



# COLLEGE OF FINE ARTS

ART & DESIGN | MUSEUM | THEATRE | DANCE

## FOUNDATIONS PROGRAM

### *INSTRUCTOR'S GUIDEBOOK*



FALL SEMESTER 2023, VERSION 1

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# FALL SEMESTER CALENDAR

## SEMESTER CALENDAR

The sixteen-week semester allows for ample time to introduce concepts and develop projects with the student in your class. Because we often do not meet during finals week, this section will refer to the fifteen weeks of active class meetings. It is important to exercise excellent time management and stay on top of your project and grading schedule so that time does not get away from you.

One note, if you are teaching Contemporary Art and Design Foundations [CAF], you may choose to meet during Finals Week for your final exam as long as you are testing cumulative content from midterm – finals week. It cannot simply be the last test.

We want students working in our labs outside of class times, so it is a good idea to post open lab availability on your CANVAS site so that students know when they can get back in to the classroom to work. Our class times are separated into 4 different blocks with \*most Foundations level classes being taught during the first 3 time blocks.

**\* ALL ART Meeting (Students, Faculty, Adjuncts, GTAs, Staff, EVERYONE) – SEPTEMBER 6, 2023 – 5 – 8 PM**

**FAB 301, 303, 330, & 121 are available for use except these times when classes are meeting:**

2D FND	Digital FND	Drawing FND	3D FND
TR 9-11:30 AM	TR 9-11:30 AM	TR 9-11:30 AM	TR 9-11:30 AM
TR 12-2:30 PM	TR 12-2:30 PM	OPEN	TR 12-2:30 PM
OPEN	OPEN	OPEN	TR 3:05-5:35 PM
MW 9-11:30 AM	MW 9-11:30 AM	MW 9-11:30 AM	OPEN
MW 3:05-5:35 PM	MW 12-2:30 PM	MW 12-2:30 PM	MW 9-11:30 AM
OPEN	OPEN	MW 3:05-5:35 PM	MW 12-2:30

**\*\*FAB 303 and 332 are not available for student use outside of class meetings.**

## FALL SCHEDULE: 8/28/2023 – 12/07/2023 [Finals Week: Dec 11-15, 2023]

*You must update the course calendar on your syllabus to reflect these dates and holidays.*

### For Monday/Wednesday Sections

	MONDAY	WEDNESDAY
WEEK 1	8/28	8/30
WEEK 2	9/4 Labor Day	9/6
WEEK 3	9/11	9/13
WEEK 4	9/18	9/20
WEEK 5	9/25	9/27
WEEK 6	10/2	10/4
OCT 6-8: FAMILY WEEKEND		
WEEK 7	10/9	10/11
MIDTERM		
WEEK 8	10/16	10/18
WEEK 9	10/23	10/25
WEEK 10	10/30	11/1
WEEK 11	11/6	11/8
WEEK 12	11/13	11/15
WEEK 13	11/20	11/22 Thanksgiving
WEEK 14	11/27	11/29
WEEK 15	12/4	12/6
FINALS WEEK	December 11-15, 2023 Pick up final projects and portfolios.	
DECEMBER 19: 4:00 PM GRADES DUE!!!		

### For Tuesday/Thursday Sections

	TUESDAY	THURSDAY
WEEK 1	8/29	8/31
WEEK 2	9/5	9/7
WEEK 3	9/12	9/14
WEEK 4	9/19	9/21
WEEK 5	9/26	9/28
WEEK 6	10/3	10/5
OCT 6-8: FAMILY WEEKEND		
WEEK 7	10/10	10/12
MIDTERM		
WEEK 8	10/17	10/19
WEEK 9	10/24	10/26
WEEK 10	10/31	11/2
WEEK 11	11/7	11/9
WEEK 12	11/14	11/16
WEEK 13	11/21	11/23 Thanksgiving
WEEK 14	11/28	11/30
WEEK 15	12/5	12/7
FINALS WEEK	December 11-15, 2023 Pick up final projects and portfolios.	
DECEMBER 19: 4:00 PM GRADES DUE!!!		

# SPRING SEMESTER CALENDAR

## SEMESTER CALENDAR

The sixteen-week semester allows for ample time to introduce concepts and develop projects with the student in your class. Because we often do not meet during finals week, this section will refer to the fifteen weeks of active class meetings. It is important to exercise excellent time management and stay on top of your project and grading schedule so that time does not get away from you.

One note, if you are teaching Contemporary Art and Design Foundations [CAF], you may choose to meet during Finals Week for your final exam as long as you are testing cumulative content from midterm – finals week. It cannot simply be the last test.

We want students working in our labs outside of class times, so it is a good idea to post open lab availability so that students know when they can get back in to the classroom to work. Our class times are separated into 4 different blocks with \*most\* Foundations level classes being taught during the first 3 time blocks.

**FAB 301, 303, 330, & 121 are available for use evenings and when classes are meeting:**

2D FND	Digital FND	Drawing FND	3D FND

**\*\* FAB 303 and 332 are not available for student use outside of class meetings.**

## SPRING SCHEDULE: January 8 – May 3, 2024 [Finals Week: Apr 29-May 3, 2024]

**You must update the course calendar on your syllabus to reflect these dates and holidays.**

### For Monday/Wednesday Sections

	MONDAY	WEDNESDAY
WEEK 1	1/8	1/10
WEEK 2	1/15 – MLK, Jr Day – No Class	1/17
WEEK 3	1/22	1/24
WEEK 4	1/29	1/31
WEEK 5	2/5	2/7
WEEK 6	2/12	2/14
WEEK 7	2/19	2/21
MIDTERM		
WEEK 8	2/26	2/28
WEEK 9	3/4	3/6
Mar 9-17: SPRING BREAK		
WEEK 10	3/18	3/20
WEEK 11	3/25	3/27
WEEK 12	4/1	4/3
WEEK 13	4/8	4/10
WEEK 14	4/15	4/17
WEEK 15	4/22	4/24
FINALIS WEEK	April 29 – May 3, 2024 Pick up final projects & portfolios.	
MAY 7: 4:00 PM GRADES DUE!!!		

### For Tuesday/Thursday Sections

	TUESDAY	THURSDAY
WEEK 1	1/9	1/11
WEEK 2	1/16	1/18
WEEK 3	1/23	1/25
WEEK 4	1/30	2/1
WEEK 5	2/6	2/8
WEEK 6	2/13	2/15
WEEK 7	2/20	2/22
MIDTERM		
WEEK 8	2/27	2/29
WEEK 9	3/5	3/7
Mar 9-17: SPRING BREAK		
WEEK 10	3/19	3/21
WEEK 11	3/26	3/28
WEEK 12	4/2	4/4
WEEK 13	4/9	4/11
WEEK 14	4/16	4/18
WEEK 15	4/23	4/25
FINALIS WEEK	April 29 – May 3, 2024 Pick up final projects & portfolios.	
DECEMBER 19: 4:00 PM GRADES DUE!!!		

## EMPLOYMENT REQUIREMENTS

### EMPLOYEE REQUIREMENTS

Please note, if you are a graduate teaching assistant, there are requirements for your training that enable you to be in the classroom as an IOR [Instructor of Record]. This training includes but is not limited to successful completion of Teaching College Art, University PIE training, and classroom shadowing. Without this required training, you will immediately be removed from your teaching assignment, even if a missing piece of training is discovered after the start of the semester. Once qualified, you are eligible to teach as an independent IOR for the remainder of your time at FSU so long as you attend the required annual orientation training. As a GTA, your title is *Instructor of Record*, (not adjunct or teaching professor).

You are expected to be familiar with the contents of this guide and follow the instructions and policies herein.

The Foundations Program has hired you as an employee. For current MFA students, your duties as a Graduate Teaching Assistant are employment—they are not part of your degree program that you can choose to skip, like a class. It is important to note that your relationship with the Foundations Program Director and Faculty is no longer exclusively that of a student to a professor; but also that of employee to employer. Teaching appointments are not a right or a guarantee—you are responsible for the education of your students. You can be removed from this position if it is determined that you are not meeting your expectations.

You are contractually expected to be in the classroom for EVERY class meeting and remain on campus and be available through final exam week. Try to avoid missing a class for any reason. We expect students to attend and we expect our instructors to set the standard. If you must miss a class for reasons beyond your control, please make sure that you immediately email the Foundations Director, Anne Stagg ([astagg@fsu.edu](mailto:astagg@fsu.edu)) and the office staff, Celeste Ivory ([mivory@fsu.edu](mailto:mivory@fsu.edu)) and Tori Cole ([vcole@fsu.edu](mailto:vcole@fsu.edu)). You are also expected to complete all necessary forms when you must miss class. This FORM can be found at [art.fsu.edu](http://art.fsu.edu) > Resources > Faculty Resources > [Leave Request form](#)

These forms include a statement of how you will make up missed time for your students. The best course of action is to find someone to substitute your class for you. Even when you find a sub for your class, you must email the director and office staff, and you must still complete the necessary forms.

### REQUIRED MEETINGS

You are occasionally required to attend Foundations meetings. Once dates are released, keep the dates on your calendar. If there is a scheduling conflict—let the Foundations Program Director know well in advance so the meeting can either be rescheduled or you can be excused.

### OFFICE HOURS

For each section you are teaching, you must hold at least one hour of office hours per week. Your office hours must be posted on your syllabus. There is a shared adjunct office on the 4<sup>th</sup> floor available for your use, FAB 415. The combination to the adjunct office this semester is [5+2 together], [4], [1].

Instructors should hold their office hours in the same location as much as possible. Often this is a shared office or a laboratory, however another location can be arranged so long as it is posted on your syllabus and does not disturb other classes in progress.



Many of our Instructors hold their office hours immediately before or after their class, and hold them in the hallway outside of classrooms. Just remember that you shouldn't discuss grades or private matters if you don't have privacy.

### **CORRESPONDENCE ETIQUETTE & REQUIREMENTS**

ALWAYS use professional email etiquette in all correspondence as instructor (or as students if GTA). These communications follow you and you are always better served by being professional at all times. Make certain that you check your university e-mail account daily throughout the business week. Many students, office staff, and I will contact you via e-mail.

This does not mean you are accountable to your students twenty-four hours a day! Nor does it excuse them from having their work completed at the beginning of the period it was due, simply because they e-mailed you a question and you didn't reply. It is expected that you reply to emails within 24 hours during the business week. Please make sure students are aware of this.

### **PRINTER AND COMPUTER**

There is a computer in the computer lab and you may print via the copy machine in the advising 'hall of knowledge' – just put your material onto a thumb drive. Use of these machines is intended to support your teaching needs. If there are issues with the printer (no ink, no paper, not operating), let the Art Office know – FAB 220.

### **CONTACT HOURS IN THE CLASSROOM ARE NOT FLEXIBLE**

Your class meets for two hours and thirty minutes, twice a week. ***Do not dismiss your class early or have an "agreed upon" later start time.*** It is expected that your class meeting times are consistent with the dates and times indicated on the course schedule. Your course should begin on time and run until 11:30 AM, 2:30 PM, 5:35 PM or 8:35 PM. If you have an arduous cleanup that the students wrap up quicker than you expect and you let them out five minutes early here and there, that isn't a problem. Ten or fifteen minutes can get problematic, especially if it occurs regularly.

If our Foundations courses are not meeting for the required and approved contact hours it can have rather serious ramifications. The class contact hours are designed to reflect the credit hours earned. If an Instructor isn't holding the course times as scheduled, and this is revealed through a grade appeal, a student complaint, etc.—as the issue goes up through the administrative chain, the consequences could be serious.

### **SET THE TONE**

We are leading these students and we cannot expect them to follow our behavioral policies if we don't adhere to those policies ourselves. You might not think it is a big deal, but it definitely is. You are at work and you should appear 100% available to the students. Be professional: Keep your cell phones, tablets, and laptops put away throughout the class period unless it specifically relates to teaching. You should not be checking your email, grading, or reading articles during class time. Stay engaged with your students.

### **APPROPRIATE CLASSROOM APPAREL**

Regarding appropriate dress, you are an artist and this passage of the guidebook is not aimed at disguising that fact. Everybody understands, respects, and even *expects* you to be somewhat outrageous in terms of fashion. That stated, your students must feel comfortable. Paint-splattered or work clothes are fine—you're in a studio setting and it's appropriate to wear studio clothes. Do remember that you'll be working closely with students, often sitting face to face with them in discussions. You will want to be clean, and you will want your body to be covered. Further, if the syllabus for the class you are teaching has regulated apparel for safety (for example classes that use the woodshop), you are expected to follow that dress code too.

### **CLASS RECORDS POLICY**

You are expected to keep orderly class records—including information about attendance, individual project grades, etc. You are required to use Canvas to post grades and provide feedback for students. Providing frequent feedback allows students to understand their progress in the course as well as seek opportunities for improvement. Be sure to provide access to your Canvas site at the TA / instructor level to the Foundations Director. If there is a grade appeal, we need access to your records.

Class records must be maintained for a period of 3 years. Taking attendance and grading via CANVAS ensures this obligation is met.

### **INTELLECTUAL PROPERTY NOTICE**

We tend to share projects freely amongst each other and often encourage you to customize projects by adjusting research themes. Major adjustments to the curriculum – things that involve project material changes, objective changes, scope or technique changes - need to receive written approval a minimum of 3 weeks before being implemented.

### **REQUIREMENTS FOR BEING INSTRUCTOR OF RECORD (GTAs)**

Meeting the requirements for instruction is mandatory. Those who have not met the requirements will not be allowed to teach. In the event someone is placed in the classroom without the proper requirements, they will be immediately removed from class when the mistake is discovered - unless that mistake was made in error and documentation is provided showing all requirements have been met. There are many levels of verification and offices that check to ensure compliance each semester, but sometimes mistakes are discovered after the start of the semester. This is rare, but has happened.

Adjuncts wishing to teach must have a qualifying degree and complete required annual training (fulfilled by the Art Department Teaching Orientation)

GTAs wishing to teach must have category 3-4 training, marked by:

- successful completion of pedagogical training (Teaching College Art),
- completion of FSU's 2-Day Program for Instructional Excellence [PIE] Training,
- completion of at least 18 graduate credit hours in the teaching discipline,
- passing the foreign language requirement (if international),
- possessing an undergraduate degree in a related discipline,
- direct supervision of an appropriate faculty member, and
- planned (semesterly) evaluations.

Your FSU email must be used for all official communication and announcements. An Instructional Management System (CANVAS) must be used to:

- Post your syllabus
- Provide access to assignments & projects
- Provide feedback
- Provide access to all GRADES

You can give written feedback and grades on paper if you prefer that mode of grading, but there must be documentation of that grade/feedback entered into CANVAS. (If paper is preferred, you must still enter the grade along with a comment. Ex: "feedback provided in written form during class")



## MISSING WORK DAYS

### PROTOCOL FOR MISSING WORK DAYS

#### MISSING WORK—BECAUSE OF ILLNESS

If you are unable to teach your class because of illness, notify the students right away to let them know. Create a class announcement and email all students right away.

Please also immediately e-mail the Foundations Program Director **Anne Stagg** (astagg@fsu.edu), and copy the office staff, **Celeste Ivory** (mivory@fsu.edu) and **Tori Cole** (vcole@fsu.edu) on the e-mail. This way the necessary individuals are informed. Additionally, request that **Celeste or Tori if they are able to** post a “class cancelled” sign on your classroom door if you are not able to do so yourself.

Complete a [LEAVE REQUEST FORM](#) as soon as possible.

#### MISSING WORK—PLANNED IN ADVANCE

If you know you are going to miss a class, you **must request** to do so with the Foundations Program Director. You will need to fill out a [LEAVE REQUEST FORM](#) in advance. This form requires a supervisor signature and can be found on the Art Department website under ‘resources.’

