenience of the subject – which is always available to an artist (all that is needed is a mirror) and self-portraiture really began when mirrors become available in the mid 15th century. But the reason we find these paintings interesting to look at is the introspective situation of an artist looking at and studying themselves.

For this assignment I'm asking you to make a painting that is a combination of fragments of observations of parts of yourself and things related to yourself. You will combine these things into a composition of your own design. What that design is, is up to you, and you should spend the first week thinking and drawing sketches of what this design within the large square canvas will look like. Make lots of thumbnails!

Below is recipe of ingredients your painting must include. All ingredients are to be painted from direct observation, except for the indexical mark from yourself and if your open choice is imaginary.

- 3 facial features
- 2 appendages
- A partial or full image of your torso (clothed is fine)
- The oldest thing you own
- The newest thing you own
- The 1 item of clothing that you wear the most often
- 1 item of clothing that you own but never wear
- 1 indexical mark from yourself
- 1 other thing of your own choice (real or imaginary)

These ingredients can be combined in any way you want. Feel free to play with relative scale, colour, and to interpret each item in your own way. Remember the point is to paint from observation for all the items you can – you can use mirrors of any size where you need to.

Outlines for Classes I've Taught

- **DRAW 1500**

NSCAD University, Halifax, NS Winter 2023

Course Code: DRAW-1500-5

Course Name: Drawing II

Semester/ Year: Winter 2023

Day/ Time/ Room: Fri 1:30pm – 5:30 pm, Room P207,P208

Instructor's Name: Adam Gunn

Instructor's Contact Information: agunn@nscad.ca

Office Location/Hours: online by appointment

Prerequisite(s)/Corequisite(s): FNDN 1100

Credit Value: 3

1. Course Description:

This foundation-level course is a further investigation into the practices of observational drawing as encountered in Drawing I. Emphasis will be placed on achieving a higher degree of competence in rendering, construction of spatial relationships and formal principles of drawing.

2. Course Objectives:

- To continue to develop further skills in observational drawing and drawing technique.
- To build further a shared vocabulary to respectfully interpret the work of peers and established artists.
- To inquire further into the materials, techniques and concepts that can be used in making drawings.

- **PNTG-1500- /PNTG-2000**

NSCAD University, Halifax, NS Winter 2022

Course Code: PNTG-1500-4X /PNTG-2000-4X Painting

Course Name: Introductory Painting

Semester/ Year: Winter 2022

Day/ Time/ Room: Tue, Fri 1:00pm – 5:30 pm, Room P203

Instructor's Name: Adam Gunn

Instructor's Contact Information: agunn@nscad.ca

Office Location/Hours: online by appointment

Prerequisite(s)/Corequisite(s): na

Credit Value: 6

3. Course Description:

This course introduces technical and aesthetic issues in painting with an emphasis on various modes of representation and pictorial organization. Assignments in oil and acrylic media will explore such subject matter as self-portraiture, the figure, still life and landscape.

4. Course Objectives:

This course is aimed at familiarizing students with the basic techniques and materials of painting, and towards developing observational, analytic and aesthetic painting skills with value, colour, composition and form. Beyond these skills, this course will also aim to develop abilities in articulating in discussion, painterly, conceptual, and aesthetic issues.

- **PNTG 2000: Introductory Painting**

NSCAD University, Halifax, NS Fall 2018

A studio course that provides a technical and conceptual introduction to painting focusing on the distinctive nature of the medium. Basic painting materials and processes are explored through exercises in figuration, abstraction, colour, composition, and the construction of pictorial space. The first term of this course will concentrate on painting from observation.

- **PNTNG 200**

Concordia University, Montreal, QC, Fall 2016

A studio course that provides a technical and conceptual introduction to painting focusing on the distinctive nature of the medium. Basic painting materials and processes are explored through exercises in figuration, abstraction, colour, composition, and the construction of pictorial space. The first term of this course will concentrate on painting from observation.

- **FFAR 250 (Tutorial) Keywords: Reading the Arts Across the Disciplines** Concordia

University, Montreal, QC, Fall/Winter 2016-17

Tutorial Objective

This semester, we will read, write, speak and think art together, engaging the aesthetics and ideas encircling the most compelling and exemplary works of art. Building on the materials of the FFAR250 lecture and our course pack, we will work together to expand insight into challenging artworks and aesthetic movements through the lens of keywords – that is, concepts that move and are moved by artists and their creations across the disciplines. The aim is to deepen our understanding, increase the fairness of our reading, and nurture independent ideas and heightened powers of articulation.

- **Foundation of Art and Design (FAD)**

Center for Arts and Technology, Halifax, NS, 2010-2014

I taught at CAT from September 2010 to June 2014. This was a trade college where I taught drawing and animation courses to students in the animation, graphic design, photography, film and fashion programs. Each of these programs were 2 years long and the main course I was initially hired to teach was Foundation of Art and Design, which was taken by students from all these programs in their first semester. The content and assignments for this course were adjusted slightly based on the program area of each class. I taught this course to more than 20 different class groups over four years.

FAD course description

An introduction to the fundamentals of art and design. Students will learn the practical skills and knowledge that are the foundation of visual art. Students will learn by completing drawing assignments designed to isolate the concepts and skills discussed in class. There will be a strong emphasis on drawing from observation.

- **Life Drawing** - Center for Arts and Technology, Halifax, NS, 2011-2014

I taught courses in 3 levels of Life Drawing at CAT for students in the animation program: an introductory, intermediate and advanced course. Life Drawing 2110 (Life Drawing 100), Life Drawing 300, and Life Drawing Workshop LDW.

LD 2110 Course Description

Students will be introduced to drawing the human form, focusing on the techniques of, proportion, construction, gesture and anatomy. Most lessons will consist of drawing studies from a live model.

Course Rationale

Drawing from observation the organic life we see around us is critical to any artist's development. In particular, the focus of a student in the 3D program is to be able to accurately depict the structure, anatomy and movement of a live human subject. This will enhance their 2D and 3D artistry and allow them maximum expression in their portfolio pieces and professional work.

Course Objectives

- Have an understanding of the anatomy and proportions of humans
- Understand the human form from a 3D perspective
- Have an understanding of how the human form moves, maintains balance and displays weight
- Have an understanding of composing a picture with a human form
- Draw the human form from observation
- Draw the human form with believable proportions and structure
- Achieve maximum technical proficiency and expressiveness
- Improve their drawing speed, accuracy, and technical ability

- **Vector Animation Production VAP 2210**- Center for Arts and Technology, Halifax, NS, 2011-2014

This course was a real pleasure to teach as it was for graphic design students rather than animation students, and it was very fun to teach basic animation skills in a less character animation focused class, but to instead focus on principles of motion. For this class we used Macromedia Flash (now known as adobe animate) along with Wacom tablets to learn and produce animation assignments and projects. I am very familiar with this program having worked with it for nearly a decade for tv and film productions.

Course Description

Increasingly, vector-based animation is making its way beyond the web and showing up everywhere from television ads to theatrical films and video DVDs. This course gives the student a grounding in the fundamentals of Flash illustration and animation as well as general animation principles.

- **Fashion Illustration FILL 2110** - Center for Arts and Technology, Halifax, NS, 2011-2014

Course Description

Students will examine and apply basic illustration techniques used within the fashion industry by exploring the; history of fashion illustration, different types of fashion illustration, basic anatomy of the human body, differences between normative body proportions and the fashion figure, difference between life drawing and fashion illustration, and the relationship between perspective and proportion. Students will examine and apply drawing techniques specific to the field with respect to gender, age, and lifestyle, techniques used in the pattern rendering process, designer sketch techniques and methods, methods used when working with colour, techniques used in layout and composition.