**Submission of the form does not necessitate approval of the form.** On the form, indicate why you need to miss the class and who will be covering the section if your leave is approved. Submit the form two to four weeks prior to the planned absence.

You can ask a fellow GTA to cover your section. This must be someone who has all of the required teaching qualification in place and on file with FSU. If you cannot find somebody to cover for you, consult with the Foundations Program Director. Please do not assume it is okay to give a workday in lieu of having a qualified instructor in the classroom.

The Program Director will look over your request and either sign it and pass it along to the Art Office, or deny it and return it to you with an explanation of why it was denied. Allow time for this process.

## KEYS, CODES, & OTHER ACCESS

### ROOM KEYS, ROOM CODES & OTHER GENERAL ACCESS

Tori Cole will handle the paper work for keys if they are needed, however most labs either have swipe access or there is a key on a retractable lanyard in a combination lock box next to the classroom door. We are moving to minimize individual keys. Please check with the Foundations Program Director for the combination to the key box where you are teaching.

If you teach in a Technology Enhanced Classroom [TEC], you need to contact TEC support to gain access to the classroom and classroom computer. Classroom support can be reached by calling 850-644-2811 or emailing classroomsupport@fsu.edu. *You can only request access to the room that you are scheduled to teach in.*

### STUDENT LOCKERS AVAILABLE

Lockers are available for your students' art supplies. Lockers are located in the hallways of the first and third floors of the Fine Arts Building. Students can purchase use of a locker for the semester at a very low rate (\$5/\$10). We are trying to make lockers available to all Foundations Students free of charge to them. The details are not quite yet in place but will be forthcoming.

Locker registration is for the **semester only**. Items that remain after the end of the semester will be discarded. **Be sure to remind students to clean out their lockers as this is a new policy going forward.**

### KEYLESS ACCESS PRIVILEGES FOR THE ART BUILDING

The Fine Arts Building remains open and unlocked during the following hours:

Monday – Friday: 7:30 AM – 9:30 PM

Saturday & Sunday: 8:00 AM – 6:00 PM

**Combination to the Adjunct Office: FAB 415: [5+2 together], 4, 1**

### 2D FOUNDATIONS ADJUNCTS & GTA'S WILL NEED:

Get from Foundations Director [Anne Stagg](#)

- Key Box Combination for the Door to FAB 301.
- Combination to shared supplies in classroom locker cabinet.

### 3D FOUNDATIONS ADJUNCTS & GTA'S WILL NEED:

Get from Foundations Director [Anne Stagg](#)

- Combination to INSTRUCTOR Cabinet with more shared supplies.
- Combination to STUDENT Cabinet with select shared supplies relating to current projects.

Get from Sculpture Lab Manager: [Christopher Rivera](#)

- Combination for lock box to the wood shop cage
- Combination for lock box to the tool room (located inside of the wood shop cage)

### DRAWING FOUNDATIONS ADJUNCTS & GTA'S WILL NEED:

Get from Foundations Director [Anne Stagg](#)

- Key Box Combination for the Door to FAB 330.
- Key Box Combination for the Door to the still life supply inside of FAB 330.

### DIGITAL FOUNDATIONS ADJUNCTS & GTA'S WILL NEED:

Get from Foundations Director [Anne Stagg](#)

- Combination to shared supplies in classroom locker cabinet.  
Get from Office Staff, **Tori Cole**
- Swipe Access for the FabLab, FAB 404
- Swipe Access for the Door to FAB 303.

**CONTEMPORARY ART FOUNDATIONS ADJUNCTS & GTA'S WILL NEED:**

- Get from **CLASSROOM SUPPORT**
- Swipe Access for the Door to FAB 332.
  - Access to Computer login for TEC classroom

**SUCCESS STRATEGIES INSTRUCTORS & ADJUNCTS WILL NEED:**

- Get from **CLASSROOM SUPPORT**
- Swipe Access for the Door to FAB 249.
  - Access to Computer login for TEC classroom

## EQUIPMENT MAINTENANCE

**To report an issue with a piece of equipment**, please head to [this link](#) and submit a “ticket”. Once you submit your ticket, it will go into a queue for repair. You may return (using the same URL) to check on the status of your ticket.

- [https://forms.cfa.fsu.edu/department-forms/art-forms/art-sculpture-space-fab-110/?fbclid=IwAR0ygxhpl0WFZA14ZTrM78aTUPNStwOwDBtKiq9p\\_vANQppPOqiNW-vO4CE](https://forms.cfa.fsu.edu/department-forms/art-forms/art-sculpture-space-fab-110/?fbclid=IwAR0ygxhpl0WFZA14ZTrM78aTUPNStwOwDBtKiq9p_vANQppPOqiNW-vO4CE)

## SCULPTURE CRITIQUE ROOM RESERVATION – FAB 110

There is a nice shared-use critique room within Sculpture. You may sign up to use this room following [the link below](#). Please only reserve the room for your class period when using it for critique. If you want to use the space to document student work, or to host a demonstration, etc., please be sure that your request is for a specific, limited range of time. Please do not sign it out for multiple days.

- <https://forms.cfa.fsu.edu/department-forms/art-forms/art-sculpture-space-fab-110/>

## FOUNDATIONS PROGRAM MISSION

### **FOUNDATIONS PROGRAM MISSION STATEMENT**

The Foundations Program in the Department of Art at The Florida State University provides essential knowledge, skills, and experience to beginning art students. This solid foundation allows new artists to continue developing as successful visual-arts professionals.

We offer an engaging variety of thematic art courses, designed as an experiential initiation into professional artistic practice, creative methodology, and studio work ethic. With broad exposure being the guiding principle, the courses immerse students in a stimulating environment. Here they engage not only in the making of art but also in a critical dialog that explores how their art communicates what it communicates—as well as strategies to sharpen this connection between the art and its meaning.

The faculty works closely with the students from the generation of the idea through the realization of the final art piece. For the greater part of the program, integrated projects and processes, rather than isolated design exercises, encourage personal investment. The focus of the program is to foster inventive and resourceful students, who can express complicated ideas in a manner that is both technically and conceptually sophisticated. While situated in this supportive community, students develop critical thinking and communication skills through engaging group critiques, individual critiques, and written components. The Foundations Program challenges, inspires, and empowers students with the basic artistic autonomy needed in their pursuit of an art degree.

The curriculum provides the basis on which the BA and BFA programs are built in the Department of Art.

## FOUNDATIONS PROGRAM STRUCTURE

### GENERAL DESCRIPTION

The Foundations Program Director manages the six courses within the program's curriculum. Each of these courses has full-time faculty who are faculty leads for the course. Adjuncts and GTAs should direct all questions and comments regarding the class or the program to BOTH the director and faculty lead. Program faculty leads are listed below.

FOUNDATIONS PROGRAM DIRECTOR: Anne Stagg		
Course:	Lead Faculty:	Report to:
ART 1201C – 2D Foundations	Anne Stagg	<a href="mailto:astagg@fsu.edu">astagg@fsu.edu</a>
ART 1203C – 3D Foundations	Katie Kehoe	<a href="mailto:astagg@fsu.edu">astagg@fsu.edu</a> & <a href="mailto:mkk22f@fsu.edu">mkk22f@fsu.edu</a>
ART 1300C – Drawing Foundations	Anne Stagg	<a href="mailto:astagg@fsu.edu">astagg@fsu.edu</a>
ART 1602C – Digital Foundations	Kevin Curry	<a href="mailto:astagg@fsu.edu">astagg@fsu.edu</a> & <a href="mailto:kcurry@fsu.edu">kcurry@fsu.edu</a>
ART 2204C – Contemporary Art Foundations	Allison Spence	<a href="mailto:astagg@fsu.edu">astagg@fsu.edu</a> & <a href="mailto:aespence@fsu.edu">aespence@fsu.edu</a>

The sixteen-week courses in the Foundations Program fit the standard 3-unit studio course with a regular grading scheme, except for ART 1000 - Success Strategies, which is a 1-unit lecture course with a pass/fail grading system.

For each course there is a Development Site on Canvas with information and projects related to the semester curriculum. You can request access for any course you are teaching. There is a standard set of projects for each class, however there is some room for individual instructors to personalize aspects of the projects, or even substitute another project with permission.

Personalization guidelines are noted within the Canvas Development site for each course. Any project substitutions\* must be requested and APPROVED a minimum of 3 weeks in advance of implementation. Note that approval can take up to 3 weeks, so requests should be placed 6 weeks prior to implementation.  
\*Failure to do so will potentially result in probation from teaching.

Foundations courses are pre-requisite for most intermediate and upper level courses. There are no pre-requisites for Foundations courses and students may take them in any order.

Course #	COURSE TITLE	Pre-Requisites	Credits	Weeks
	Foundation Program courses are required for all BFA & BA studio majors			
1000	SUCCESS STRATEGIES	n/a	1	15
1201C	TWO-DIMENSIONAL FOUNDATIONS	n/a	3	15
1203C	THREE-DIMESNTIONAL FOUNDATIONS	n/a	3	15
1300C	DRAWING FOUNDATIONS	n/a	3	15
1602C	DIGITAL FOUNDATIONS	n/a	3	15
2204C	CONTEMPORARY ART & DESIGN FOUNDATIONS	n/a	3	16

### **FOUNDATIONS PROGRAM REQUIREMENTS**

All 6 Foundations courses are required in order to move forward with an Art major.

All other art courses will have these foundations courses as pre- or co-requisites. Art majors must successfully complete all Foundation level courses with a C- or higher (Satisfactory in Success Strategies). Failure to earn a C- or higher in a Foundations Program class for an Art major means that the student must repeat the class until they earn a satisfactory grade so they can move on with their future coursework.



## SYLLABUS POLICIES

### **REQUIRED COURSE SYLLABI TEMPLATES**

All Foundations GTA's must adhere to the provided syllabi template for their course. You will receive an electronic copy of the appropriate syllabus. The University and the Foundations Program require that a lot of very specific information be included in all syllabi and that the information in the syllabi are consistent from class to class. The syllabi are refined and nuanced every semester—using the current template guarantees your syllabus will be up to date.

### **FOUNDATIONS SYLLABUS POLICIES**

The syllabus operates as a contract between you and the student. *It is Foundations Program policy that the syllabus for the course must be distributed and covered on the first day of class.*

You must update the course calendar on the syllabus template to reflect the current semester's dates, holidays, etc. See the Semester Calendar on page four, for current semester dates, holidays, etc.

Your course calendar must include a weekly outline of activities planned, including major critique dates and any other due dates. The templates have a suggested course outline plotted into the calendar—but you'll need to refine it to mirror your daily classroom activities. It is okay if you need to revise your calendar mid-way through term, just be sure to note that it has been **revised** and highlight any new deadlines or schedule changes.

Your in-class activities should reflect the content highlighted in the course overviews that are outlined in the section, "Course Overviews and Curricular Structure".

### **THE SYLLABUS ITEMS THAT YOU MAY CHANGE (WITHOUT FOUNDATIONS PROGRAM DIRECTOR APPROVAL) ARE:**

- Header Information: Your name, e-mail, class meeting times, office hours, etc.
- Sketchbook Requirements—this may be helpful depending on how you are facilitating sketchbook use.
- Course Communications—you may put this in your own language.  
Calendars—The calendars suggest a general outline, you must adjust this.
- Project order or information – only *AFTER* seeking permission from the Director and Course Supervisor.

## SYLLABUS REQUIRED LANGUAGE

REQUIRED SYLLABUS LANGUAGE CAN BE FOUND HERE:

<https://facsenate.fsu.edu/Curriculum-Resources/syllabus-language>

ALL SYLLABI ARE REQUIRED TO INCLUDE THE FOLLOWING STATEMENTS

UNIVERSITY ATTENDANCE POLICY:

Excused absences include documented illness, deaths in the family, and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

ACADEMIC HONOR POLICY:

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of student's academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "...be honest and truthful and...[to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at <http://fda.fsu.edu/academic-resources/academic-integrity-and-grievances/academic-honor-policy>)

ACADEMIC SUCCESS:

Your academic success is a top priority for Florida State University. University resources to help you succeed include tutoring centers, computer labs, counseling and health services, and services for designated groups, such as veterans and students with disabilities. The following information is not exhaustive, so please check with your advisor or the Department of Student Support and Transitions to learn more.

AMERICANS WITH DISABILITIES ACT:

Florida State University (FSU) values diversity and inclusion; we are committed to a climate of mutual respect and full participation. Our goal is to create learning environments that are usable, equitable, inclusive, and welcoming. FSU is committed to providing reasonable accommodations for all persons with disabilities in a manner that is consistent with the academic standards of the course while empowering the student to meet the integral requirements of the course.

Students with disabilities needing academic accommodation should:

- (1) register with and provide documentation to the Office of Accessibility Services; and
- (2) request a letter from the Office of Accessibility Services to be sent to the instructor indicating the need for accommodation and what type; and,
- (3) meet (in person, via phone, email, skype, zoom, etc...) with each instructor to whom a letter of accommodation was sent to review approved accommodations.

Please note that instructors are not allowed to provide classroom accommodations to a student until appropriate verification from the Office of Accessibility Services has been

provided.

This syllabus and other class materials are available in an alternative format upon request.

For the latest version of this statement and more information about services available to FSU students with disabilities, contact the:

Office of Accessibility Services  
874 Traditions Way  
108 Student Services Building  
Florida State University  
Tallahassee, FL 32306-4167  
(850) 644-9566 (voice)  
(850) 644-8504 (TDD)

[oas@fsu.edu](mailto:oas@fsu.edu)

<https://dsst.fsu.edu/oas>

**CONFIDENTIAL CAMPUS RESOURCES:**

Various centers and programs are available to assist students with navigating stressors that might impact academic success. These include the following:

<p>Victim Advocate Program University Center A, Rm. 4100 (850) 644-7161 Available 24/7/365 Office Hours: M-F 8-5 <a href="https://dsst.fsu.edu/vap">https://dsst.fsu.edu/vap</a></p>	<p>Counseling and Psychological Services Askew Student Life Center, 2nd floor 942 Learning Way (850) 644-8255 <a href="https://counseling.fsu.edu/">https://counseling.fsu.edu/</a></p>	<p>University Health Services Health and Wellness Center (850) 644-6230 <a href="https://uhs.fsu.edu/">https://uhs.fsu.edu/</a></p>
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# SYLLABUS CALENDAR

**PLEASE include the statement below about attempting to abide by the calendar... When developing your semester calendar, be sure to designate the calendar by “week,” provide a general activity for each class day, and on the row below, give a homework summary. See EXAMPLE below.**

**[EXAMPLE FROM DRAWING] CALENDAR: Fall Semester 2023**

I will attempt to abide by this calendar. I pace the course according to the progress of the students enrolled, therefore, it is possible that the actual schedule may vary from the one below.

WEEK	MONDAY <or> TUESDAY	WEDNESDAY <or> THURSDAY
ONE: August X & X	Introduction & First Day Drawing	Blind Contour - Portrait and Self Portrait Studies
Homework:	Contour drawing of a house plant (or other plant outdoors if preferred). (Sketchbook) Campus has a lot of beautiful areas of campus with rich plant life. Tallahassee Nurseries is also a lovely place to draw and if you can tuck yourself out of the way within the greenhouse, it is quite pleasant.  READ: Betty Edwards "Drawing & the Art of Bicycle Riding"	
TWO: September X & X	Contour & Cross-Contour: Figure, folded paper, plant, drapery & bottle studies	Complete work from last class &  Contour: Hidden Object  BRING 3 unusual, small objects, not immediately recognizable by touch! (must fit into a brown paper lunch sack). Must have details one can FEEL!
Homework:	9-Step Grey Scale Value Studies in 3 media. Choose from your materials list. (sketchbook)  READ: "Prosopagnosia: The Artist in Search of Her Face"	
THREE: (dates)	(discuss the reading) Modeling: Translating basic shapes into the illusion of 3D forms through rendered values.	Modeling Platonic solids - Lighted still life composed of basic white forms
Homework:	SCALE DRAWING: Draw (modeling the light/shadows): 1-3 individual pieces of popcorn on a single 18" x 24" format using all of the space effectively. Your drawing will need to be significantly LARGER than the object(s). Do your best to capture the exact likeness of the popcorn and bring your pieces to class along with your homework.	
FOUR: (dates)	Emphasis, Focal Point, & Figure-Ground Relationships - Creating compositions and learning how to direct the viewers eye. Create a viewfinder and then use it to create several Thumbnail Sketches of a still life.	Still Life - Composition selected, or adjusted, from the previous day's thumbnail sketches
Homework:	SUBJECT: Choose an object/subject and place it within a context. How do we know what the subject matter is? (Scale, value/contrast, placement on the page, clarity, repetition???) How does the surrounding context inform the subject? 18" x 24" Drawing Paper.	

FIVE: (dates)	Introduction of 1 point perspective - Still life with boxes - Be sure students arrange themselves so that the still life is in 1 point perspective to their bodies.	1 Point Perspective in FAB -- main floor lobby (near the entrance, theatre & museum). Any 1-point perspective view will do. Use rulers for reference.
Homework:	Complete 1-point perspective drawing. Try to make some lines thicker to add weight and emphasis in places.	
SIX: (dates)	Still life with striped drapery & white forms	Still life with striped drapery & white forms
Homework:	On 18" x 24" Drawing Paper: Create a rendered drawing of a chair with books.	
SEVEN: (dates)	Organic (in classroom: Plant + glass - or - drawing on campus up by music building)	Organic
Homework:	Assemble Midterm Portfolio according to Published List of Works. Works should be neatly organized and in order before being submitted. Any charcoal must be sprayed with fixative prior to submitting.	
EIGHT: <b>MIDTERM</b> (dates)	<b>Portfolio DUE!</b> Dynamic Sketching: Basic Exercises (Atmospheric Perspective along a movement line & Centerline studies with organic shapes)	Dynamic Sketching (applied - take a plant, pinecone, cob of corn, or something and break it down into its core forms (is it basically a cylinder? What details make it this particular object? Are there repeated parts? Is there symmetry?
Homework:	<b>etc...</b>	
NINE: (dates)		
Homework:		
TEN: (dates)		
Homework:		
ELEVEN: (dates)		
Homework:		
TWELVE: (dates)		
Homework:		
THIRTEEN: (dates)		
Homework:		
FOURTEEN: (dates)		
Homework:		
FIFTEEN: (dates)	<b>LAST WEEK of Regular Classes</b>	
Homework:	STUDY & Complete Final Submissions	
<b>SIXTEEN: FINALS WEEK</b>	<b>STUDIO CLASSES: NO CLASSES - DIGITAL DOCUMENTATION DUE ONLINE</b> <b>LECTURE CLASSES: MAY MEET as long as students are being tested on cumulative information learned over the full semester or since midterm.</b> THIS WEEK CANNOT BE USED FOR A FINAL CRITIQUE! – only testing cumulative knowledge	

## REQUIRED SUPPLIES & TEXTBOOKS

### FOUNDATIONS REQUIRED SUPPLY LIST POLICIES

*On the first day of class you must provide your students with a required supply list, that very closely represents the actual material needs for the class. Please note any supplies that you will provide for them using their materials fee monies.*

### REQUIRED SUPPLY LISTS EXAMPLES

You will receive an electronic copy of a previously used required supply list for your course through the development site. This is only an example and *it is your responsibility to update the required supply list to mirror the projects that you will be facilitating.* The example list will get you started. The students have a right to know approximately how much money they'll need to spend in a class from day one, so they can budget accordingly. The supply list should accommodate for everything that the student will possibly need to complete their projects that isn't provided by the materials fee for their class.

### AREA ART SUPPLY STORES

Many local art stores will assemble packets for your students—often at a discounted rate. This can be beneficial, because your students will be getting all of the right materials. The downside of this route, is that the students aren't able to learn about shopping for art supplies in an involved manner.

Michael's, off campus  
Student Union Bookstore, on campus  
Hobby Lobby, off campus

### TEXTBOOKS (NOT REQUIRED)

The Foundations Program does not require you to use a textbook for your course. If you choose to require it, you must request it as a required textbook a minimum of one semester prior and make sure that Celeste Ivory has that information. Florida law states the we must provide advanced notice for any required text books before the semester begins. You cannot simply put a book on the required supply list.

If you request it, USE IT! Be certain that the students are getting their money's worth—text books are expensive and if you're not going to use them, the student's money may be better invested in supplies. Assign regular readings from it that are relevant to your current in-class work if you require a book. Please note that any book requirements need to be approved by the Foundations Program Director and must be submitted a minimum of the semester prior to the requirement due to state law.

Here are a few recommended texts:

*Launching the Imagination*, M. Stewart  
ISBN: 0072878378

*Drawing: Space Form & Expression*, Enstice  
ISBN: 0130981133

*Perspective Drawing*, Auvil  
ISBN: 1559346973



## REQUIRED SUPPLIES (MATERIALS FEE PURCHASES) BY CLASS.

Course materials fee information can be found here:

[https://registrar.fsu.edu/registration\\_guide/fall/financial\\_information/](https://registrar.fsu.edu/registration_guide/fall/financial_information/)

The Foundations Program is working to be considerate of our instructors as well as our students in the way that we purchase and provide supplies. We are not quite there yet, but our aim is to be able to provide each class with the supplies needed for each student at the beginning of the semester. This will typically happen at Week 2 in the semester because if a student drops during the first week, they are refunded their materials fee. It isn't until Week 2 that we know we have the funds to purchase the materials.

With back-orders becoming more common, and just so you can start the term off knowing that students will have certain materials on hand to work with, Foundations faculty are working to identify a basic "kit" for each class with a materials fee. We are also looking to minimize overlap with what is included in each basic course kit so that students taking all foundations classes at FSU will have a good toolbox by the time they move into intermediate classes.

As those course kits are identified and supplies are available, they will be outlined here. A larger portion of the materials fee will be moved to the BFA Director to cover these purchases. This should be a good thing because it centralizes ordering, allows for greater price breaks, and takes a "to do" item off of your list. Please reach out with any concerns or recommendations. Even after we have set up the course kits, we can make changes in the future but it may take a semester or two to roll into place. **NOTE: THE CHARTS BELOW ARE FOR PLANNING PURPOSES ONLY (will be refined and hopefully implemented in Spring 2024)**

DRAWING FOUNDATIONS
COMPRESSED CHARCOAL
VINE CHARCOAL
WHITE CHARCOAL/PASTEL
GRAPHITE PENCILS (range)
GRAPHITE STICK
ERASERS (pink & kneaded)
PENCIL SHARPENER
GEL PEN
USE OF: colored pencils, tape, rulers, assorted other materials

2D FOUNDATIONS
X-ACTO KNIFE
TAPE
PENCIL & ERASER
COMPASS
TECH PEN SET
BRUSHES x2
USE OF: palette knife, paint, scissors, rulers, assorted other materials

DIGITAL FOUNDATIONS
PERSONAL THUMB DRIVE
ASSORTED MATERIALS FOR FAB LAB

3D FOUNDATIONS
OLFA CUTTER w SNAP OFF BLADE
SHARPIE MARKER
? personal glue gun? Tape?
Ruler? Safety goggles?
Pencil(s)? what is best
USE OF: assorted materials

CONTEMPORARY ART FOUNDATIONS
SKETCHBOOK
??

## MATERIALS & EQUIPMENT FEES

### HOW MATERIALS FEES ARE SPENT

Materials fees are used to purchase consumable materials used in the general operations of the studio classroom and for individual projects. A portion of each materials fee (currently 25%) is held at the program level to help supply classroom needs. Each instructor is given a set amount per student to spend on materials for your class. Consider using this to order things that are cheaper in bulk, have a “large item shipping fee” or are difficult to source.

Other materials that are essential to your class, should be placed on the required supply list that you disseminate on the first day of class. By adding materials to this list you are requiring your students to provide it themselves for in-class use.

The Foundations Program Director will oversee spending of the culled course fees. The fees go towards centralized studio specific operations and necessities. This includes things like kraft paper rolls, first aid kit supplies, common materials used for instructor demonstrations, some material costs for sculpture and the FABlab, hand tools, light bulbs, and so on. **If you need something in the classroom, or it is running low, please send an email to the director.**

Course Fees per Class	Course Fees	Amount You Can Spend Per Enrolled Student
<b>ART 1000 Success Strategies</b>	\$0 / student	\$0
<b>ART 1201C 2D Foundations</b>	\$35 / student	\$26.25 (see above)
<b>ART 1203C 3D Foundations</b>	\$35 / student	\$26.25 (see above)
<b>ART 1300C Drawing Foundations</b>	\$35 / student	\$26.25 (see above)
<b>ART 1602C Digital Foundations</b>	\$35 / student	\$26.25 (see above)
<b>ART 2204C Contemporary Art FND</b>	\$35 / student	\$26.25 (see above)

### ORDERING MATERIALS:

- **Not all courses have associated lab fees. If you are unsure, please contact your area head or visit [https://registrar.fsu.edu/registration\\_guide/fall/financial\\_information/](https://registrar.fsu.edu/registration_guide/fall/financial_information/)**
- **If your FSU ID and password do not work in the system, please contact **Celeste Ivory**.**
- **Go to [filemaker.cfa.fsu.edu](http://filemaker.cfa.fsu.edu)**
- **Click on Art Course Fee Management System**
- **Log in with your FSU ID and password.**
- **Select Instructor Requests to view your courses for Fall 2023. You will see a list of your courses with the beginning and ending balances. You may have a proxy (someone who has access to submit requests on your behalf), primarily for area access**
- **The system will display if your item has been ordered, notes from the reviewer, & previous orders.**

### HOW STUDENTS' EQUIPMENT FEE IS SPENT

Students also pay an equipment fee each semester when they register for classes. This fee covers everything from computers and software, to FABlab equipment, to hand tools, to equipment in the sculpture lab, and equipment in the “equipment checkout” supply, to maintenance. Encourage your students to take full advantage of all the equipment we have on hand.

## COURSE MANAGEMENT & REPORT.FSU.EDU

Heading off a problem before it develops:

1. Grade early / grade often
2. Embrace this mantra: you don't give grades, students earn them
3. Don't be afraid to reach out
4. Pay attention to university deadlines
5. Don't be alone together

If a problem does develop:

1. Don't take it personally
2. Document everything
3. [report.fsu.edu](https://report.fsu.edu)
4. Ask for help

The screenshot shows the top navigation bar of the REPORT.FSU.EDU website, which includes the Florida State University logo and search icons. Below the navigation bar is the main heading "REPORT.FSU.EDU". A prominent message states: "Service to the reporting system has been restored." Below this, a welcome message explains the site's purpose: "Welcome to report.fsu.edu. This site allows you to share important information regarding incidents or concerning behavior happening in the Florida State University community. Please read each description by hovering over the button of the report you would like to submit. **Click again on mobile devices to submit.**" A call to action box follows, stating: "If you believe that a situation you are reporting is an emergency and requires immediate attention, **please first call FSUPD at (850) 644-1234.**" The bottom section of the screenshot displays a grid of 13 buttons for reporting various types of incidents, including Sexual Misconduct and Stalking, Conduct Violations (Non-Academic), Concerning Behavior, On-Campus Housing Incident, ADA/Accessibility Issues, Acts of Discrimination, Hazing, Student Organization Violations (Non-Hazing), Academic Skills Assistance, Posting Violation, Behavioral Issues in Canvas Courses, Zoom Security Violation, and Conflict Resolution Self-Referral.

FLORIDA STATE UNIVERSITY

REPORT.FSU.EDU

**Service to the reporting system has been restored.**

Welcome to report.fsu.edu. This site allows you to share important information regarding incidents or concerning behavior happening in the Florida State University community. Please read each description by hovering over the button of the report you would like to submit.  
**Click again on mobile devices to submit.**

If you believe that a situation you are reporting is an emergency and requires immediate attention, **please first call FSUPD at (850) 644-1234.**

- Report Sexual Misconduct and Stalking
- Report Concerning Behavior
- Report ADA/Accessibility Issues
- Report Hazing
- Refer a Student for Academic Skills Assistance
- Report Behavioral Issues in Canvas Courses
- Conflict Resolution Self-Referral
- Report Conduct Violations (Non-Academic)
- Report On-Campus Housing Incident
- Report Acts of Discrimination
- Report Student Organization Violations (Non-Hazing)
- Report a Posting Violation
- Zoom Security Violation

## COURSE OVERVIEWS & REQUIRED CURRICULAR STRUCTURE

THE FOLLOWING PAGES CONTAIN QUICK CURRICULAR OVERVIEWS FOR EACH FOUNDATIONS PROGRAM COURSE.

DRAWING FOUNDATIONS  
3D FOUNDATIONS  
DIGITAL FOUNDATIONS  
2D FOUNDATIONS  
CONTEMPORARY ART FOUNDATIONS

[SUCCESS STRATEGIES is not taught by a GTA – only Faculty or experienced Adjuncts who have been with FSU for a long time.]

## DRAWING FOUNDATIONS / ART1300C

### QUICK COURSE OVERVIEW

#### DRAWING FOUNDATIONS

**Course #:** 1300C

**Quick Description:** Beginning Drawing (Static forms—still life)

**Pre-requisites:** None

**Type of class:** Process-emphasis

**Structure of curriculum / requirements:**

- Required attendance at one art event (with writing component)  
See *Art Into Words*
- Daily in class drawing with exposure to techniques in charcoal, conté, graphite, and sumi ink on newsprint, craft paper, or nicer art papers—focusing on basic forms and still life. Make a point to not cover the figure, or anatomy—leave this curricular zone for *FIGURE DRAWING*.
- In-class drawing primarily is centered on technique. Homework should tie these
- techniques to concept. *What do the students use their new techniques to say?*
- Areas of emphasis will include the elements of art (line, value, volume, & texture), figure/ground relationships, perspective, light & chiaroscuro, content & formal aspects. A range of drawing techniques and styles (including contour, cross contour, value (light & shadow) modeling, gesture drawing, composition strategies, perspective, etc. Some more experimental techniques may be introduced.
- Four major homework assignments with conceptual explanation paragraphs (one major assignment every three-four weeks).
- Major evaluations:
  - A.) There should be some sort of grade for the 4 major homework assignments separate from the portfolio reviews. (Suggested: 50 points each for a total of 200 points.)
  - B.) There should be an in-progress, Mid-term Evaluation (a one-on-one meeting with the student for which they'll prepare a portfolio) in which you'll give them a "ballpark" letter grade, talk about strengths and weaknesses, strategies, better practices, and routes for improvement, etc. This "ballpark" grade effectively has zero effect on their final cumulative grade—it is used as a gauge for them and as an opportunity for you to promote an understanding of the course's expectations. Be firm here so that students aren't caught off guard about their performance at the end of the semester.
  - C.) A Final portfolio, which they turn in during the final class period, you grade and return. (Suggested: 300 points. Can allocate points to different aspects of the review. For example: Portfolio 225 points, Sketchbook 50 points, Composition Studies 25 points.)

**Other employment expectations with sections of Drawing:**

- In a coordinated effort with the other Drawing faculty—all Drawing instructors should schedule their office hours in either the adjunct/GTA office on the 4<sup>th</sup> floor or in the classroom when not in use.
- Some weeks, we will leave the still life up for all classes to use.