Teaching Evaluations

NSCAD - Winter 2022 Course and Instructor Evaluation Report for... Painting,2022W PNTG-2000-4X Introductory Painting) (Adam Gunn)

2023-01-23, 7:23 PM



Winter 2022 Course and Instructor Evaluation Report for 2022W PNTG-1500-4X Painting(2022W PNTG-1500-4X Painting,2022W PNTG-2000-4X Introductory Painting) (Adam Gunn)

Project Title: Winter 2022 Student Evaluations

Course Audience: 21
Responses Received: 7
Response Ratio: 33.3%

Report Comments

This report contains the results gathered during the Winter 2022 online Student Evaluation Form process for Winter courses. Students were invited to share their feedback on the teaching and the course material, ultimately to help improve the overall quality of education at our institution, through their thoughtful reflection. We encourage you to use this information for course and personal development purposes i.e. to identify strengths and areas for improvement in regard to your teaching.

GUIDELINES

These evaluations stem from student perception. This means that the validity of the observations increases proportionally with the number of occurrences.

A scale was used in the evaluation forms. It is a widely used approach to gathering responses in survey research and is the foundation of student course-instructor feedback. For an accurate interpretation, be sure to keep the scale in mind while reading through your report.

The scale is as follows:

- 5. Very Good
- 4. Good
- 3. Satisfactory
- 2. Poor
- 1. Very Poor
- N/A - not applicable

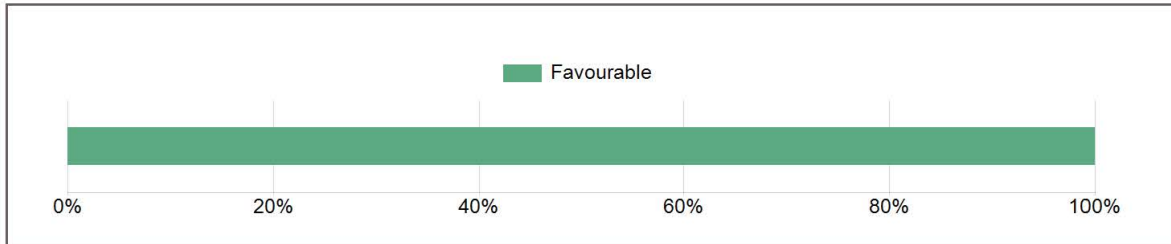
The feedback is synthesized and represented in two formats:

- (1). Combined Rating Scale. This scale indicates the proportion of responses deemed as positive; either a Very Good or Good response.
- (2). Frequency Distribution. The number of times respondents have indicated a particular response on the scale. For example: 6 x very good; 8 x good; 4 x satisfactory is reported as an integer as well as a percentage of the number of responses.

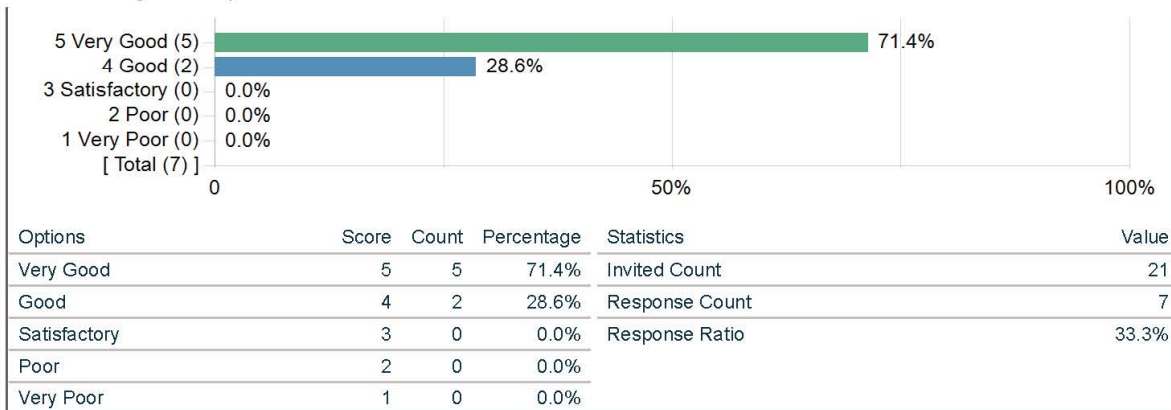
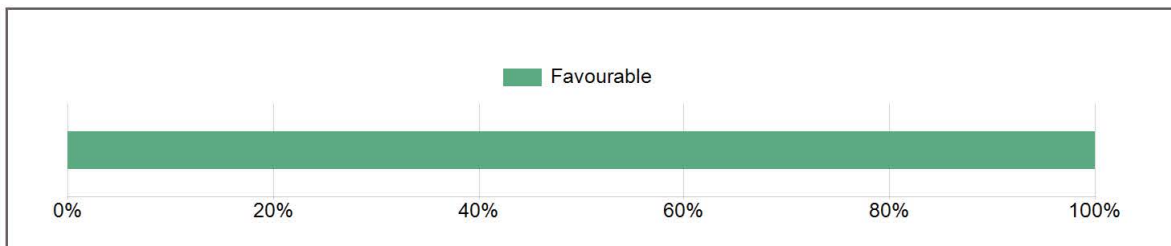
Students have also provided comments in long form. NSCAD encourages students to reflect on their studio/classroom teaching experiences in a timely fashion and to be assured that instructors are able to make changes necessary to support the shared objective of continuously improving learning environments.

We urge you to examine the results, to take note of patterns and to draw logical conclusions. In general, high scores (above 4) can be interpreted as a consensus indicating strengths. On the other hand, low scores (below 2) should be considered as indicating an area for focused review.

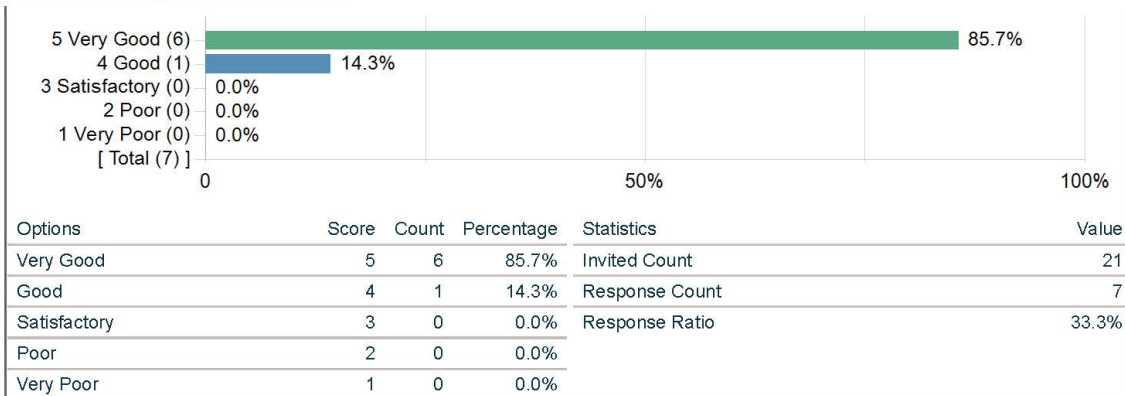
If you have questions about this report, please make an appointment with the Academic Affairs Officer, Anne Masterson.