## 3D FOUNDATIONS / ART1203C

### QUICK COURSE OVERVIEW

#### 3D FOUNDATIONS

**Course #:** 1203C

**Quick Description:** 3-D Foundations, Introduction to sculptural form

**Pre-requisites:** None

**Type of class:** Project-emphasis

**Structure of curriculum / requirements:**

- Required attendance at one art event (with writing component)  
*See Art Into Words*
- Three to Four major projects, each with an accompanying research dossier
- Areas of emphasis will include Elements of Art (form, volume, space), content & formal aspects, construction concepts, assemblage, material usage/exploration, planning & execution (idea development through to project completion).
- Wood shop demonstration (Schedule immediately with our Sculpture Lab Manager, **Chris Rivera** - [crivera@fsu.edu](mailto:crivera@fsu.edu)). For a class, he will need the full period to cover the information.
- For anyone wanting a jump start, Chris conducts open demos/trainings in the sculpture lab on the FIRST 2 FRIDAYS of the semester.
- General locations in the Sculpture Lab (extension cables, air hoses, medical supplies, sign-in log, free student-use materials, workspaces, and personal protection equipment [PPE])
- The Ventilation System and why the vent system (& cleaning up after one's self) is important
- Cage Equipment
  - 3 Bandsaws (differences & attributes)
  - Miter Saw
  - Table Saw
  - 4 Sanders – disc, drum, belt (differences & attributes)
  - Router
  - Drill Press
  - Scroll Saw
  - Panel Saw
- Tool Closet
  - General system of use
  - Names of tools, highlighting what is most commonly used
  - QR code
  - Brad Nailer (demo of how to hook up to air hose and use)

ADDITIONALLY, you instructor may show you some or all of the following hand tools and material process demonstrations:

- Gluing with wood glue
  - Spring Clamps
  - Bar Clamps
  - C-Clamps
- Hand Drill
  - Drill bits



- Driver bits
- Joining with screws
  - Pre-drilling
- Joining with nails
  - Pre-drilling
  - Using the nail set to counter sink
- Wood Putty
- Sanding Methods
  - Hand sanding
- Sawing
  - Coping Saw

**Other employment expectations with sections of 3D:**

- Closed toe shoes & appropriate clothing
- In a coordinated effort with the other 3D faculty—all 3D instructors should schedule their office hours in either the adjunct/GTA office on the 4<sup>th</sup> floor or in the classroom when not in use.

## DIGITAL FOUNDATIONS / ART1602C

### QUICK COURSE OVERVIEW

#### DIGITAL FOUNDATIONS

**Course #:** 1602C

**Quick Description:** Digital Foundations (software, hardware, output and fabrication)

**Pre-requisites:** None

**Type of class:** Project-emphasis

**Structure of curriculum / requirements:**

- Required attendance at one art event (with writing component)  
See *Art Into Words*.
- Four or five major projects each with an accompanying research dossier for each. Pay close attention to AI since this is a digital literacy course. Use it but be sure to create assignments that cannot be solved by AI alone.
- Projects will consist of broad software and hardware use, and should include conceptual ideation prompts as well as skills-based learning.
- Schedule a digital fabrication tools workshop with the FabLab Tech, Alex Adkinson.
- Introduce Innovation Lab (online or through a class visit)
- Formulate a method for students to share their work with one another.
  - EX: Have the students create a Google Drive, or blog for sharing their in-progress work for the course, or require some way to share their images. Projecting student images for in class discussion, analysis and critique is a great way to use class time.
- Carefully design your projects and calendar so that the students are working on their projects during in-class time. Avoid free/open class periods.
- Students should have homework to do outside of class meeting hours.

## 2D FOUNDATIONS / ART1201C

### QUICK COURSE OVERVIEW

#### 2D FOUNDATIONS

**Course #:** 1201C

**Quick Description:** 2-D Foundations (with some Color Theory)

**Pre-requisites:** None

**Type of class:** Project-emphasis

**Structure of curriculum / requirements:**

- Required attendance at one art event (with writing component)  
See *Art Into Words*
- Six to Eight major projects, each with an accompanying research dossier
- Projects range from design basics with black and white to color media to projects rooted in conceptual ideation and development.
- Color Theory must be thoroughly introduced alongside of 2 color projects
  - Do not devote a project to value exclusively (all hue has value, so it should be part of the discussion with color). Trust that your colleagues teaching *Drawing* will cover value in detail.
- Serial or Sequence Project that also explores use of space
- Cumulative Sketchbook

## CONTEMPORARY ART & DESIGN FOUNDATIONS / ART 2204C

### QUICK COURSE OVERVIEW

#### CONTEMPORARY ART & DESIGN FOUNDATIONS

**Course #:** 2204C

**Quick Description:** Survey of Contemporary Art Foundations

**Pre-requisites:** None

**Type of class:** Lecture-emphasis

**Structure of curriculum / requirements:**

- Required attendance at one art event (with writing component)  
*See Art Into Words*
- Assignments consist of readings & discussion, written paper(s), and student presentations
- Instructors in this course have the option to hold a final exam during finals week. Please note that if you choose to do so, you should post this on your syllabus and your final exam must test cumulative knowledge over the full semester or since midterm. It cannot simply be the last test in a series of tests.

## SUCCESS STRATEGIES / ART1000C

### QUICK COURSE OVERVIEW

#### SUCCESS STRATEGIES

**Course #:** 1000C

**Quick Description:** Tips on How to Be a Successful Art Student in Foundations & Beyond

**Pre-requisites:** None

**Type of class:** Lecture-emphasis

**Structure of curriculum / requirements:**

- Required attendance at **two** art events (with writing component)  
See *Art Into Words*
- 3 Goals Project
- Informational Interview, with an accompanying research dossier; written
- Active Participation during discussions and in-class workshops

#### Course Requirements (Number of Projects and Papers)

Informational Interview Project, with accompanying research dossier	30% of cumulative grade
Two (2) <i>Art Into Words</i> response papers	20% of cumulative grade
Three Goals. Project	20% of cumulative grade
ACTIVE Listening & Participation in Class Discussions & Projects	30% of cumulative grade

This is a PASS/FAIL course.

**ALL assignments are required to be completed in order to receive a passing grade.**

Failure to complete assignments qualitatively can reduce your potential to receive a passing grade in this course.

## REQUIRED EXTRACURRICULAR ACTIVITIES (ART INTO WORDS)

### REQUIRED EXTRACURRICULAR ACTIVITIES

*Art Into Words* is an initiative to encourage student participation in the arts outside of the classroom, to give breadth to their perception of art. During their courses they will be required to attend one or two art events outside of class. They will provide you proof of their attendance by filling out a response questionnaire (next two pages).

**Notice: PLEASE HAVE YOUR STUDENTS USE THIS EXACT FORM. You will receive a digital copy of it in your packet. If your students are enrolled in more than one Foundations Program course concurrently, they may submit the same response paper for multiple sections—this way it is standardized.**

### GRADE CONSEQUENCES

If they fail to fulfill these requirements their cumulative grade for the course should be reduced by 2.5% for the 4 core studio courses (digital, 2D, 3D & Drawing) and Contemporary Art Foundations. These experience papers are factored into Success Strategies differently. If the form is filled out poorly you may award only partial or no credit.

**Only the events listed below fulfill the *Art Into Words* requirement:**

- Visiting Artist Lectures
- Art Exhibitions (Exhibitions must not be course-related i.e., if we visit an exhibition as a class you may not count that visit as an *Art Into Words* event.)

Name: \_\_\_\_\_

Instructor(s): \_\_\_\_\_

Meeting Time(s): \_\_\_\_\_

**Class(es)** - check all that apply:

2D FOUNDATIONS  
 3D FOUNDATIONS

DRAWING FOUNDATIONS  
 DIGITAL FOUNDATIONS

CONTEMPORARY ART FOUNDATIONS

## ART INTO WORDS

Title of Event: \_\_\_\_\_

Date: \_\_\_\_\_

Time of Event: \_\_\_\_\_

Location of Event \_\_\_\_\_

Type of event:

Visiting Artist or Art Scholar Lecture

Exhibition\*

Other: \_\_\_\_\_

\*Exhibition visits must not be course-related (for example, if we visit an exhibition as a class you may not count this exhibition as an *Art Into Words* event.

***If you are concurrently enrolled in more than one Foundations Program class (must be during the same semester) you may submit copies of the same response form to multiple instructors.***

***Lecture or Exhibit must occurring during the active dates of this course.***

1. Provide an image of the event. Please be sure to only take images when and where appropriate.

2. Provide a brief detail-oriented technical description or summary of the event you attended. This section should remain journalistic and should not be reflective of your opinion.

3. Use the section below to write a well-structured paragraph focusing on your personal critical insight / response to the event. How did you interpret or react to what was presented to you?

4. Focus on a singular work from the lecture or exhibition that most impressed you (or in the absence of such a work, focus on the work that was least impressive). Write critically about why this work affected you so.

5. What is one thing that you think you may research further after attending this event?

6. Overall, how would you rate this event (from one to five, five being the best)?

7. Justify your rating above:



## RESEARCH DOSSIERS REQUIRED FOR ALL MAJOR PROJECTS

Beginning in Fall 2023, ALL major projects in Foundations should be accompanied by a RESEARCH DOSSIER. This is simply a document compiling all of their preparatory work together with a working review, and critical assessment and photographs of the final project outcome.

The goal of the research dossier is two-fold. First, to help students understand the process of developing, analyzing and evaluating a project so they get a better sense of what 'arts research' is. It also gives students an opportunity to reflect upon their work and gather their thoughts prior to their critique. The more they are thoughtful about their work, perhaps they will also learn how to ask questions and discuss peer work.

Next, these dossiers should be useful for instructors in grading the work. It will give you insight into their working methods, the questions they asked, research they compiled, material tests conducted, and critical analysis performed. The research dossier should be a minimum of 10-15% of the grade and should be looked at alongside the project when grading student works.

Please convey that this is an important part of their work expectations for all major projects. What constitutes a major project is up to you, but we want our students to get into the habit of submitting this type of research reflection for all projects where there is significant idea development.

### RESEARCH DOSSIER TEMPLATE:

Project Statement:	Provide a brief written summary of your project from inspiration to conclusion. <ul style="list-style-type: none"><li>• What was your idea?</li><li>• What questions did you ask, or what curiosities drove your investigation?</li><li>• How did you go about gathering information (research)?</li><li>• Provide a brief critical analysis of the project outcome: successes and areas of improvement.</li></ul> Total length: 1/2 – 3/4 page
Project Images	2-4 Images of the project, including detail images of the work. (3D requires multiple images from different angles)
Prep Work	Include 3 of the initial ideas you considered for this project. Please give a written list along with documentation of any sketches or provide images of your sketchbook work that includes annotated sketches of your ideas.
In Process Documentation	Include documentation of your process. Did you do any material explorations? Did you have any failures or setbacks? What were your successes along the way?

I can provide examples of a research dossier upon request. You may adjust the template above to better suit your class projects, but this should serve as a general idea of what students should put together. Dossiers may be anywhere from 6-12 pages depending on the size of images and amount of information included.

## FOUNDATIONS READING INITIATIVE (FALL 2023 THEME: TIME TRAVEL)

Another way we want to help our students understand how broad arts research can be is through a program-wide reading initiative. By selecting a reading theme and providing a single general prompt, we can witness a wide range of individual responses from our students. The idea is that we will hold an exhibition around FAB so that everyone can view the varied responses. I hope that this will become generative and illustrate how many different ways there are to respond to a given conceptual framework.

Instructors are strongly encouraged to provide the reading and follow up with a discussion about what other ideas the reading brought to mind and how, as a class or individually, they wish to respond to the reading prompt. You will need to associate the reading with a specific project / specific project guidelines and discuss with students how they will approach the topic conceptually within the project framework you provide.

→ Our reading is *Time Travel: A History* by James Gleick, Chapters 1 & 2.

This is a great reading for beginning to think about the many directions a response to “time travel” can go. Allow your students to go there. Try to avoid the overly cliché and surface responses. Encourage them to go a bit further.

You may want to add an additional brief reading, video or other media prompt if you have one you’d like to use. In this case you will still ask your students to read the Gleick chapters and then on top of that, you will ADD your extra prompt to the assignment prep. This is entirely optional.

I have lots of ideas, so if you feel stuck or just want to have a conversation, reach out to me.

**TIMELINE:** Please introduce the reading fairly early in the semester. This is a very quick reading and they are getting the same 2 chapters assigned in every Foundations class they are taking.

I would like to see you complete the reading and project response by around midterm. **HANG ONTO THESE PROJECTS** for the exhibition. Reach out to me if you need space to store this work.

**EXHIBITION:** I want to hold an exhibition of the work that comes from this initiative. I think everyone will enjoy and benefit from seeing the results. It is perfectly fine for every class to take a different approach to this assignment. This should be fun, but they really should do some research and probe related themes. Please remind your students that we will put this work on exhibition for everyone to see, so encourage them to do their best work!

I will try to secure the FAB Gallery for some point later in the semester and we will also use all of the hallway display boards on the 3<sup>rd</sup> floor.

## ROSTERS & FINAL GRADE SUBMISSION

[My.FSU.edu > Teaching > My Courses] is the University portal that will allow you to access your class rosters. While, [my.FSU.edu > Teaching > Grade Roster Submission] is the University portal that will allow you to submit your final grades. You can access this system on or off-campus.

### ACCESSING AND DOWNLOADING YOUR CLASS ROSTER ON MY.FSU.EDU

Your official class rosters will be available at: MY.FSU.EDU > “TEACHING” located on the left hand menu.

From the sub-list, you will choose “MY COURSES” to access a menu of any classes that you are teaching. Make sure to select the correct TERM. To see your class roster click on the “group of people” icon in the far left column, next your class title. That will show you a list only. You can choose to display with photos or generate a printable roster.

To download it as an **Excel spreadsheet**, after you click the “group of people” icon and your class roster is displayed, click the small “grid” icon, below the words “Enrolled Students” in row at the top of your roster.

### FINAL GRADE SUBMISSION

At the end of each semester, the *GRADE ROSTER SUBMISSION* portal will be configured for submission of final grades. **Be sure to post your final cumulative grades on FSU BEFORE 4 PM on the Tuesday following finals week.** To do this, follow the same procedure above that you used to access your roster, but instead of going to My Courses, go to Grade Roster Submission. Click the “Grade Roster” icon to the right. It looks like a person in front of a post card. If there are incompletes or failing grades, see “Failing Grades and Attendance” below.

Be sure to submit (enter) the grades, check them for accuracy, then “approve” them at the top, and then “submit” them at the bottom of the screen. These are separate actions, and the “Post Grades” button will appear at the bottom of the page only after you submit and approve them.

**Always Adhere to all FERPA guidelines** (don’t give grades to anyone other than the student directly, don’t publicly post grades, or leave grades for pickup—even if in a sealed envelope or portfolio). There are a number of routes to handle this: A private e-mail directly to the student, having them pick up the grade from you during your office hours, or most appropriately, posting them on CANVAS grades.

### FAILING GRADES AND ATTENDANCE

- If the **student never attended** your class, a grade of F should be awarded and the “Attendance” field should be set to Never Attended.
- If the **student stopped attending**, the student should be awarded the grade earned at the end of the term based on attendance and completed/not completed work for the entire semester. If the grade earned is a failing grade, the Attendance field should be set to the last date of attendance. Be sure to maintain excellent attendance records because this date must be entered. If absolutely necessary, you can approximate the date if you don’t know the exact date by using the first of the month, the 15th or the last date of the month.
- If the **student completed the term and earned a failing grade** then choose the last day of class for the attendance field.