Creation Date: **Wednesday, August 24, 2022****Communicating effectively:**

Communicating effectively:

**Making the objectives of the course clear:**

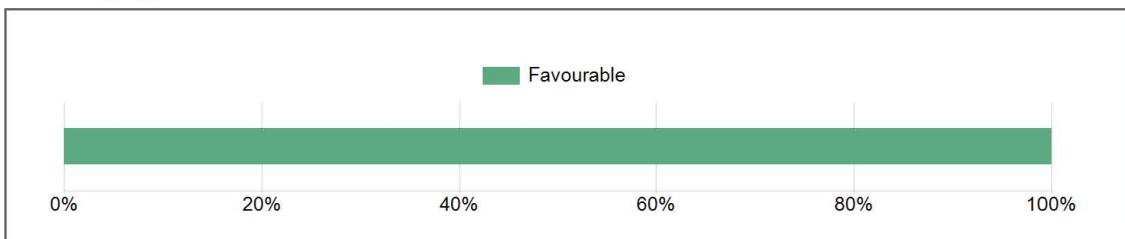
Making the objectives of the course clear:



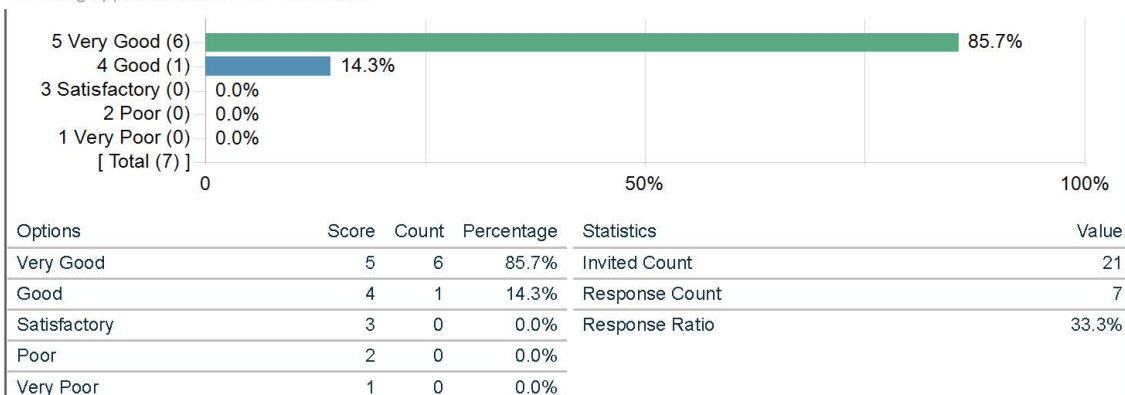
How well does the instructor communicate the objectives and requirements of this course?

Comments
The instructor ensured that everyone is engaged to the subject.
Well
Very good
They are very good at communicating deadlines, requirements and objectives.
very straight forward and easy to follow the directives

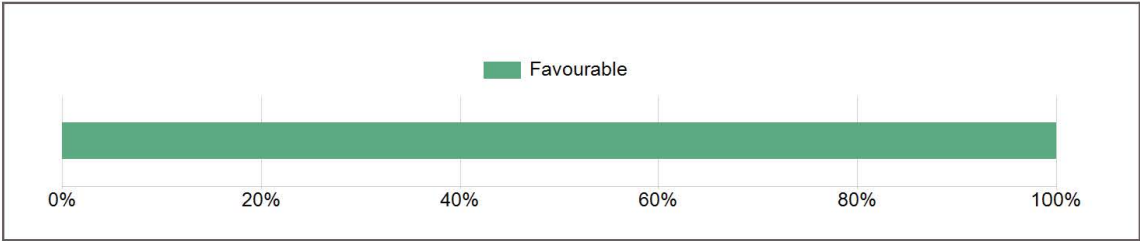
Selecting applicable material for the course:



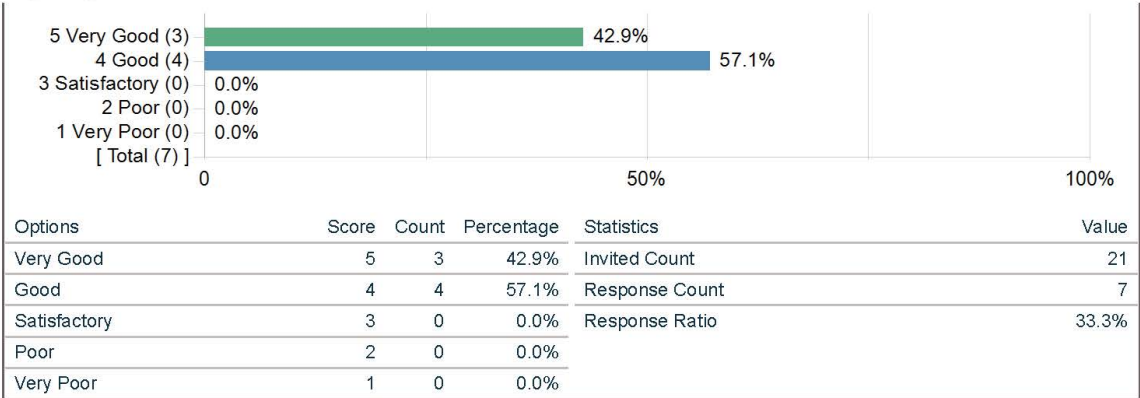
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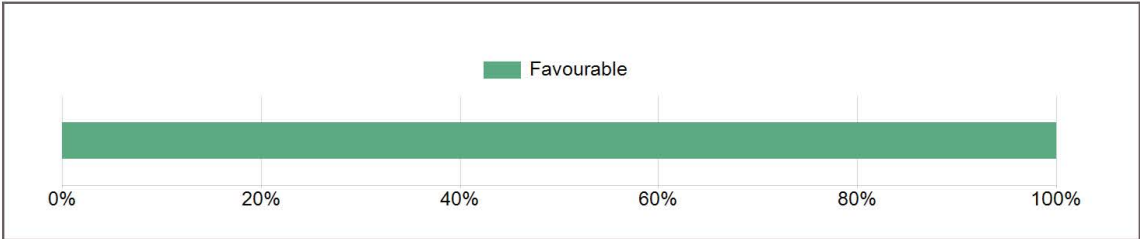
Organising the classes:



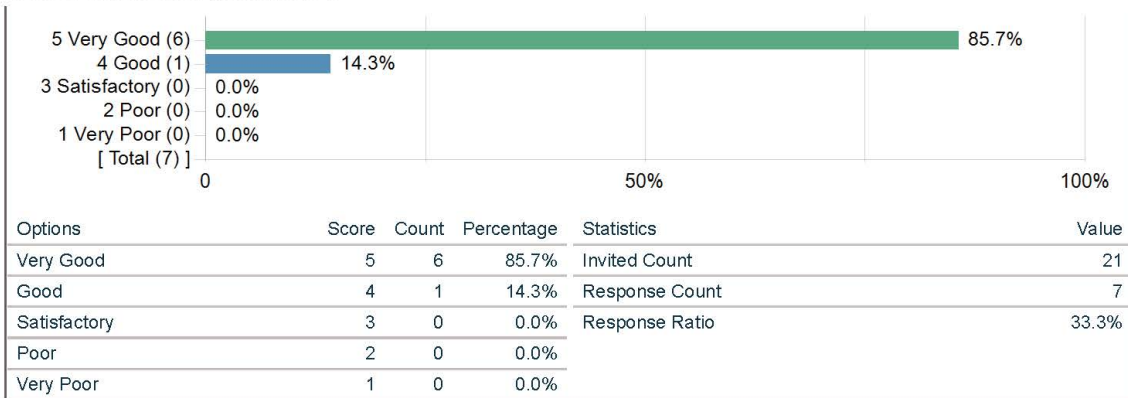
Organising the classes:



Meeting classes regularly as scheduled:



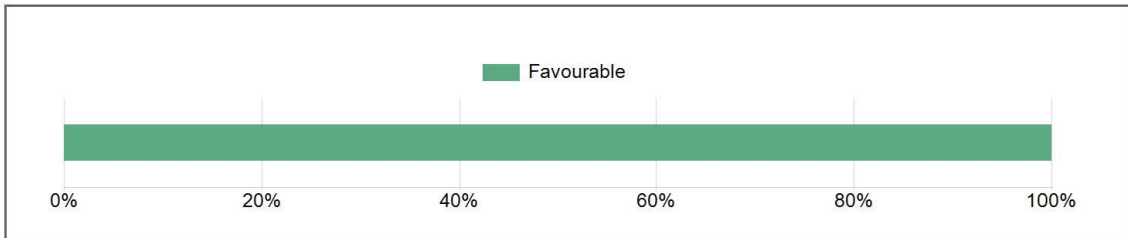
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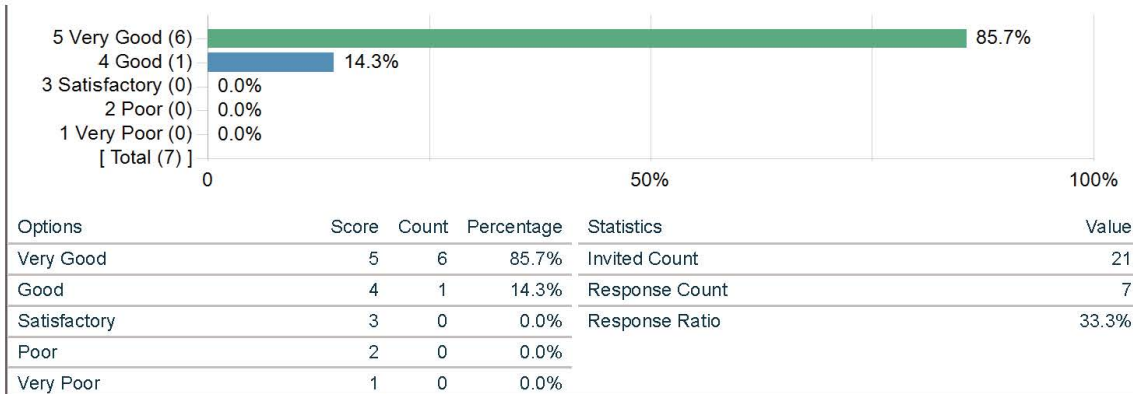
Please comment on the instructor's preparation, organisation and presentation of course materials as relevant to this particular course.

Comments
Always prepared and organized. I really appreciate the power points and demos to explain assignments.
Prepared and organized and always presented material relevant to the course, demos were great.
I really enjoyed this class however i felt like at the beginning of the semester we spent a lot of time on our assignments and as weeks passed we got less and less time to complete assignments. This might be a technique for the professor to make us work faster, but if its not it could be a lack of organization and time management.
I was very pleased with how he challenged us and yet gave us time to complete the paintings

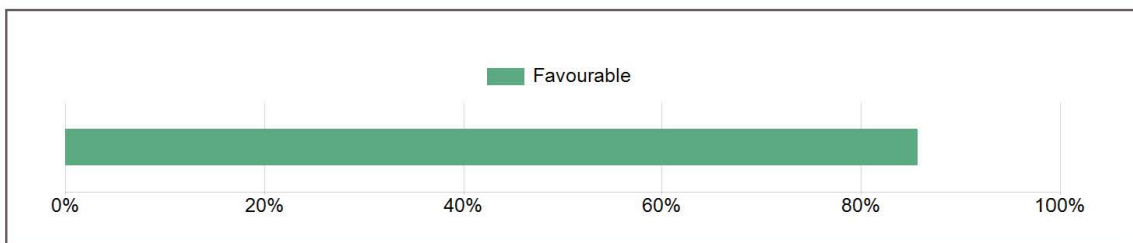
Giving assignments suited to the course:



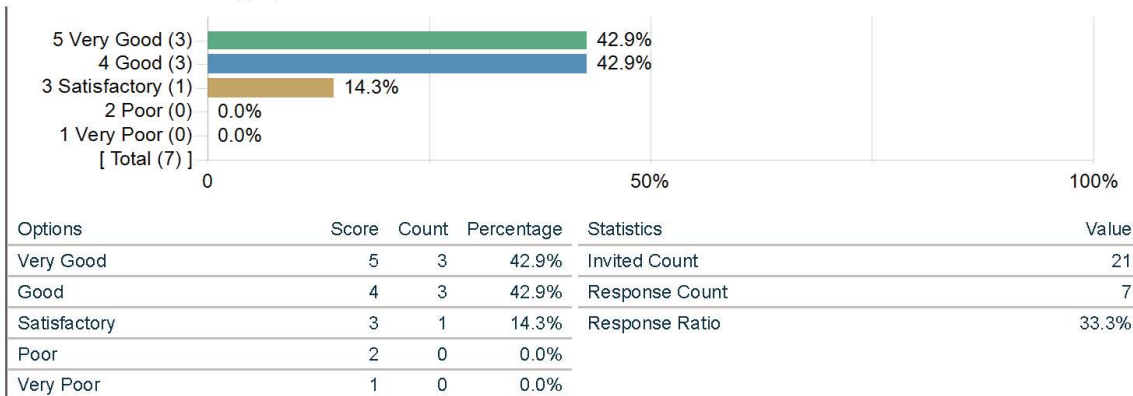
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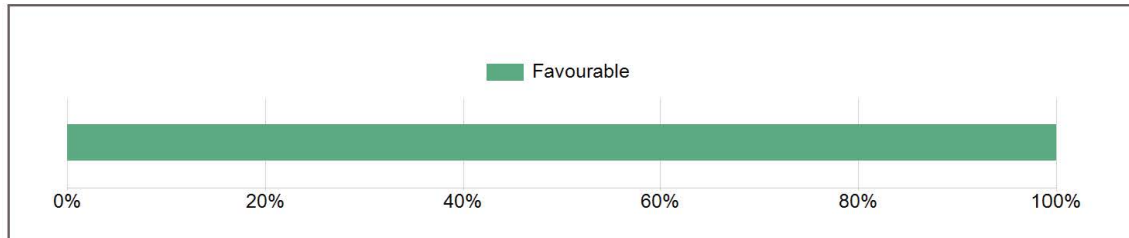


Was the course workload appropriate:

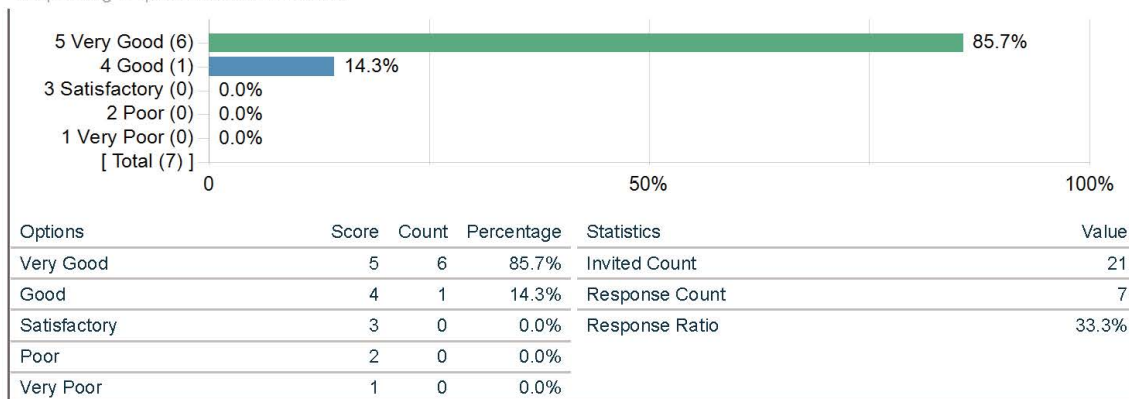


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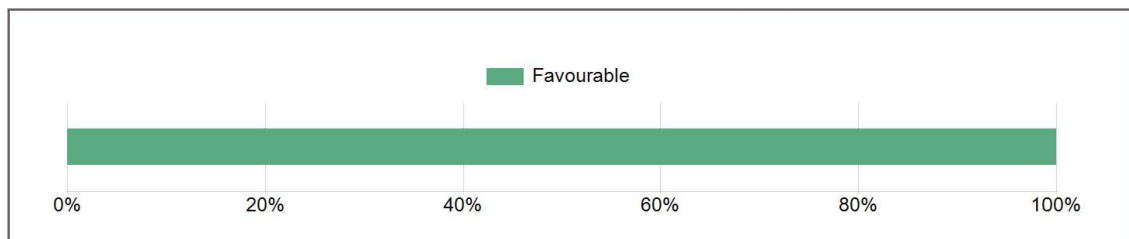