## STUDENTS REGISTERED WITH [OAS] OFFICE OF ASSESSIBILITY SERVICES

### **STUDENTS REGISTERED WITH [OAS] OFFICE OF ACCESSIBILITY SERVICES**

Some students may identify themselves to you as students who are registered with the Office of Accessibility Services. Some may need specific accommodations. Students who are registered with OAS are given a letter from the OAS noting specific accommodation(s) that the OAS has determined to be equitable.

The STUDENT is responsible for reaching out to you and sharing this letter with you. This is a good time to speak to them about any necessary accommodations. Once you have been notified, try to accommodate those students appropriately. If you find that you have multiple students requiring accommodations, try to keep an organized system of identifying the students who are registered and the specific accommodation(s) needed, so you can easily accommodate all.

Keep in mind if the letter does not directly state that the student needs a particular accommodation (even if the student says they need it) we cannot equitably accommodate the student's request. The student can choose to return to OAS and request a modified letter.

If the student isn't registered, but is claiming a disability, inform them about FSU's Case Management Services as well as OAS. Never assume a student needs an accommodation. If they are struggling refer them to their syllabus and encourage them to seek out FSU student services. We cannot accommodate students who are not registered.

If you find yourself in a difficult situation, please come and talk to me, or send the student to me.

## ADDING AND DROPPING STUDENTS

### PROCEDURE FOR ADDING AND DROPPING STUDENTS

Prior to the semester students often e-mail you, asking you to add them to your section when all of the seats are booked, or if they are non-majors who have not yet been able to add a class. Typically, there will be anywhere from 12 to 16 students in each of your sections, depending on the course. Advising reserves seats for art majors but will open them up to non-majors shortly before classes begin. This happens the weekend prior to drop/add week. Advise anyone who contacts you prior to the start of term to seek advisor help. All Foundations Program courses are coded so that they can gain entry after art majors have had the opportunity to register.

Do not admit students beyond the maximum enrollment number without prior, written approval from the Foundations Director. It will downgrade every student's experience and crowd the room (which, in many scenarios, becomes a safety issue). We occasionally do overenroll classes when necessary to get students through their studies in a timely manner, however, these occurrences should be selective. Do not overenroll classes lightly. Advising will have a better sense of urgency. Any over-enrollment should receive written permission, however 3D and Digital in particular have important considerations. Please do not over-enroll 3D Foundations classes (12 cap) — it poses a danger in the wood shop. Similarly, 1602 Digital Foundations classes are capped at 16 as there are a limited number of computers (and we hope to keep one open in the event of another crashing).

### How to Add Students

1. Tell the students to watch enrollment and, if seats become available, they can add themselves or see their advisor to add them to the course.
2. If the first course meeting is approaching, and the student has yet to be added, you can indicate that to be considered for an add, the student still should take their chances and attend the first period—this is not a guarantee that they will be registered. If the course is full, another student must drop, or not show up, in order for this student to enroll.
3. If at the end of the full period your full roster hasn't shown up you may give away the seats—because the syllabus has a first day attendance policy. Be cautious about promising this though because if a student who didn't attend the first day drops themselves online and another (who also didn't attend) manages to register for it, your hands are tied about manually enrolling another.
4. Ask students wanting to join the class to keep an eye on the enrollment window in case a spot comes up. If so, they should register for it as it becomes available.
5. If a student doesn't show up and doesn't drop themselves, check your email. Sometimes they have extenuating circumstances and have emailed you prior to class about them. If not, have the student wishing to join go down to advising immediately and bring back an add form. Complete that and ask them to take it back down immediately. Once they are added (as an overage), drop the students who did not attend by completing the first day attendance tool (bringing you back down to the enrollment cap). By delaying the dropping of students, you can try to ensure that the student who attended your first class gets the spot in the class.
6. Immediately after class (or once the student(s) are added) **administratively drop** those who didn't attend the first period. (See below).

### How to Administratively Drop Students

1. In the first day attendance roster, complete and submit first day attendance.
2. Once you have submitted the attendance, anyone who was not present in class will be administratively dropped.
3. If you don't remember to do this they may well show up next period, and if you already gave their seat away, they may be upset.

## **HOW DO STUDENTS DROP A COURSE LATER IN THE SEMESTER OR AFTER THE UNIVERSITY'S DROP DEADLINE?**

Students have the options to drop a class for some period of time. Typically up to week 7 of the semester, they can drop the course. As the semester progresses, there are implications for dropping and the results may include requiring a signature for a drop, not receiving any financial reimbursement for the class, having their current grade being noted on their transcripts (EX: WF = withdraw failing).

If the student is experiencing a hardship, there are options. They can take a medical withdrawal or a hardship withdrawal. Students should seek administrative help in navigating these options.

## **INCOMPLETE GRADES**

When a student is performing well in a class, but has an acute falling off due to something *beyond their control*, you may opt to give them a semester grade of "incomplete." The "Incomplete" grade designation should be reserved for *exceptional cases only* and should not be used for students who stop attending or doing the work for the class for other, more mundane reasons.

Additionally, students **MUST BE THE ONES** to request an Incomplete from you.

Do not assign this grade without a student requesting it and without speaking to them in detail about their plans – and your expectations – for making up the incomplete work. This should include an outline of what needs to be done and by what deadline, and it should be in writing. After discussing with the student, send them an email (using your FSU email account) (1) accepting or rejecting their request for an incomplete, (2) outlining the work that must be done to fulfill the course requirements, and (3) the deadline for completing the work.

**Incompletes create more work for the instructor and the student.** They typically occur outside of classroom instructor and peer learning and the resulting work may be diminished as a result of the student working in isolation. Again, be very selective in agreeing to an incomplete grade and hold the student accountable for completing their work requirements with quality results. Know that the student *still deserves feedback* on their work and this will present an additional, uncompensated workload for you.

## GENERAL CLASSROOM POLICIES

### **BUILDING/CLASSROOM ACCESS FOR STUDENTS**

When other classes are not in session, students are allowed open access to the following classrooms: 121, 330, and 301 – but not 303 or 332. Afterhours access is a privilege. Students must clean up after themselves and respect the property and equipment, or outside-of-class access to the rooms may be revoked.

#### CLASSROOM ASSIGNMENTS BY CLASS:

2D Foundations	FAB 301
Digital Foundations	FAB 303
Drawing Foundations	FAB 330
3D Foundations	FAB 121
Contemporary Art & Design Foundations	FAB 332
Success Strategies	FAB 249

Outer doors of the FAB building are locked at night—so students must be in the building prior to that if they want to work late.

Monday – Friday:	7 AM until 9:30 PM
Saturday – Sunday:	8 AM until 6:00 PM
Holidays:	Locked

*Students are still responsible for any work due regardless of whether the doors were locked or not.*

### **DEPARTMENT OF ART: FINE ARTS BUILDING – FAB**

The doors of the Fine Arts Building [FAB] automatically lock after 9:30 PM weekdays and 6 PM weekends.

### **PROJECT STORAGE IN CLASSROOMS**

There is very limited project storage in any classroom.

For 3D projects in 121, students are expected to take their projects home with them every day. Submitted projects should be removed from the classroom no more than one week after they are graded. Instructors are responsible for reminding their students to take their projects home and for throwing away projects that are abandoned.

330 and 301 both have flat file drawers where Instructors can store student works for grading—but these drawers are generally not to be used by the students. If you want to claim a drawer, label it with your last name along with the semester and year.

### **POLICIES FOR ALL FOUNDATIONS CLASSROOMS**

Instructors should be certain to leave the classroom organized. At the end of every session, orchestrate the students in a thorough clean up. Have students return furniture to its original configuration, throw away any scraps or trash on the floor and put away any equipment or still life material they were using (unless it is an ongoing, multi-day still life that all classes are using). This is mandatory for safety, encourages good studio practice, and keeps the room in good shape for the following class.

Only Instructors are permitted access to the locked cabinets and they should be locked after each class (**even if you know someone is teaching in the room after you**).

- **DO NOT** tamper with electronics setup—for example the audio cables, or projector cables. Leave

them exactly as they are. If you plug in your laptop instead, RETURN the cables to the classroom computer properly.

- **DO NOT** give students the combinations (or other access) to the locked studio cabinets, the tool cabinets, the seminar room, or the sculpture tool room. These are for in class use only.
  - In 3D, there is a small cabinet where you CAN give the combination to students and leave current materials or equipment inside for their use on a current project. The materials/tools should be limited in quantity to minimize theft and returned to the main cabinet after.
- **DO NOT** leave the digital classroom or any material cabinets unlocked after class—under any circumstances
- **DO NOT** lend department owned tools or materials to students and do not hide them in the room where they can have access after class. Tools are generally for use in class only, though there is a provision to allow some access for 3D students during sculpture lab hours. The tool closet in sculpture may have duplicate tools and students may take full advantage of that during lab hours. For classroom tools, another class may need the tools and there are serious implications in terms of liability allowing students unmonitored access to tools.
- **DO NOT** allow students to paint on table tops without first putting down brown kraft paper, or otherwise protecting the tables.
- **DO NOT** allow students to cut on table tops without a cutting mat.
- **DO NOT** leave out expensive still life objects (i.e., the skeleton should be locked up).

Instructors are responsible for locking any cabinets and tools at the close of class and collecting all materials and tools at the end of the class. Be sure the classroom door is open when you leave, but that our valuables are locked up. Label carefully any materials that you purchased for your class specifically. You may store them in the locking cabinets.

#### **ADDITIONAL CLASSROOM POLICIES**

Because there is expensive equipment in the classroom, the following regulations regarding use of the classroom are in place.

- Always power down projectors after using the room.
- Be sure to log out of your my.fsu.edu account, etc.
- Immediately after class, check that all storage locker doors are closed and be sure that they're locked.
- *Collect & secure all department owned tools/materials from students in the lab when you depart for the day.*
- *Never give the access code for the key boxes or materials cabinets to students. (exception 3D student cabinet)*
- Whenever the library is open (nearly 24/7) the digital zone (Mac format) is open. Additionally the Innovation Hub has computers with appropriate software. Students can access most all of the software they'll need here, whenever they like, for homework assignments, etc. There is a small computer lab located in room 330A (by the elevator) that will have generous hours each semester.



## FIELD TRIP POLICIES AND PROCEDURE

### APPROVAL IF OFF CAMPUS:

1. Check with Foundations Director before pursuing permission from the Department.
2. The Instructor must obtain written permission from the Director.
3. If the instructor is planning to transport any students they should provide copies of the faculty member's driver's license and proof of insurance to the Department. They should also fill out the form, "OFF CAMPUS FIELD TRIP". (see next page)

### TRANSPORTATION – VERIFY ALL INFO WITH TORI!!!!

1. CARPOOLING (USUALLY THE BEST OPTION)  
Students in the class can be told they are responsible for their own transportation, and they can make arrangements to carpool. It is best if the students are left to make their own determinations rather than the instructor designating specific students to drive.

The instructor should consider that if they are one of the drivers it is their own insurance that will cover any events, including bodily injury. If in doubt, do not offer rides to students.

When using a personal vehicle for business purposes, please know any damage to vehicles would be assumed by the driver's personal insurance carrier. Any injury to passengers would be billed to the driver's insurance, and any injury related costs in excess of their coverage may fall to the individual driver.

Students are in no way covered by the university insurance so take this into consideration before requiring them to meet off-campus. If you decide to proceed with an off-campus class meeting, you MUST consider travel time and ensure that all class activities (including travel and time to park back on campus) happen WITHIN YOUR CLASS time.

You cannot REQUIRE a student to participate in an off-campus fieldtrip therefore you must present an alternative assignment for those who cannot or do not wish to participate in an off-campus event.

Off-campus fieldtrips are not recommended.

## FERPA POLICY

### **FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT OF 1974 [FERPA]**

FERPA allows students access to their educational records and limits the ability of others to access those records, except as authorized by law. To be in compliance with FERPA instructors cannot post grades or leave students work unattended to be picked up.

The Family Educational Rights and Privacy Act (FERPA) (20 U.S.C. § 1232g; 34 CFR Part 99) is a federal law that protects the privacy of students' educational records. The law applies to all schools that receive funds under an applicable program of the U.S. Department of Education. Students have specific, protected rights regarding the release of such records, and FERPA requires that institutions adhere strictly to these guidelines.

FERPA guidelines protect students by guarding against the release of their records without their consent. Each semester, The Florida State University publishes information for students and the public regarding their rights and the protection of their educational records under the Family Educational Rights and Privacy Act of 1974, as amended.

This document is an educational tool for the faculty and staff of Florida State University. As employees of the university community, we must work together to maintain our students' privacy and at all times remain in compliance with federal law. If after reading this document you have outstanding questions about FERPA guidelines, please contact The Office of the University Registrar at [registrar@fsu.edu](mailto:registrar@fsu.edu).

The Office of the Registrar wishes to thank the American Association of Collegiate Registrars and Admissions Officers, the Federal Department of Education, and the National Association of College and University Attorneys for their contributions to this website.

#### *FSU Contacts*

Kimberly Barber, University Registrar [kabarber@fsu.edu](mailto:kabarber@fsu.edu)

Robin Queen, Associate Registrar [rqueen@fsu.edu](mailto:rqueen@fsu.edu)

Records/Data Requests [esinfo@fsu.edu](mailto:esinfo@fsu.edu)

#### *Faculty and Staff References*

- [FERPA Definitions](#)
- [FERPA Frequently Asked Questions](#)
- University Registrar's website [http://registrar.fsu.edu/bulletin/undergraduate/information/university\\_notices/](http://registrar.fsu.edu/bulletin/undergraduate/information/university_notices/)
- U.S. Department of Education Web site <http://www.ed.gov/policy/gen/guid/fpco/ferpa/index.html>
- [Request to Prevent Release or Publication of Directory Information](#)
- [Request to Release Information](#)

## EQUAL OPPORTUNITY & NON-DISCRIMINATION POLICY



### FLORIDA STATE UNIVERSITY

#### **EQUAL OPPORTUNITY AND NON-DISCRIMINATION STATEMENT**

Florida State University (University) is an equal opportunity employer and educational provider committed to a policy of non-discrimination for any member of the University's community on the basis of race, creed, color, sex, religion, national origin, age, disability, genetic information, veterans' status, marital status, sexual orientation, gender identity, gender expression, or any other legally protected group status. This policy applies to faculty, staff, students, volunteers, visitors, applicants, and contractors in a manner consistent with applicable laws, regulations, ordinances, orders, and University policies, procedures, and processes.

In pursuing its mission of excellence as a comprehensive, graduate-research university with a liberal arts base, the University strives to create and maintain a harmonious, high-performance work and educational environment. Conduct that discriminates, harasses, or intimidates by threat, is contrary to our commitment. Further, workplace behavior that is disruptive to the operations of the University or that impairs workplace discipline interferes with this mission.

It is my expectation that all members of our community are provided equitable opportunities to succeed and enrich the strength, skill, and character of the University. It is also expected that all members of our community will help create a work and educational environment that promotes fairness, respect, and trust, free from discrimination, harassment, or retaliation.

The University will continue to reinforce its commitment of non-discrimination to all groups protected by local, state, and federal law. We will continue to monitor our methods of recruitment, retention, and advancement of qualified faculty, staff, and students and annually examine our affirmative action plan, as prescribed by federal guidelines, to measure whether our campus is reflective of the community we serve.

The University further recognizes that discriminatory or harassing behavior may create an intimidating or hostile environment that interferes with the University's mission. As a result, the University has established internal complaint procedures available to all who believe their experience on any of our campuses has been less than appropriate.

To facilitate university-wide compliance, I have appointed Renisha Gibbs, Associate Vice President for Human Resources/Finance and Administration Chief of Staff to develop, administer, and coordinate university-wide initiatives and complaint investigations. This will be accomplished through collaboration with the Title IX Director; the Division of Student Affairs; the Office of Faculty Development and Advancement; the Athletics Department; and all University divisions, colleges, and departments.

Questions regarding the above may be directed to your supervisor or Renisha Gibbs at (850) 644-8082 or [rgibbs@fsu.edu](mailto:rgibbs@fsu.edu).

President Richard McCullough

Revised 1/2022

## SAFETY

### GENERAL SAFETY

Please remember to address safety issues with students when presenting any new materials, equipment, or techniques to students. You may want to review safety guidelines and procedures so that you are aware of the hazards and can best guide students in the proper use of materials and equipment. First aid kits are located in the 301, 303, 330 and 121 classrooms, as well as in sculpture.

### 3D: ART1203C - WOODSHOP ORIENTATION

If you are not fully comfortable around the tools, schedule a woodshop orientation for yourself (first) and for your students with our **Sculpture Manager, Chris Rivera: [crivera@fsu.edu](mailto:crivera@fsu.edu)** Do not attempt to operate or administer techniques involving equipment or power tools that you are not proficient or comfortable with.

### 3D FOUNDATIONS – ART 1203C **HAVE GTA CREATE and POST SIGNAGE IN LABS FAB ROOM 121 & SCULPTURE LAB**

Every Space and 3D course syllabi, should include the following studio regulations list:

In order to ensure safe and responsible studio practice, the following policies are in effect for all sections of 3D. These regulations are for the studio whether working in or outside of class and will be enforced by all University Faculty and Staff. Due to the daily interaction with hand tools, power tools, potentially hazardous materials and heavy materials, Instructors are permitted to send students home (with an absence) should they fail to comply with the following safety standards, regardless of what activity is scheduled for the class period. Whether you are actively working or not, all people must adhere to all of the following regulations:

- Do not work in the studio alone. Someone else should be around you at all times.
- The entire foot (including the top) must be covered by the shoe—No flip-flops, sandals, or ballet-slipper style shoes.
- Long pants (durable material like denim, etc.) are preferred over shorts, capris, skirts, etc.
- Long hair must be tied back
- Loose or baggy clothing, jewelry, or accessories are prohibited—sleeves, sweatshirt strings, iPod headphones, necklaces, neckties, and bracelets may become entangled in the power tools and pull you towards blades, bits, etc.
- Eye goggles must be used when using power tools
- Spray paints, fixatives, and other fume-producing materials are not to be used in the classroom or building: work outside (not in the loading dock) and be sure that school property is appropriately protected from overspray. There is a spray booth with fume hood in the ATL for small and medium sized projects. Use when possible.
- Power tools and any equipment in the woodshop should not be used unless the instructor, sculpture manager or a lab tech is in the studio
- Always ask! If you are uncomfortable or unsure about the proper way to use a tool—see your instructor or the wood shop manager or techs. Use common sense! If you see someone doing something that is dangerous, tell him or her!

### **SAFETY REQUIREMENTS FOR SPRAY FIXATIVES / SPRAY PAINT**

As part of encouraged sustainability efforts, please limit or discontinued the use of spray fixatives. Absolutely do not spray fixatives while indoors. If students continue to use fixatives, be sure to encourage them to use non-toxic fixatives such as hair spray. We still have fixative in our supply and will continue to work through that supply.

Because it is not feasible to use our spray booth located across the street, be sure students are:

- 1). Appropriately protecting school property generously from over spray when using spray paints. Several pieces of brown kraft paper, etc.
- 2). Only spray outside of the building, never indoors. Students often use the 2<sup>nd</sup> floor bridge for this task. Encourage them to avoid any overspray and if they are spraying pigment, do not allow them to spray without covering the ground generously.

### **SAFETY REQUIREMENTS FOR PAINTS & INKS**

The agreement regarding handling and disposal of wastewater and chemical/hazardous materials should be covered in any Foundations course that will use paint or ink, prior to using paint or ink in the class.

Do NOT ALLOW students to WASH PAINT or INK DOWN THE SINK!!!

- Recycle/reuse any leftover ink (pour into a lidded glass jar)
- Encourage students to squeeze out or take only the paint they NEED, not more.
- If they have excess at the end of class, allow them to take it home in a small, lidded to go “sauce” cup, scrape it back into the paint jar if it is not starting to dry out or mixed with other colors, or as a last resort, throw it away in the trash can.
- Do NOT wash large amounts of paint down the sink. (From BRUSHES, PALETTE KNIVES, OR OTHER SURFACES)

After covering the information, have the students sign a compliance form. Put the signed forms in your flat file drawer or in your office once complete.

## WASTEWATER COMPLIANCE

**PLEASE GO OVER WITH YOUR STUDENTS THE DEPARTMENT OF ART, PROTOCOL REGARDING PROPER HANDLING AND DISPOSAL OF WASTEWATER, CHEMICALS/HAZARDOUS MATERIALS and CLASSROOM ISSUES**

→ This is a good idea, however, currently (FALL 2023) aspirational.

Students: Please be sure to understand all requirements below and make sure you sign the signature compliance sheet organized by your instructor.

**My signature below means that I am aware of the DEPARTMENT OF ART HANDLING AND DISPOSAL OF WASTEWATER, CHEMICALS/HAZARDOUS MATERIALS and CLASSROOM ISSUES PROTOCOLS and will be in compliance with these policies as they apply to the work I am making.**

1. I realize that ALL classroom and bathroom sinks are for hand washing ONLY. I will remove as much from my hands as is possible, by wiping them with paper towels, before washing my hands with soap in the sinks.
2. I will wipe my brushes and palette off with paper towels to remove as much residue as possible before using the sinks.
3. SPRAYS and SPRAY FIXITIVES SHOULD BE KEPT IN HAZARDOUS SUPPLY LOCKERS WITHIN THE BUILDING AND SHOULD NOT BE USED WITHIN IMMEDIATE VENTILLATION RANGE OF THE BUILDING.
4. I agree to stay in compliance with city and state mandates by following these procedures described above.





## FLORIDA STATE UNIVERSITY PIGMENT SAFETY & RECOMMENDED FOUNDATIONS PALETTE

### PAINTING MATERIALS

Pigments containing Cadmium, Lead, Cobalt, Mercury, Manganese Compounds, Chromium and Zinc should be limited and handled with care because these ingredients are known Carcinogens and irritants.

Acrylics contain trace amounts of Ammonia and Formaldehyde and students should be notified of this for possible allergic reactions.

### DRAWING MATERIALS

Charcoal, graphite, compressed charcoal, and Conté are not hazardous. Solvent-based markers should be discouraged or used with proper ventilation. Encourage water-based markers.

Pastels are dry pigments and may contain the metals, minerals or chemical compounds listed above. Encourage students to read the labels before they use them. The use of a dust mask should be encouraged with all dust-creating materials.

### RECOMMENDED FOUNDATIONS PALETTE

The pigments in this palette have been identified as safe for use and are approved pigments. They will also enable students to achieve most hues.

- Liquitex Acrylic: Titanium White
- Liquitex Acrylic: Red Oxide
- Liquitex Acrylic: Yellow Ochre
- Liquitex Acrylic: Burnt Umber
- Liquitex Acrylic: Mars Black
- Liquitex Acrylic: Cadmium Red Medium Hue or Naphthol Crimson
- Liquitex Acrylic: Cadmium Yellow Medium Hue
- Liquitex Acrylic: Cobalt Blue Hue
- Liquitex Acrylic: Dioxazine Purple

*\*Many of the paints above include the word “hue” in their name. Be absolutely certain that you adhere to this—“hue” indicates that these are imitations of pigments. Because of their impact on you and the environment, we discourage real cadmium, cobalt and other pigments. The Liquitex Basic hues listed above are comprised of pigments acceptable for use here—**but this is not true of all hues, or all Liquitex Basic Acrylics!***

We may still have paints with carcinogenic or irritating materials on hand in the studios. If students use paints with carcinogenic or irritating materials, they should use caution and follow safety protocols for safe handling, including wearing nitrile gloves.

**If you are PURCHASING MORE PAINTS FOR LAB USE, please follow the safety guidelines outlined here.**



## APPROVED PIGMENTS

### APPROVED PIGMENTS

If you want to research other acrylic paints for in-class use, make sure they only contain pigments that appear on this list.

#### The following pigments are approved for studio use:

Ivory Black (Pigment Black 9)  
Mars Black (Pigment Black 11)  
Thalo Blue (P. Blue 15)  
Ultramarine Blue (PB 29)

Burnt Sienna (P. Brn 6)  
Burnt Umber (Raw)(P. Brn. 7)  
Van Dyke Brown (P.Brn 9)

Green Earth/Terre Verte (P. Grn. 23)  
Ultramarine Green (P.G. 24)  
Hooker's Green ( no designated P.#)  
Thalo Green (P.G. 36)

Ananthranoe Orange (P.R. 168)  
Diarylide Orange (P.O. 13)  
Hansa Orange (P.O. 1)  
Perinone Orange (P.O. 43)  
Quinacridone Orange (P.O.48 & 49)

Alizarin Crimson (P.R. 83)  
Permanent Red (P.R. 4)  
Arylide Red & Naphthol Red]] (P.R. 2, 5, 7, 14, 22, 23, 63, 112, 146, 168, & 170)  
Anthraquinone red (P. R. 177)  
Quinacridone Reds (P.R. 122, 152, 202, 206. 207. & 209)  
English Red, Venetian Red, Red Iron Oxide, Indian Red, Mars Red, Terra Rosa (P. R. 101)  
Perylene Red (P.R. 149)  
Perylene Maroon (P.R. 179)  
Perylene Scarlet (P.R. 190)  
Perylene Vermillion (P.R. 123)  
Ultramarine Red (P. Violet 15)  
Pyrrole Red (P.R. 254 & 255)  
Perinone red (P.R. 194)  
Naphthol Red Crimson (P.R. 180)

Mars Violet (P.R. 101)  
Quinacridone Violet (P.R. 123. P.V. 19)  
Ultramarine Violet (P.V. 15)  
Dioxanine Violet (P.V. 23)

Titanium White (P.W, 6)

Diarylide Yellow (P.Y. 12, 13, 14, 17, 20, 55, 83)  
Hansa Yellow, Arylide Yellow(P.Y. 2, 35, 4, 5, 6, 10, 60, 74, & 75)  
Mars Yellow, Yellow Ochre, Raw Sienna, Yellow Iron Oxide ( P. Y. 42 & 43)

## REQUIRED FOUNDATIONS PROGRAM ATTENDANCE POLICY

### **REQUIRED ATTENDANCE POLICY FOR ALL FOUNDATIONS COURSE SECTIONS**

All Spring & Fall semester sections must employ the following standardized attendance policy as is, and leave it as it appears in their syllabus template. This policy is meant to generate a predictable behavioral expectation for students from class to class, as well as to take the pressure off of individual instructors. Simply follow the policy and refer disgruntled students and any cases that require special consideration to the Foundations Program Director.

**This policy requires that you keep a complete and accurate record of student absences that tracks not only the number of absences but records the date of each occurrence.**

Without dates, it is hard to verify and enforce this policy.

All Foundations sections within the Department of Art should enforce the following Attendance Policy. The policy provides instructors with a neutral system that ensures equitable treatment of students, and simultaneously promotes academic success.

### **Foundations Program Attendance Policy**

Because studio art courses integrate hands-on experiences, visual learning, and group dynamics, attendance is required. While the traditional transferences of information (from instructor to student and from textbook to student) still exist in the department of art, a lot of knowledge will be acquired from being immersed in the collaborative studio environment. Fumbling through new processes and new forms of dialogue alongside your peers is a critical part of the learning process. This type of experiential learning is reliant on context and cannot be made up outside of the studio classroom environment.

The knowledge and skills you gain in this course provide a foundation for studio courses that follow. They highly depend on your participation in class learning activities and in-progress feedback from your instructor. Because of that, we expect students to attend all class sessions and actively participate. Students who frequently miss classes often do not do well in the course. *Therefore, attendance is considered mandatory.*

Communication is important. Please contact your instructor by email as soon as possible in the event of an absence.

- *Students can acquire **up to 3 absences before their final course grade is impacted.** There is no distinction between “excused” or “unexcused absences; you are either present or absent. It is possible that you may be ill or have an emergency during the term, so keep your allotted absences open for potential health concerns or emergencies.*
- ***Students with a fourth absence will have their overall course grade (final average) reduced by 5% per additional absence over three.***
- *Students with seven, or more, absences will automatically fail the course.*
- *Arriving for class after the starting time or leaving class before dismissal constitutes a tardy. **The accumulation of 3 tardies is equal to an absence in the calculation of attendance.***
- *Tardies that exceed 20 minutes will be left to the discretion of the instructor as to whether*

- they constitute an absence or tardy.*
- *If you arrive after the start of the class session, it is your responsibility to approach the instructor at the end of class to be sure that you were marked as tardy, rather than absent.*
  - *Absences excused, or pre-approved by the University, the Department, College, or Dean of Students will be honored, however all requirements for making up and submitting missed work apply, as well as the penalties for excessive absences (those over 3) still apply.*
  - *In the event of dramatic and extreme circumstances make an appointment to discuss your options with the instructor.*

If you are struggling with ongoing physical or mental health concerns that impact your attendance or course performance, please contact [Case Management Services](#), to initiate appropriate accommodations. Additionally, please reach out to your instructor to see if there is a way they can help you meet the outcomes of the course.

The University describes **Excused Absences** as absences due to documented illness, death in the immediate family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities and must do so in a way that does not penalize students who have a valid excuse. Consideration should also be given to students whose dependent children experience serious illness. All students are expected to abide by this class attendance policy.

#### **REQUIRED ATTENDANCE POLICY FOR *SUMMER FOUNDATIONS* COURSE SECTIONS**

The regular-semester attendance policy remains in effect for Summer terms, except for the following adjustments —highlighted portions indicate changes. These adjustments should be made to your syllabus for any summer session course:

- You can acquire **one absence** without it affecting your grade. There is no distinction between "excused" or "unexcused" absences, you are either present or absent. It is possible you will have a legitimate illness or emergency during the term, so keep your **one allotted absence** open for potential emergencies.
- The **second and third** absences reduce your final grade **by 8% points** off of the final grade. **Four absences will result in automatic failure** of the course.