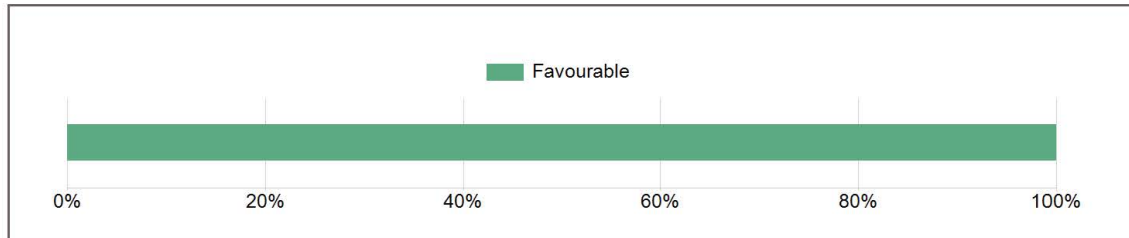
Responding to questions and comments:

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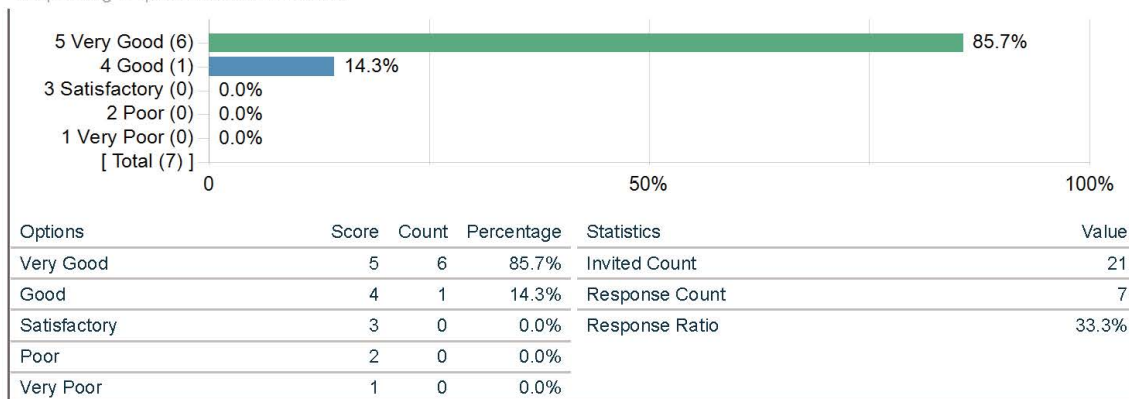
**Does the instructor make appropriate demands (workload, exams, attendance, papers, etc.)?**

Comments
Large workload but it's expected for a painting class
Yes. Very reasonable.
The workload was very appropriate because the instructor was always aware if due dates needed to be adjusted
Personally I didn't feel too overwhelmed with the workload but some classmates of mine did feel a bit stressed by the workload.
I was impressed with how he could place the expectations in front of us, and able to adjust accordingly due to the students' ability and loss of studio time due to weather or power outages

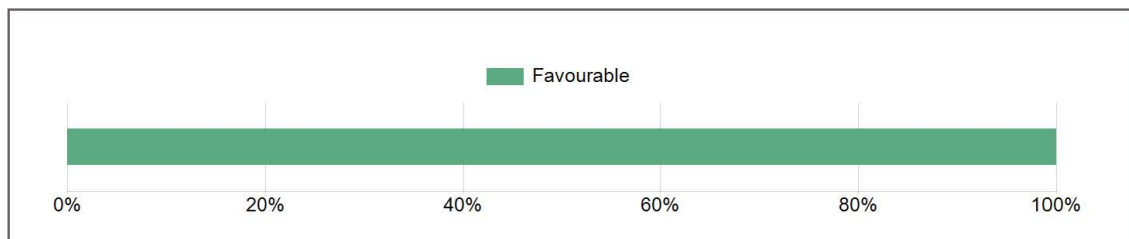
Making useful comments on student work:

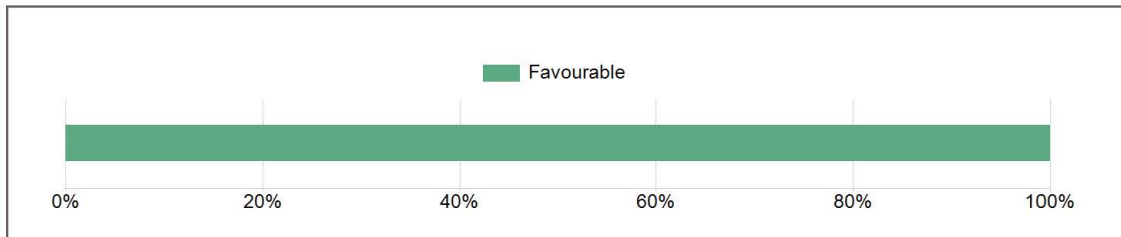
Responding to questions and comments:

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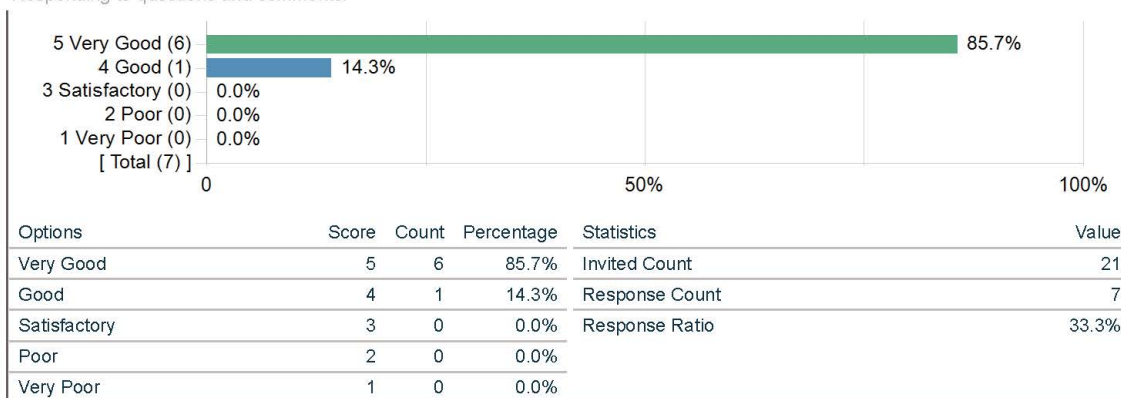
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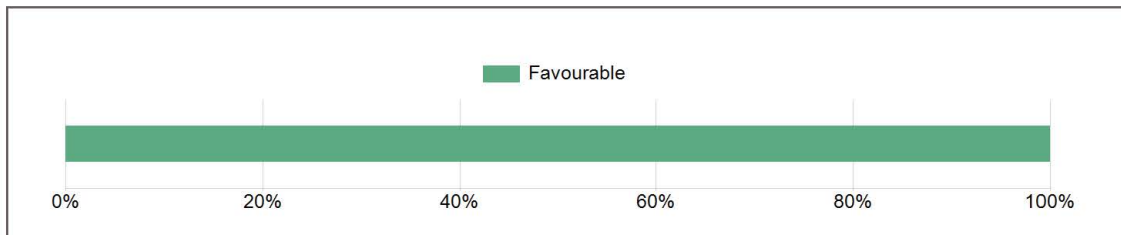
Making useful comments on student work:

Responding to questions and comments:

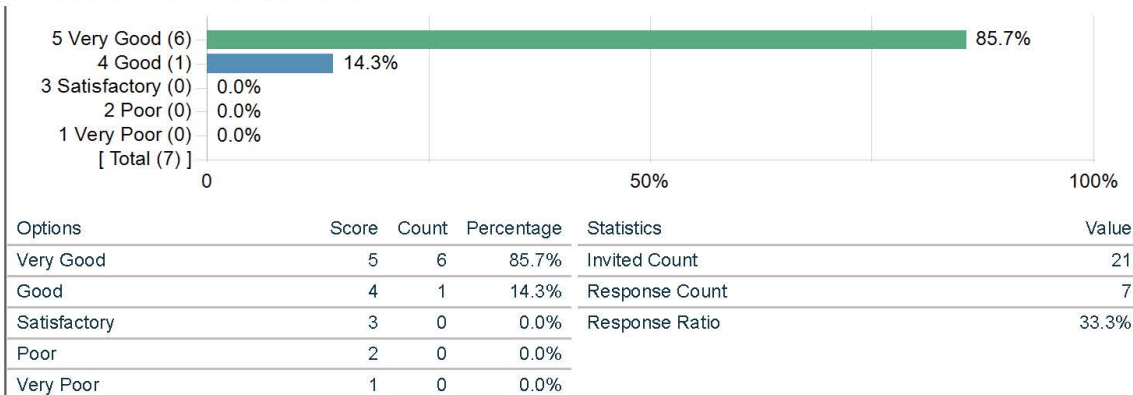
Responding to questions and comments:

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Making useful comments on student work:

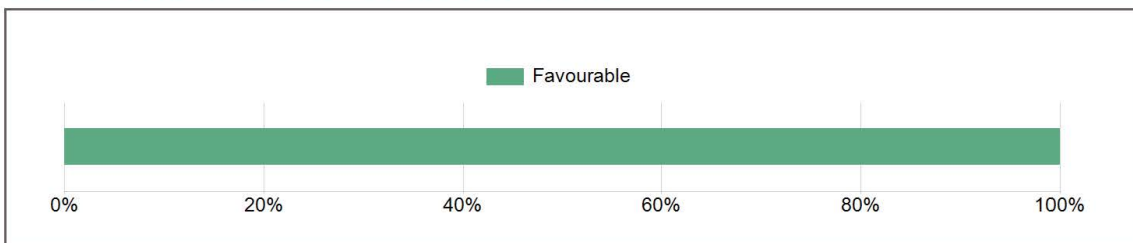
Making useful comments on student work:



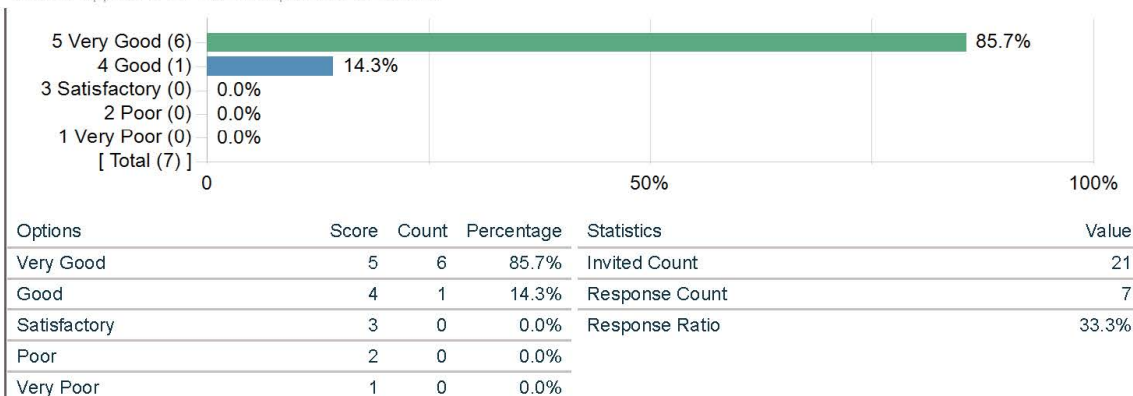
Is the instructor receptive and responsive to questions and comments from students?

Comments
Yes
Yes
yes but I would like for them to share our grades more frequently than just once or twice / semester.
I made many improvements because of his insights and helpful comments as he walked around the class

Overall. Applies to the overall experience of course.



Overall. Applies to the overall experience of course.



Please make any additional comments or recommendations that you feel are relevant to the course.

Comments

It would be nice to have a little more creative freedom towards the end of the course maybe. I know the objective of the course is to have the tools to paint and still life's are necessary but it just felt a little boring by the end. Overall I did really enjoy the course and Adam's teaching.

great course, instructor is great too, receptive to students issues with the workload

I loved being in the studio with the creative energy of a group, with the feedback given from the instructor. really looking forward to next fall

NSCAD University

INSTRUCTIONAL ASSESSMENT FORM – FALL 2018

INSTRUCTOR: A Gunn Course: PNT 62000-1

Number of Students: 16 Submissions: 10

The instructor and NSCAD University are interested in your views and experiences as a student in this course. Your written comments and your answers will help strengthen the curriculum.

Completion of the questionnaire is voluntary. Please give careful and serious consideration to your responses as the results are used to assist in faculty assessments, appointments, promotions, and review processes.

How would you assess the instructor's performance in the following areas:

	Very Good	Good	Satisfactory	Poor	Very Poor	Not Applicable
In creating a challenging work environment:	1	6	3			
In communicating effectively:	2	4	4			
In making the objectives of the course clear:	1	6	2	1		
In selecting applicable material for presentation:	4	5		1		
In organizing the classes:	2	6		2		
In giving assignments suited to the course:	3	6	1			
In making the workload appropriate for the course credits:	2	6	1		1	
In responding to questions and comments:	3	4	3			
In meeting classes regularly as scheduled:	6	2	2			
In making useful comments on student's work:	3	2	4			1
Overall:	2	4	1	1		

NSCAD University

Page 2

Instructor: Adam Gunn
 Course: Intro painting
 Date: Dec. 4/18

INSTRUCTIONAL ASSESSMENT FORM

This part of the form shall be returned to the instructor after the grades for the course have been submitted to the Registrar. Please give careful and serious consideration to your responses, as your comments will provide further information that will help the instructor. Use the back of this page if necessary.

How well does the instructor communicate the objectives and requirements of this course?

~~Very~~ fairly well, I feel like I was able to understand ~~the~~ what was expected.

Please comment on the instructor's preparation, organization and presentation of course materials, as relevant to this particular course.

~~Sometimes~~ usually had extra materials we might need, which is nice

Does the instructor make appropriate demands (workload, exams, attendance, papers, etc.)?

Sometimes there is an ~~underestimation~~ underestimation of time certain projects require.

Is the instructor receptive and responsive to questions and comments from students?

yes, gives helpful advice.

Comment on the instructor's ability to direct and provide challenges within the course.

Sometimes not direct enough.

Please make any additional comments or recommendations for improvement that you feel are relevant to the course.

NSCAD University

Page 2

 Instructor: _____
 Course: _____
 Date: _____
INSTRUCTIONAL ASSESSMENT FORM

This part of the form shall be returned to the instructor after the grades for the course have been submitted to the Registrar. Please give careful and serious consideration to your responses, as your comments will provide further information that will help the instructor. Use the back of this page if necessary.

How well does the instructor communicate the objectives and requirements of this course?

Great

Please comment on the instructor's preparation, organization and presentation of course materials, as relevant to this particular course.

Great

Does the instructor make appropriate demands (workload, exams, attendance, papers, etc.)?

Very Well

Is the instructor receptive and responsive to questions and comments from students?

Yes. very well

Comment on the instructor's ability to direct and provide challenges within the course.

Great

Please make any additional comments or recommendations for improvement that you feel are relevant to the course.

Great

NSCAD University

Page 2

Instructor: Adam Gunn
 Course: Paint 1
 Date: Dec 4 2018

INSTRUCTIONAL ASSESSMENT FORM

This part of the form shall be returned to the instructor after the grades for the course have been submitted to the Registrar. Please give careful and serious consideration to your responses, as your comments will provide further information that will help the instructor. Use the back of this page if necessary.

How well does the instructor communicate the objectives and requirements of this course?

Please comment on the instructor's preparation, organization and presentation of course materials, as relevant to this particular course.

Does the instructor make appropriate demands (workload, exams, attendance, papers, etc.)?

Is the instructor receptive and responsive to questions and comments from students?