## ACADEMIC HONOR POLICY [AHP]

### ACADEMIC HONOR POLICY

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of student's academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "...be honest and truthful and...[to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at <http://fda.fsu.edu/academic-resources/academic-integrity-and-grievances/academic-honor-policy>)

The Academic Honor Policy is an integral part of the FSU academic environment. The policy outlines the University's expectations for students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty throughout the process. New students are introduced to the Academic Honor Policy at Orientation and pledge to uphold it at New Student Convocation. In surveys, students have indicated that the strength of an individual instructor's message about the importance of academic integrity is the strongest deterrent to violating the Academic Honor Policy. Thus, instructors should remind students of their obligations under the policy and fully communicate their expectations to students. If an instructor encounters academic dishonesty, they should follow the procedures detailed below to resolve the alleged violation in a timely manner while protecting the personal and educational rights of the student. DETAILED INFORMATION can be found here: <https://fda.fsu.edu/academic-resources/academic-integrity-and-grievances/academic-honor-policy>

### ZERO TOLERANCE POLICY FOR PLAGIARISM

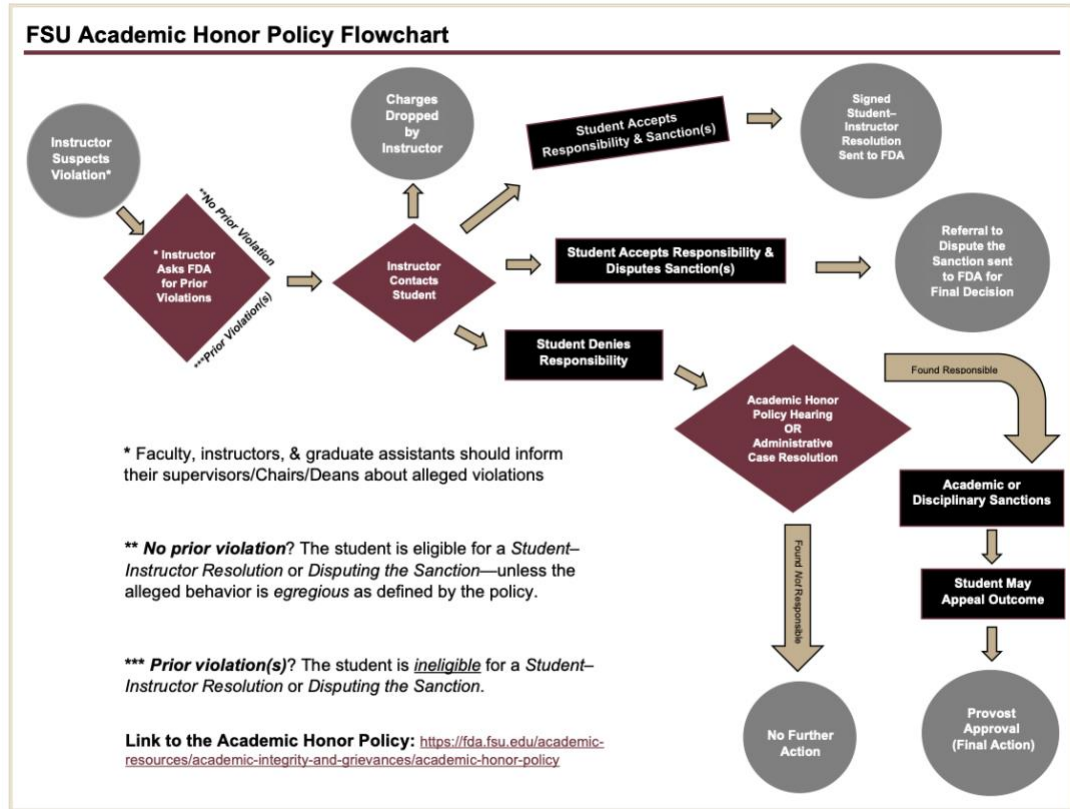
Plagiarism is an Academic Honor Policy violation and can occur in a studio art course. In addition to the FSU Honor Code of Academic Integrity, the Foundations Program has a zero tolerance policy for plagiarism. If a student is found to have committed plagiarism, it will automatically result in a zero on the project without the option to redo or make up the grade. Students may contest this decision, however that will likely elevate the case to the Dean of Students office, with *failure of the course* being the *minimum* disciplinary action pursued.

Appropriation, plagiarism, borrowing, remaking, copying, using "found" imagery, sampling, or use of any aspect (in whole or in part) of an existing work (visual, auidial, live, text, idea, or otherwise) that is not your original intellectual property is forbidden in this course unless the handout sheet for that specific project, assignment, activity, or exercise explicitly states otherwise in writing. If there are gray areas and you are unsure how to proceed, talk to your Instructor. Students should understand that in the event that a project permits appropriation, found imagery, sampling, etc. that it does not mean that the Instructor is declaring your use of the content legal. **The best way to deal with AI is to allow use for preparatory work and then adjust projects so that they must do independent work – i.e. AI cannot create the final outcome. The "Research Dossier" should help with this.**

This policy is in place not because appropriation is viewed as an invalid approach to art making (it is a longstanding tradition with profound historical and contemporary significance), but rather for guaranteed transparency with your Instructor, adherence to university policies regarding plagiarism, and because such an approach may subvert the goals and/or learning objectives of the course.

### HOW TO PROCEED IF YOU SUSPECT AN HONOR POLICY VIOLATION HAS OCCURRED:

The flow chart and definitions on the following page will help determine next steps. Inform your supervisor (Foundations Director) and the Department Chair about alleged violations before moving forward.



### Glossary of Terms

(Alphabetical Order)

- **Academic Honor Policy Hearing** – An educational, non–adversarial process in which the instructor of record and the alleged student present their perspectives of what may have occurred regarding an alleged violation(s); hearing panels normally include 2 faculty representatives and 2 student representatives; panelists make a *responsible* or *not responsible* decision based on a preponderance–of–the–evidence standard.
- **Administrative Case Resolution** – With an instructor’s permission, a student may have their case resolved via one–on–one meeting with an FDA administrator. The administrator will determine whether to find the student *responsible* for the alleged violation and what sanctions to impose.
- **Appeals** – A student may appeal the decision of an Academic Honor Policy hearing; the burden of proof is on the student to show that an error occurred during their Academic Honor Policy hearing.
- **Charges Dropped by Instructor** – The instructor may choose to not move forward with the allegations/charges of academic misconduct; this typically occurs after the student and instructor have discussed that there is a lack of evidence or misperception regarding the allegations.
- **Dispute the Sanction(s)** – A student may acknowledge that they violated the Academic Honor Policy while disagreeing with the proposed sanctions outlined by the instructor.
- **Not Responsible** – A formal decision reached via an Academic Honor Policy resolution that declares the student to have violated the Academic Honor Policy.
- **Office of the Vice President for Faculty Development & Advancement (FDA)** – The office responsible for facilitating Academic Honor Policy hearings and maintaining related records; also conducts academic integrity outreach presentations for students and faculty/staff.
- **Record** – Documentation noting that a student has a prior history of violating the Academic Honor Policy.
- **Responsible** – A formal decision reached via an Academic Honor Policy resolution that declares the student to have violated the Academic Honor Policy.
- **Student–Instructor Resolution** – A student may take responsibility for violating the Academic Honor Policy and accept the sanction proposed by the instructor.
- **Violation** – Any action or attempted action going against the behavioral expectations outlined in the Academic Honor Policy; ignorance of the Academic Honor Policy is not a valid reason for avoiding sanctions/consequences of unauthorized behavior.



FLORIDA STATE UNIVERSITY  
OFFICE OF FACULTY DEVELOPMENT AND ADVANCEMENT

Embrace Responsible Freedom...Learn with Integrity  
Academic Honor Policy Committee at: <http://fda.fsu.edu/Academics/Academic-Honor-Policy>

## USE OF ARTIFICIAL INTELLIGENCE [AI]

FSU does not have a universal approach to the use of Artificial Intelligence [AI] in academics at FSU. Joshua Morgan, is spearheading FSU's approach to AIAI (Academic Integrity + Artificial Intelligence) and has provided some statements that have been approved by his office. You must also seek approval from your area head or program director within the art department before posting any policy on your syllabus.

I am sharing these here so that you have a sense of the complexity of dealing with AI. My advice to you is to avoid giving assignments that can be done entirely using AI tools. Make sure they are working in class, that you incorporate requirements that cannot simply be plugged into an AI tool.

You may consider allowing students to use AI tools as part of a generative, ideation process. That is to see what images, code, or text it might generate, bring that into class, analyze it (perhaps as a class or in small groups), and then build off of those results. Request their AI results to be included in their Research Dossier along with their next steps (how they analyzed and rejected, incorporated, were inspired by, or other, the AI results).

In this way, you acknowledge it is a tool that can be useful but that has limitations and flaws. It also begins to help them understand what value they bring as individual designers and creatives as they observe and critique the limitations of the tools.

Joshua Morgan suggests any student-facing announcements and/or statements about AI be accompanied by the following disclaimers:

- Instructors reserve the right to orally/verbally assess/evaluate how well students have mastered course learning objectives and discipline-specific skills/career competencies if suspected or admitted use of AI technology is potentially being used to violate the Academic Honor Policy, circumvent learning processes and/or career-readiness preparation, or otherwise jeopardize students' abilities to perform work functions in an ethical, quality manner.
- Instructors reserve the right to modify all course assignments/assessments—involving AI technology or otherwise—to ensure that students are upholding academic integrity, growing in the career competencies expected by employers and subject-matter experts, and/or serving the public good in an ethical and quality manner.

Additionally, you should have received an email from the list-serv email account (on 8/21/23 at 9:32 am) that included attachments with policy language from Texas Tech University. If you want to use any of these policies, seek approval first and be sure to credit Texas Tech when you do.

## FOUNDATIONS PROGRAM GRADING RUBRICS

### REQUIRED GRADING RUBRICS

To ensure students comprehend that the evaluation of their efforts is not entirely subjective, all Foundations courses must adopt the appropriate grading rubric, from the following pages. *Minor* variations of these are completely acceptable within reason—just so the syllabus reflects the changes and so that the students have a very real comprehension as to why they are receiving the marks that they earn and so that the emphasis on form and content closely mirrors the models below.

The first time you are teaching in the Foundations Program, follow the provided rubric exactly—after that if there are adjustments that you would like to make, please seek approval from the Foundations Program Director.

### WHICH GRADING RUBRIC DO I USE?

Foundations Class	Course Emphasis	Grading Rubric
<b>ART 1300 DRAWING</b>	Process-Emphasis	<ul style="list-style-type: none"><li>• Portfolio Grading Criteria Rubric</li><li>• Individual Homework Assignment Grading Criteria</li></ul>
<b>ART 1203 3D</b>	Project-Emphasis	<ul style="list-style-type: none"><li>• Project Grading Criteria Rubric</li></ul>
<b>ART 1201 2D</b>	Project-Emphasis	<ul style="list-style-type: none"><li>• Project Grading Criteria Rubric</li></ul>
<b>ART 1602 DIGITAL</b>	Project-Emphasis	<ul style="list-style-type: none"><li>• Project Grading Criteria Rubric</li></ul>
<b>ART 2204 CAF</b>	Written Project-Emphasis	<ul style="list-style-type: none"><li>• Written Project Grading Criteria Rubric</li></ul>
<b>ART 1000 SUCCESS</b>	Practice-Emphasis	<ul style="list-style-type: none"><li>• Practice Grading Criteria Rubric</li></ul>



Name \_\_\_\_\_

## Drawing Foundations ART1300

### Portfolio Grading Criteria:

#### Craftsmanship (In-Class Work)

\_\_\_\_\_ 60%

Evaluation of the physical properties of the portfolio with attention to:

- Overall technical performance and quality of work in portfolio
- Mastery of processes and techniques (line work, modeling, perspective, etc.)
- Mastery of formal elements employed (composition, line, value, etc.)
- Creative and innovative technical problem solving
- Presentation (condition of drawings, etc.)
- Relevance of portfolio to class curriculum, and relevance to portfolio requirements
- Adherence to in-class drawing guidelines (media, size, and any other specifications)
- Level of improvement

#### Craftsmanship (Outside-of-Class Drawings)

\_\_\_\_\_ of 20%

Evaluation of the physical properties of the homework with attention to:

- Overall technical performance and quality of work in portfolio
- Mastery of processes and techniques (gesture, modeling, perspective, etc.)
- Mastery of formal elements employed (composition, line, value, etc.)
- Adherence to homework guidelines (media, size, and any other specifications)
- Creative and innovative technical problem solving
- Presentation (condition of drawings)
- Level of finish

#### Concept (Outside-of-Class Drawings)

\_\_\_\_\_ of 20%

Evaluation of the idea component of the homework with attention to:

- Ability of finished work to communicate chosen subject matter
- Evidence of critical thinking in the design of the concept
- Investment in creative and innovative intellectual problem solving
- Articulate accompanying concept summary (statement)
- Ability and willingness to communicate with instructor about concept during all stages of drawing development
- Relevance of drawing to assignment's conceptual requirements

#### Practice (Can Reduce Your Project Grade by up to 20%)

\_\_\_\_\_

Devotion to the practice as evidenced by work ethic, attitude and application:

- Degree of self-motivation and self-discipline while working in class
- Degree to which student takes advantage of in-class work time
- Attitude and enthusiasm with which in-class drawing is approached
- Effort to embrace the new subject-matter and work within curriculum guidelines so as to realize the goals and objectives of the exercises

#### Other

\_\_\_\_\_

- Turning in first portfolio past the due date (cumulative grade for class will drop five points per class period late)
- Coming to class without the materials needed to work on that day's exercises (cumulative grade for class drops up to three points per unprepared period)

#### Additional comments (if needed):

#### TOTAL

[TOTAL = (possible points multiplied by 0.XX % earned) →→ EX: 100 (possible points) x 0.75 (% earned) = 75.]



Name \_\_\_\_\_ Homework \_\_\_\_\_

## Drawing Foundations ART1300

### Individual Homework Assignment Grading Criteria:

#### Craftsmanship (Outside-of-Class Drawings)

\_\_\_\_\_ of 50%

Evaluation of the physical properties of the homework with attention to:

- Overall technical performance and quality of work in portfolio
- Mastery of processes and techniques (gesture, modeling, perspective, etc.)
- Mastery of formal elements employed (composition, line, value, etc.)
- Adherence to homework guidelines (media, size, and any other specifications)
- Creative and innovative technical problem solving
- Presentation (condition of drawings)
- Level of finish

#### Concept (Outside-of-Class Drawings)

\_\_\_\_\_ of 50%

Evaluation of the idea component of the homework with attention to:

- Ability of finished work to communicate chosen subject matter
- Evidence of critical thinking in the design of the concept
- Investment in creative and innovative intellectual problem solving
- Articulate accompanying concept summary (statement)
- Ability and willingness to communicate with instructor about concept during all stages of drawing development
- Relevance of drawing to assignment's conceptual requirements

**Additional comments (if needed):**

**# of points possible:** \_\_\_\_\_

**TOTAL** \_\_\_\_\_

[TOTAL = (possible points multiplied by 0.XX % earned) →→ EX: 100 (possible points) x 0.75 (% earned) = 75.]

Name \_\_\_\_\_ Project \_\_\_\_\_

### 3D Foundations Project Grading Criteria:

#### Craftsmanship

\_\_\_\_\_ of 50%

Evaluation of the physical properties of the artwork with attention to:

- Quality of fabrication
- Mastery of processes and techniques
- Mastery of formal elements employed (volume, texture, color, etc.)
- Presentation (project's condition, level of completion, etc.)
- Creative and innovative technical problem solving
- Adherence to project guidelines (media, size, and any other specifications)

#### Concept

\_\_\_\_\_ of 50%

Evaluation of the idea component of the artwork with attention to:

- Ability of finished work to communicate chosen subject matter
- Evidence of critical thinking in the design of the concept
- Investment in creative and innovative intellectual problem solving
- Development of concept as evidenced by the research and proposals
  
- Adherence to proposal guidelines (approach, number of proposals, time spent, etc.)
- Articulate concept summary (statement) in Research Dossier
- Ability and willingness to communicate with instructor about concept during all stages of project development
- Relevance of project to assignment's conceptual requirements

#### Practice

***(Can Reduce Your Project Grade by up to 20%)***

\_\_\_\_\_

Devotion to the project as evidenced by work ethic, attitude and application:

- Degree of self-motivation and self-discipline while working on project
- Degree to which student takes advantage of in-class work time
- Attitude and enthusiasm with which project is approached
- Level of improvement (if not first project)
- Effort to embrace the new subject-matter and work within project guidelines so as to realize the goals and objectives of the project

#### Other

\_\_\_\_\_

- Minus 10 points per class period assignment submitted late
- Minus 5 points per class period without the materials need to work on project

**Additional comments (if needed):**

**TOTAL**

\_\_\_\_\_

[TOTAL = (possible points multiplied by 0.XX % earned) →→ EX: 100 (possible points) x 0.75 (% earned) = 75.]