Comment on the instructor's ability to direct and provide challenges within the course.

Please make any additional comments or recommendations for improvement that you feel are relevant to the course.

I find sometimes the feed back given is not very helpful. I need more guidance on how to improve with rather than being ~~asked~~ asked questions on why I did things one way ~~the~~ oppose to another.

NSCAD University

Page 2

Instructor: Adam Gunn
 Course: Paint 2000 Intro
 Date: Dec 4 2018

INSTRUCTIONAL ASSESSMENT FORM

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How well does the instructor communicate the objectives and requirements of this course?

After understanding more about student needs yes

Please comment on the instructor's preparation, organization and presentation of course materials, as relevant to this particular course.

✓ good examples shown as well as demos, helpful

Does the instructor make appropriate demands (workload, exams, attendance, papers, etc.)?

yes

Is the instructor receptive and responsive to questions and comments from students?

Could be more, but not bad

Comment on the instructor's ability to direct and provide challenges within the course.

I was definitely challenged & learned through this

Please make any additional comments or recommendations for improvement that you feel are relevant to the course.

11
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NSCAD University

Page 2

Instructor: Adam Gunn
 Course: intro painting.
 Date: Dec 4.18

INSTRUCTIONAL ASSESSMENT FORM

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How well does the instructor communicate the objectives and requirements of this course?

I think very well. But I don't know how im being graded or what I have in the class

Please comment on the instructor's preparation, organization and presentation of course materials, as relevant to this particular course.

Very well organized for every class. Fun projects

Does the instructor make appropriate demands (workload, exams, attendance, papers, etc.)?

Yeah I really think so.

Is the instructor receptive and responsive to questions and comments from students?

Always answers questions. Very helpful

Comment on the instructor's ability to direct and provide challenges within the course.

Good.

Please make any additional comments or recommendations for improvement that you feel are relevant to the course.

I think a rubric or grades through out the year would be helpful. So I know what I have to improve on.

Thank you xo

NSCAD University

Page 2

Instructor: Adam Gunn
 Course: Prtg 2000
 Date: _____

INSTRUCTIONAL ASSESSMENT FORM

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How well does the instructor communicate the objectives and requirements of this course?

Time management could be looked at more closely; make sure you understand how much time each project will take to suit your standards.

Please comment on the instructor's preparation, organization and presentation of course materials, as relevant to this particular course.

Preparation was satisfactory; everything worked out well.

Does the instructor make appropriate demands (workload, exams, attendance, papers, etc.)?

Again, understanding workload/time is important; some projects needed more time given to adhere to your standards.

Is the instructor receptive and responsive to questions and comments from students?

Good enough.

Comment on the instructor's ability to direct and provide challenges within the course.

More time moving around the class and speaking/helping students is needed.

Please make any additional comments or recommendations for improvement that you feel are relevant to the course.

More in-class time needed on projects; so that students can receive constructive help from the prof. The prof. should work on becoming better at expressing how to improve parts of the works and also showing these techniques. Attempt to create a better teacher/student environment by working to be more active in the students work while in class.
*Show students their grades.

NSCAD University

Page 2

Instructor: ADAM GUNN
 Course: INTRO PAINTING
 Date: DEC 04 2018

INSTRUCTIONAL ASSESSMENT FORM

This part of the form shall be returned to the instructor after the grades for the course have been submitted to the Registrar. Please give careful and serious consideration to your responses, as your comments will provide further information that will help the instructor. Use the back of this page if necessary.

How well does the instructor communicate the objectives and requirements of this course?

VERY WELL - ADAM IS AN EFFECTIVE
COMMUNICATOR

Please comment on the instructor's preparation, organization and presentation of course materials, as relevant to this particular course.

ADAM HAS PREPARED EVERYTHING WELL

Does the instructor make appropriate demands (workload, exams, attendance, papers, etc.)?

YES - I THINK THE WORKLOAD WAS VERY FAIR

Is the instructor receptive and responsive to questions and comments from students?

YES - ADAM IS ALWAYS WILLING TO PROVIDE SOME
GOOD ADVICE

Comment on the instructor's ability to direct and provide challenges within the course.

NO COMPLAINTS - THE CHALLENGES WERE FAIR
AND EFFECTIVE

Please make any additional comments or recommendations for improvement that you feel are relevant to the course.

NSCAD University

Page 2

Instructor: ADAM GUNN
 Course: INTRO PAINT
 Date: _____

INSTRUCTIONAL ASSESSMENT FORM

This part of the form shall be returned to the instructor after the grades for the course have been submitted to the Registrar. Please give careful and serious consideration to your responses, as your comments will provide further information that will help the instructor. Use the back of this page if necessary.

How well does the instructor communicate the objectives and requirements of this course?

SATISFACTORY. DECENT IN PERSON,
BETTER WHEN EXPLAINING ON PAPER

Please comment on the instructor's preparation, organization and presentation of course materials, as relevant to this particular course.

ALWAYS PREPARED & READY FOR
CLASS W/ EXAMPLES & DEMOS
WHICH ARE HELPFUL

Does the instructor make appropriate demands (workload, exams, attendance, papers, etc.)?

APPROPRIATE DEMANDS COULD PUSH
A LITTLE HARDER

Is the instructor receptive and responsive to questions and comments from students?

COULD BE BETTER BUT NOT
AWFUL

Comment on the instructor's ability to direct and provide challenges within the course.

A LITTLE HESITANT. GOT BETTER
ONCE HE WAS MORE COMFORTABLE IN
THE COURSE ~~WHICH~~ WENT ON.

Please make any additional comments or recommendations for improvement that you feel are relevant to the course.

NSCAD University

Page 2

Instructor: _____

Course: _____

Date: _____

INSTRUCTIONAL ASSESSMENT FORM

This part of the form shall be returned to the instructor after the grades for the course have been submitted to the Registrar. Please give careful and serious consideration to your responses, as your comments will provide further information that will help the instructor. Use the back of this page if necessary.

How well does the instructor communicate the objectives and requirements of this course?

Very well

Please comment on the instructor's preparation, organization and presentation of course materials, as relevant to this particular course.

Very good

Does the instructor make appropriate demands (workload, exams, attendance, papers, etc.)?

Yes

Is the instructor receptive and responsive to questions and comments from students?

Yes

Comment on the instructor's ability to direct and provide challenges within the course.

Very good

Please make any additional comments or recommendations for improvement that you feel are relevant to the course.

PROF: ADAM GUNN
 DEPT: STUDIO ARTS
 PTNG: 200/2F/CC
 REG: 15
 QUEST: CUPFA-T
 DATE: NOVEMBER 15, 2016

COMMENTS:

- 18. We have everything we need, but the solvent machine was broken twice, so it was pretty frustrating. More storage space will also be nice.
- 19. - Pretty good class.
 - Learned a lot about how to handle oil.
 - Will be nice if there were more constructive criticism during critiques: recommend readings, Artists to look up, what should be improved.
- 18. The class is a nice space (light, temperature, size). Not enough air circulation for an oil painting class.
- 19. More feedback of our work. Being more clear in comments he gives. Being more specific on the comments and on the reasons (goals) of the comment.
- 18. I think that sometimes we are a lot of people around the subjects we're painting. Maybe moving subjects at different places in the class could help? Besides that, there is enough material for everyone, which is great.
- 19. Maybe you could try to be a bit more clear in his explanations? (Sometimes it's hard for French speakers to get everything we are taught.) He should also trust the students in their ideas, even if it doesn't always fit with the main goal of an exercise. Anyway, the projects were hard, but I learned a lot doing them. I had to Push myself a lot.

.../2

-2-

PROF: ADAM GUNN
 DEPT: STUDIO ARTS
 PTNG: 200/2F/CC
 REG: 15
 QUEST: CUPFA-T
 DATE: NOVEMBER 15, 2016

COMMENTS:

- 18. Class too hot.
All good.
- 19. Sometimes comments may be a little vague, however, Adam is very knowledgeable and can see very quickly how to help you as you paint.
- 19. More freedom in assignment two, less parameters or restrictions.
- 18. Everything was fine.
- 19. I really liked my class without him. I wish it would continue. I especially liked how much effort he put into setting up the still life set ups. He made me like painting much more, and that's an awesome gift. He's a really sweet person too. Very nice teacher! He could have a stronger presence in class to modernize everyone when he explains projects, but for individual meetings, his presence is awesome!
- 18. Temperature = uncertain.
- 19. Think about feasibility of assignment or interest student might have.
- 18. Room is ventilated.
- 19. Send emails earlier so there is more time to prepare.
- 18. Find the facilities could be cleaner, always stepping in paint, solvent, and workspaces are not well-kept.
- 19. Really enjoy the teaching style. Wish more time was spent on critique and feedback.

.../3

-3-

PROF: ADAM GUNN
DEPT: STUDIO ARTS
PTNG: 200/2F/CC
REG: 15
QUEST: CUPFA-T
DATE: NOVEMBER 15, 2016

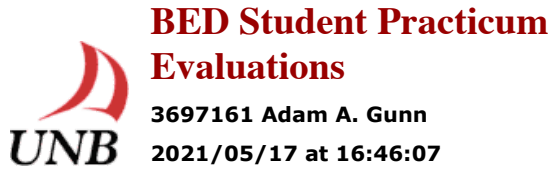
COMMENTS:

- 18. Air good.
- 19. You have good constructive criticism, but maybe handout more positive feedback during class time.

Intermediate Practicum Evaluation – 2020

8-week teaching placement at Nackawic Senior High School

5/17/2021

<https://eservices.unb.ca/dataset/student/student.cgi?action=PRACEVAL&term=4479~UNB>

Faculty Evaluation Viewed by:
Adam Gunn

Practicum Information:

Practicum	School	Faculty Representative	Evaluating Teacher	Additional Teachers	Grade	Subject
Intermediate Practicum	Nackawic Senior High School	Ms. Donna L. Seymour	0		10	SOC

Evaluation Form:

Professional Targets adapted from Danielson, Charlotte (2007). *Enhancing Professional Practice: A Framework for Teaching, 2nd edition*. Alexandria, Virginia: Association for Supervision and Curriculum Development

PLANNING AND PREPARATION		
1.	Demonstrates an interest in working with learners of this particular age group.	Meets expectations
2.	Displays an awareness of, and an interest in, curriculum at this level.	Meets expectations
3.	Displays knowledge of content related pedagogy	Meets expectations
4.	Links plans to curriculum outcomes	Meets expectations
5.	Identifies and develops appropriate resources	Meets expectations
6.	Creates lesson plans	Meets expectations
7.	Differentiates lessons to accommodate learners	Evaluation not required
8.	Includes varied strategies to assess student learning	Meets expectations
9.	Reflects on lesson effectiveness when planning future lessons (e.g. student learning, pacing, procedures, clarity)	Evaluation not required
10.	Uses assessment tools to inform instructional planning	Evaluation not required
11.	Produces long term plans	Evaluation not required
Comments: Adam has met all of the targets in this area. His passion for and knowledge of Visual Arts is one of his many strengths. Adam's lesson plans are thorough and very detailed. He has been teaching all of the Grade 9 and 10 Visual Arts classes and has developed an entire unit plan for the latter. Adam is always well-prepared and very creative. Although his PT has provided him with ideas, resources and materials she uses, Adam often likes to take the initiative to write his own plans and to tweak her resources or develop his own (including rubrics). His PT thinks "...this is great because it gives me ideas and I can learn a lot." (MK)		
CLASSROOM ENVIRONMENT		
12.	Establishes appropriate rapport with students	Meets expectations
13.	Contributes to a safe and healthy environment	Meets expectations
14.	Interacts appropriately with all classroom personnel (teachers, peer interns, teacher assistants, mentors, helpers)	Meets expectations
15.	Helps to maintain clear routines and expectations	Targets to work on
16.	Maintains courteous, respectful interactions among students	Meets expectations
17.	Employs transition strategies	Targets to work on
18.	Organizes and utilizes instructional materials	Meets expectations
19.	Monitors and responds appropriately to student behaviour	Targets to work on
20.	Conveys enthusiasm for subject area(s)	Meets expectations
21.	Maintains appropriate expectations for student achievement	Evaluation not required
22.	Encourages students to take pride in their work	Evaluation not required
23.	Demonstrates a student centered mentality	Evaluation not required

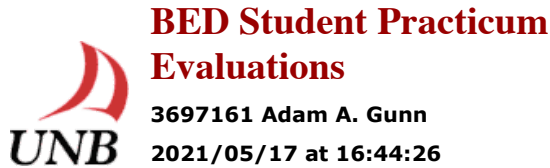
<https://eservices.unb.ca/dataset/student/student.cgi?action=PRACEVAL&term=4479~UNB>

1/2

Advanced Practicum Evaluation –2021

8-week teaching placement at Nackawic Senior High School

5/17/2021

<https://eservices.unb.ca/dataset/student/student.cgi?action=PRACEVAL&term=4586~UNB>

Faculty Evaluation Viewed by:
Adam Gunn

Practicum Information:

**** Official Evaluation**

Practicum	School	Faculty Representative	Evaluating Teacher	Additional Teachers	Grade	Subject
Advanced Practicum	Nackawic Senior High School	Ms. Donna L. Seymour	0		10	SOC

Evaluation Form:

Professional Targets adapted from Danielson, Charlotte (2007). *Enhancing Professional Practice: A Framework for Teaching*, 2nd edition. Alexandria, Virginia: Association for Supervision and Curriculum Development

PLANNING AND PREPARATION		
1.	Demonstrates an interest in working with learners of this particular age group.	Meets expectations
2.	Displays an awareness of, and an interest in, curriculum at this level.	Meets expectations
3.	Displays knowledge of content related pedagogy	Meets expectations
4.	Links plans to curriculum outcomes	Meets expectations
5.	Identifies and develops appropriate resources	Meets expectations
6.	Creates lesson plans	Meets expectations
7.	Differentiates lessons to accommodate learners	Meets expectations
8.	Includes varied strategies to assess student learning	Meets expectations
9.	Reflects on lesson effectiveness when planning future lessons (e.g. student learning, pacing, procedures, clarity)	Meets expectations
10.	Uses assessment tools to inform instructional planning	Meets expectations
11.	Produces long term plans	Meets expectations
Comments: Adam was well planned and prepared for each lesson. He provided detailed lesson plans which included all the essential components: outcomes and objectives, materials and resources needed, details for the main lesson, a structured closing and a place to explain modifications/accommodations if needed. Adam is very reflective and, after each lesson, he debriefed with his PT about what went well and what needed to be 'tweaked'. If it was a course he taught twice, he would make any necessary changes before the second class. In addition, Adam developed unit plans for all of the courses he taught, borrowing some plans and resources from his PT, but more often developing his own. His lessons "...were engaging and he created detailed rubrics for any assignments. He always gave a ton of feedback to the students." (MK)		
CLASSROOM ENVIRONMENT		
12.	Establishes appropriate rapport with students	Meets expectations
13.	Contributes to a safe and healthy environment	Meets expectations
14.	Interacts appropriately with all classroom personnel (teachers, peer interns, teacher assistants, mentors, helpers)	Meets expectations
15.	Helps to maintain clear routines and expectations	Meets expectations
16.	Maintains courteous, respectful interactions among students	Meets expectations
17.	Employs transition strategies	Meets expectations
18.	Organizes and utilizes instructional materials	Meets expectations
19.	Monitors and responds appropriately to student behaviour	Meets expectations
20.	Conveys enthusiasm for subject area(s)	Meets expectations
21.	Maintains appropriate expectations for student achievement	Meets expectations
22.	Encourages students to take pride in their work	Meets expectations

<https://eservices.unb.ca/dataset/student/student.cgi?action=PRACEVAL&term=4586~UNB>

1/2