Name \_\_\_\_\_ Project \_\_\_\_\_

## 2D Foundations Project Grading Criteria:

### Technical (Design & Craft) \_\_\_\_\_ 70%

Evaluation of the physical properties of the design with attention to:

- Quality of design
- Mastery of processes and techniques
- Mastery of formal elements employed (composition, volume, texture, color, etc.)
- Presentation (project's condition, level of completion, etc.)
- Creative and innovative technical problem solving
- Adherence to project guidelines (media, size, and any other specifications)

### Concept \_\_\_\_\_ 30%

Evaluation of the idea component of the design with attention to:

- Ability of finished design to communicate chosen subject matter
- Evidence of critical thinking in the design of the concept
- Investment in creative and innovative intellectual problem solving
- Development of concept as evidenced by the ideation and proposals
- Adherence to proposal guidelines (approach, number of proposals, time spent, etc.)
- Articulate concept summary (statement) in Research Dossier
  
- Ability and willingness to communicate with instructor about concept during all stages of project development
- Relevance of project to assignment's conceptual requirements

### Practice *(Can Reduce Your Project Grade by up to 20%)* \_\_\_\_\_

Devotion to the project as evidenced by work ethic, attitude and application:

- Degree of self-motivation and self-discipline while working on project
- Degree to which student takes advantage of in-class work time
- Attitude and enthusiasm with which project is approached
- Level of improvement (if not first project)
- Effort to embrace the new subject-matter and work within project guidelines so as to realize the goals and objectives of the project

### Other \_\_\_\_\_

- Minus 10 points per class period late
- Minus 5 points per class period without the materials need to work on project

**Additional comments (if needed):**

**TOTAL** \_\_\_\_\_

[TOTAL = (possible points multiplied by 0.XX % earned) →→ EX: 100 (possible points) x 0.75 (% earned) = 75.]

Name \_\_\_\_\_ Project \_\_\_\_\_

## Digital Foundations Project Grading Criteria:

**Technical (Design & Craft)** \_\_\_\_\_ **60%**

Evaluation of the physical properties of the design with attention to:

- Quality of design
- Mastery of processes and techniques
- Mastery of formal elements employed (composition, volume, texture, color, etc.)
- Presentation (project's condition, level of completion, etc.)
- Creative and innovative technical problem solving
- Adherence to project guidelines (media, size, and any other specifications)

**Concept** \_\_\_\_\_ **40%**

Evaluation of the idea component of the design with attention to:

- Ability of finished design to communicate chosen subject matter
- Evidence of critical thinking in the design of the concept
- Investment in creative and innovative intellectual problem solving
- Development of concept as evidenced by the ideation and proposals
- Adherence to proposal guidelines (approach, number of proposals, time spent, etc.)
- Articulate concept summary (statement) in Research Dossier
  
- Ability and willingness to communicate with instructor about concept during all stages of project development
- Relevance of project to assignment's conceptual requirements

**Practice** **(Can Reduce Your Project Grade by up to 20%)** \_\_\_\_\_

Devotion to the project as evidenced by work ethic, attitude and application:

- Degree of self-motivation and self-discipline while working on project
- Degree to which student takes advantage of in-class work time
- Attitude and enthusiasm with which project is approached
- Level of improvement (if not first project)
- Effort to embrace the new subject-matter and work within project guidelines so as to realize the goals and objectives of the project

**Other** \_\_\_\_\_

- Minus 10 points per class period late
- Minus 5 points per class period without the materials need to work on project

**Additional comments (if needed):**

**TOTAL** \_\_\_\_\_

[TOTAL = (possible points multiplied by 0.XX % earned) →→ EX: 100 (possible points) x 0.75 (% earned) = 75.]

Name \_\_\_\_\_ Project \_\_\_\_\_

## Success Strategies Project Grading Criteria:

### Preparatory & Research (experience & interview)

\_\_\_\_\_ 30%

Evaluation of the planning and research of the project with attention to:

- Quality of questions asked (interview)
- Were questions specifically & thoughtfully tailored to the interviewee? (interview)
- Ability to ask follow up questions in the moment (interview)
- Quality of art experience? (Art experience)
- Evidence of related research prior to event (art experience)
- Adherence to project guidelines (media, size, and any other specifications)

### Project Design & Outcome

\_\_\_\_\_ 50%

Evaluation of the resulting project with attention to:

- Presentation (project's condition, level of completion, etc.)
- Ability of written reports to communicate relevant, significant and thorough analysis of the event/subject
- Evidence of critical thinking in the analysis of the event
- Evidence of how previous research augments event/interview Q&A
- Adherence to proposal guidelines (approach, number of proposals, time spent, etc.)
- Articulate presentation of written information

- Ability and willingness to communicate with instructor about any issues or concerns
- Relevance of chosen event/person to assignment's learning objectives

\_\_\_\_\_ **TOTAL**

[TOTAL = (possible points multiplied by 0.XX % earned) →→ EX: 100 (possible points) x 0.75 (% earned) = 75.]

### Practice

\_\_\_\_\_ 20%

Devotion to the project as evidenced by work ethic, attitude and application:

- Degree of self-motivation and self-discipline
- Degree to which student takes advantage of in-class work time (if applicable)
- Degree to which student used effective time management in attending events or scheduling interview
- Attitude and enthusiasm with which project is approached
- Effort to embrace the new subject-matter and work within project guidelines so as to realize the goals and objectives of the project

### Other

- Minus 10 points per class period late
- Minus 5 points per class period without the materials need to work on project

**Additional comments (if needed):**

## Contemporary Art + Design Foundations Project Grading Criteria:

→ Modify as needed.

### Preparatory & Research (experience & interview) \_\_\_\_\_ 30%

Evaluation of the planning and research of the project with attention to:

- Quality of questions asked (interview)
- Were questions specifically & thoughtfully tailored to the interviewee? (interview)
- Ability to ask follow up questions in the moment (interview)
- Quality of art experience? (Art experience)
- Evidence of related research prior to event (art experience)
- Adherence to project guidelines (media, size, and any other specifications)

### Project Design & Outcome \_\_\_\_\_ 50%

Evaluation of the resulting project with attention to:

- Presentation (project's condition, level of completion, etc.)
- Ability of written reports to communicate relevant, significant and thorough analysis of the event/subject
- Evidence of critical thinking in the analysis of the event
- Evidence of how previous research augments event/interview Q&A
- Adherence to proposal guidelines (approach, number of proposals, time spent, etc.)
- Articulate presentation of written information
  
- Ability and willingness to communicate with instructor about any issues or concerns
- Relevance of chosen event/person to assignment's learning objectives

### Practice \_\_\_\_\_ 20%

Devotion to the project as evidenced by work ethic, attitude and application:

- Degree of self-motivation and self-discipline
- Degree to which student takes advantage of in-class work time (if applicable)
- Degree to which student used effective time management in attending events or scheduling interview
- Attitude and enthusiasm with which project is approached
- Effort to embrace the new subject-matter and work within project guidelines so as to realize the goals and objectives of the project

### Other \_\_\_\_\_

- Minus 10 points per class period late
- Minus 5 points per class period without the materials need to work on project

**Additional comments (if needed):**

### TOTAL \_\_\_\_\_

[TOTAL = (possible points multiplied by 0.XX % earned) →→ EX: 100 (possible points) x 0.75 (% earned) = 75.]

# GRADING STRATEGIES

## Final Grades

Students may only receive evaluations of A, B, C, D or E, for a course, along with the added modifiers of (+) or (-). **TA's and adjunct faculty may not give a mark of "I," or "Incomplete" without written permission from the Foundations Director.**

## Foundations Program Common Grading Scale

A	100% - 94%	Excellent
A-	93.99% - 90%	Excellent
B+	89.99% - 87%	Good
B	86.99% - 84%	Good
B-	83.99% - 80%	Good
C+	79.99% - 77%	Satisfactory
C	76.99% - 74%	Satisfactory
C-	73.99% - 70%	Satisfactory
<b>Must retake class if grade falls below C-.</b>		
D	69.99% - 60%	Poor
F	59.99% - 0%	Failure

## GRADING STRATEGIES FOR PROJECTS IN ALL FOUNDATIONS CLASSES

First it is recommended to spread out all of the projects received so you can get a good sense of the collective effort among all students.

Then, sort them into ranges based only on craftsmanship —what at first glance is perceived to be A, B, C, D, and F projects. Then put the corresponding research dossier and a blank rubric on top of each work. Then go through and grade the craftsmanship category carefully on each project. This helps you keep the scores fair and relative to one another. Blank Grading Rubrics can be printed out and kept in the Adjunct Teachers' Office to have on hand.

For projects think in terms of letter grades first. Is the craftsmanship an A, B, C, etc. For projects with a 50% craft, 50% content split—think of it like this for each category:

	HIGH END OF GRADE (+)		MIDDLE RANGE OF GRADE		LOW END OF GRADE (-)
	PLUS to		MIDRANGE to	MINUS	
A	50	49	48 or 47	46	45
B	44	43	42	41	40
C	39	38	37	36	35
D	34	33	32	31	30
F	29		14 or 15		0

Then, sit down in front of each and review the student's research dossier and grade the content. For projects (not portfolios) if no dossier packet was turned in, factor that into the content grade – at minimum deduct 10%.

Some students tend to have very thorough sketchbook investigation. Others will be lucky to have one page--their grades should reflect that.

FINALLY, use the rubric and evaluate the *Practice* category. Students often suffer point loss for poor use of in-class time, etc.

**GRADING STRATEGIES FOR PORTFOLIOS IN DRAWING FOUNDATIONS**

Generally plan to open each of the portfolios first and look through all of the drawings quickly without grading to get a broad overview of all of the range of the class’s effort. With portfolios, grade on overall performance and cumulative learning—rather than grading every single drawing and averaging them. With drawing, students have to take risks and make some bad drawings in order to grow. Encourage them to carefully choose their drawings for the portfolios, and be available if they need help choosing which drawings are strongest.

First, grade the in-class craftsmanship. Because it is 60% of the grade, and we don’t often evaluate on a 60-point scale—it may help to think about breaking it down like this:

	HIGH END OF LETTER GRADE (+)			MIDDLE RANGE OF LETTER GRADE			LOW END OF LETTER GRADE (-)
A	60	59	58	57	56	55	54
B	53	52	50	50.5	51	49	48
C	47	46	45	44.5	44	43	42
D	41	40	39	38.5	38	37	36
E	35			17.5			0

Next, you’ll grade the **outside-of-class** drawings (homework drawings). There are two scores associated with homework drawings, 50 % for Craftsmanship, and 50% for Concept. Use the chart below for each portion of the grade.

	HIGH END OF GRADE (+)		MIDDLE RANGE OF GRADE		LOW END OF GRADE (-)	
	PLUS		to	MIDRANGE	to	MINUS
A	50	49	48 or 47	46	45	
B	44	43	42	41	40	
C	39	38	37	36	35	
D	34	33	32	31	30	
F	29		14 or 15		0	



### GRADING STRATEGIES FOR 2D FOUNDATIONS

First spread out all of the projects to get a really good sense of the student's effort collectively.

Then, sort them into ranges based only on craftsmanship—what at first glance you perceive to be A, B, C, D, and F projects. Then put the corresponding research dossier and a blank rubric on top of each work. Then go through and grade the craftsmanship category carefully on each project. This helps to keep the scores fair and relative to one another.

For projects think in terms of letter grades first. Is the craftsmanship an A, B, C, etc.?

First, grade the craftsmanship. Because it is 70% of the grade, and we don't often evaluate on a 70-point scale—it may help to think about breaking it down like this:

	HIGH END OF LETTER GRADE (+)			MIDDLE RANGE OF LETTER GRADE			LOW END OF LETTER GRADE (-)
A	70	69	68	67	66	65	64
B	63	62	61	60	59	58	57
C	56	55	54	53	52	51	50
D	49	48	47	46	45	44	43
E	42			21			0

Next, you'll grade the content. Similarly, because we seldom think about evaluating on a 30-point scale, use the following chart for a general gauge—although when you actually score, I use a whole or half numbers for easier calculating:

	HIGH END OF LETTER GRADE (+)	MIDDLE RANGE OF LETTER GRADE	LOW END OF LETTER GRADE (-)
A	30	28.5	27
B	26.7	25.35	24
C	23.7	22.35	21
D	20.7	19.35	18
E	17.7	8.85	0

Follow the gist of these percentage scale charts if you need to adjust the percentages on your rubric.

## DEFENDING STUDENT GRADE CHALLENGES

### DEFENDING GRADES TO STUDENTS & OTHER THOUGHTS

If you assigned the grade you should feel confident verbally defending it, should the student have questions. Questions from students are natural and not necessarily a challenge to your authority—they want to understand a system that still seems mysterious or subjective to them. They very well may have worked harder on their project than any art project they've worked on before. As you know, that doesn't mean they've earned the "A," but they may not see it that way yet. Putting it in context for them is very helpful. Follow FERPA guidelines and never discuss the student's grade in a populated classroom setting.

As you know, grading takes a long time and the decisions you're making are difficult. Sometimes, immediately after grades are administered the students will insist that they deserve a better mark. It is pedagogically worthwhile for them to consider your professional evaluation. Their immediate knee-jerk-reaction is probably not intended to be disrespectful, but it is. To slow their impulsive reaction, help them take ownership of the mark, and to ultimately make them more accountable for it, encourage them that they should try to consider why they earned the grade they did for a one-week period. After that, should they still not come to terms with their mark, they may make an appointment with you during office hours to discuss why they earned the mark that they did. Let them know that if you consider a grade change, it can go either way: up or down. They should be prepared to demonstrate to you why they think they deserve a better grade using attributes of the work in comparison to the project guidelines.

This of course, follows the analysis of the work in class—both during the creation of the project and the critique. Typically your in-class advice and mentoring should prepare the student for whatever grade is coming. If a student is headed towards a C, D, or F during the creation of the project—you should be making suggestions for resolving their issues and making it very clear that they're not up to speed. If we've offered no constructive criticism in class, administering a C, D, or F may be unfair to the student.

If the students do make an appointment, do your best to put things in perspective for them. Perhaps ask them about where they saw their work situated in the critique? Was it in the top 5% of works? The top 10%? Was it one of the five least successful works? They may well point out things you failed to consider but be sure to consider this conversation in the context of all of the class projects as well as the individual student. In order to be fair, grades must be reflective of a number of considerations that apply to each and every student in the class.

The math class analogy works very well to bring students to an understanding. We do not base grades on personal improvement—it is a university, after all. The "A" is, "outstanding." Like a math class, students may enter the class with varying levels of experience. If someone had a lot of prior mathematical experience, they may have less growing pains meeting the challenge of the course. They may work less than other students and earn a better mark. The same is true in an art class. → That said, it is an introductory level class; so the challenges you put before them, *should be challenges*, but an "A" should be within reach to beginners who work *very hard*. Introductory level—yes—but, an introduction to art as a professional discourse. AND, this is critical, grading rubrics must reflect the LEARNING OUTCOMES put forth on the project sheet.

Remind the student that their grade is not a reflection of whether or not their effort for the project was "good art" or "bad art." Rather, it is a reflection of whether or not they met the objectives and challenges you set before them. I consistently remind my students that the Foundations Program provides broad opportunities for ideation, technological and skill development. Some of them may/may not excel in one aspect or skill we proctor to them, but many of them would never know that unless they tried. We are providing a broad skill set—filling up their toolbox, so to speak. Naturally they'll take to some skills readily—others not so readily. And yet, after full immersion, some may grow a fondness for the command they acquire while in the struggle. Effort is often the great equalizer. Students must work hard and accept their successes and failures. Both are excellent for learning and growing.

# FSU GRADE APPEALS SYSTEM

Good record keeping, appropriate and timely feedback to students about their work and clear expectations can keep the grade challenge from going further. If that isn't enough to keep the challenge at bay, this is the process. More information can be found at [https://fda.fsu.edu/leadership-toolkit/grade\\_appeals\\_system](https://fda.fsu.edu/leadership-toolkit/grade_appeals_system)

## Grade Appeals System 2020 Office of Faculty Development and Advancement

